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CLASSICAL
LANGUAGES

ARTICLES IN THIS ISSUE:

TEACHING CLASSICAL LANGUAGES MISSION STATEMENT

Teaching Classical Languages (ISSN 2160-2220) 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 welcomes 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. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

ISSN 2160-2220.

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EDITOR'S NOTE

YASUKO TAOKA

This issue of *Teaching Classical Languages*, which we have titled "Lessons from COVID: Reflections on Teaching and Learning Remotely," was written and published entirely within the 2020 Coronavirus pandemic. As of this writing, vaccination has begun worldwide, but it appears that we are still months away from a return to "normalcy."

The pieces contained in this edition were selected by a blind review of abstracts by the TCL Editorial Board in early summer 2020. As several of the pieces included in this issue chronicle, classrooms worldwide experienced a sudden shift from in-person to online instruction in March 2020. In the aftermath of the transition, as teachers and students alike prepared for the continuation of at least some online instruction in the fall, it was important to document and carry forward the experiences and discoveries from the spring: how would we build our new virtual classrooms? In a time of forced isolation and "social distancing" (a now ubiquitous term), how would we forge and protect connection, the fundamental building-block of teaching and learning?

These articles all touch on "connectedness" differently. Some focus on the interpersonal relationships challenged by remote instruction: teacher-student interactions, the liminal position of graduate students, and the role that mentorship and camaraderie play in professional and personal development. Other articles focus on the resources, both pedagogical and technological, that bring us together despite the distance. May these articles serve as both a reminder of the principles we hold most dear in teaching, and a resource for how to preserve those principles in our ever-changing educational environs.

December 2020

Cozy in the Wolves' Cave: The Online Transition of Lupercal

SKYE SHIRLEY
UNIVERSITY COLLEGE LONDON

ALEXANDRA CLEVELAND
SOUTH LAKES HIGH SCHOOL

KARUNA SINHA
UNIVERSITY OF TORONTO

EMMA VANDERPOOL
SPRINGFIELD HONORS ACADEMY

KIRSTEN L. CROOKS
ABINGTON SENIOR HIGH SCHOOL

JENN JARNAGIN
THE EPISCOPAL SCHOOL OF DALLAS

ABSTRACT

"Lupercal" is a Latin reading group that works to close the gender gap in spoken Latin by providing spaces for women and non-binary Latinists to learn from each other. Until February 2020, our nearly 20 groups met in-person across the world to discuss excerpts from Boccaccio's *De Mulieribus Claris* and to address gender issues in the field of Classics. COVID-19, however, compelled us to move towards online meeting spaces such as the weekly "Cozy in the Wolves' Cave" reading group. In this new world of social isolation, Lupercal has created a sense of community and continuity for our members through regular and free reading groups and spoken Latin hours as well as online events. Through our new internship program, Lupercal is now creating opportunities for its youngest members and creating new growth and contribution spaces. This paper discusses the various programs and initiatives that we have hosted in order to increase opportunities not only to learn and speak Latin but also to develop personal and professional relationships with one another. While in-person groups were geographically centered, this new online format has allowed members from around the world to participate. Moreover, we have seen a significant rise in membership in our Facebook Group and book requests, indicating that this new format has increased accessibility and interest. This paper ends by briefly discussing the specifics of the challenges that have arisen and the ways in which Lupercal has adapted and transitioned its lessons into an online format with a significantly larger attendance while staying committed to its mission of accessibility and growth. Through these efforts, Lupercal has allowed members from all over the world to get to know one another and build a new online learning community, while others, traditionally grounded in a physical location, have been put on hold.

Introduction

"Lupercal" is a Latin reading group that works to close the gender gap in spoken Latin by providing spaces for women and gender non-binary Latinists to learn from each other. Until February 2020, 20 groups met in-person across the world to read and discuss

excerpts from Boccaccio's *De Mulieribus Claris* and to address gender issues in the field of Classics. COVID-19, however, compelled us to move towards online meeting spaces such as the weekly "Cozy in the Wolves' Cave" reading group. In this new world of social isolation, Lupercal has created a sense of community and continuity for our members through regular and free reading groups and spoken Latin hours as well as other online events. Through our new internship program, Lupercal is now creating opportunities for its youngest members and fostering new growth and contribution spaces. This paper discusses the various programs and initiatives that we have hosted in order to increase opportunities not only to learn and speak Latin but also to develop personal and professional relationships with one another. It ends by briefly discussing the specifics of the challenges that have arisen and the ways in which Lupercal has adapted and transitioned its lessons into an online format with a significantly larger attendance while staying committed to its mission of accessibility and growth.

Before COVID-19/Pandemic:

Before the pandemic, Lupercal groups met once a month in person. Meetings took place in leaders' homes, in museums, in parks, and in coffee shops. We consciously chose spaces that were accessible in terms of cost and in terms of physical environment. At these meetings, we read excerpts from Boccaccio's *De Mulieribus Claris*. Our reading process includes: a pre-reading activity, meant to introduce vocabulary essential to the selected chapter; the actual reading of the text; and then a post-reading activity, in which members contextualize the woman in question, make connections between the text and modern-day, and discuss the chapter in light of gender issues.

As the groups were so spread apart, the community among leadership was tenuous, as befits a group who live in as far-flung locations as the Lupercal leaders do. Most leaders had only ever interacted with our foundress, Skye Shirley, before the pandemic, and some leaders would occasionally exchange emails with each other. The general consensus was that all the leaders were working toward the same goal, but we did not know each other very well, and so we had no sense of collegiality.

With the forced shift to completely online meetings, the sense of community among the leaders has grown exponentially primarily due to a recurring "leaders drop-in hour" every Wednesday evening. As we have started to meet each other every week, we

have come to know each other personally and personally. These weekly meetings have become an important time for leaders to see each other face-to-face, get to know each other's personalities, and support each other. One leader called them "an absolute lifesaver for me" and an "anchor through the chaos of COVID." As many leaders and participants are teachers, we have also continued to bolster each other through the school reopening discussion's stresses and anxiety. Because we have had more time to talk to each other face-to-face, we have also felt safe to discuss other aspects of ourselves, such as our gender and sexual identities, leading to such incredible initiatives as the Latin grammatical gender style guide and its committee.

In terms of professional growth, online meetings have been a space to explore new areas of interest, further plumb existing specialties, and teach others. These exciting offerings - such as LaNoWriMo (Latin Novella Writing Month), our internship program, and our beginners and advanced speakers hours - are further explored below in this paper, but are nevertheless the products of an industrious group of people who committed their time and labor to this organization. o that end, we have also been working on formalizing our mission and have formed a by-laws committee because of our leaders' passion.

Cozy in the Wolves Cave:

Although many members look forward to meeting in person again, online meetings have allowed for more participation from members that we previously had a harder time reaching and who faced barriers in attending in-person meetings. Rural living, inaccessibility due to transportation needs or having physical mobility issues, a tightly-booked schedule, and small children at home all can hinder attendance. Now that members can access meetings from anywhere, pop in and out quickly, and mute their video, they have more opportunities to attend meetings and feel much more comfortable participating. Since the pandemic began, we have had members join us on the digital conferencing application Zoom from hiking trails, poolsides, cars, city sidewalks, and nursing chairs. As a result, our online meetings quickly grew to well over 20 participants, and we realized there was so much enthusiasm for the group that we transitioned from monthly to weekly meetings.

We call these meetings the "Cozy in the Wolves' Cave" series, as many of us arrive in comfortable loungewear, sipping coffee, and ready for an engaging and relaxed spoken Latin event. These Saturday meetings provide consistency and community, as many

members as far away as France and Chile have become regular participants. Now that we have members from so many countries, we truly do need Latin to communicate with each other, as for many participants, their Latin outpaces their English. The conversations mostly take place in Latin, but we reserve the Zoom chat box for any language members choose to write in, and thus can provide translations or clarification when needed.

We continue to pick one biography of a woman each month but spend four weeks meeting on the text, which has led to deeper discussions and a richer appreciation of the Latin than we previously achieved in one meeting. For example, in July, a reading about Medusa expanded into conversational Latin prompts about beauty standards worldwide and reflected on our own relationship with our hair. These prompts connect us personally to each other and to women in mythology and history, and the diversity of our broadened membership enriches the conversation. We plan to return to in-person meetings after the pandemic, but Cozy in the Wolves' Cave will likely remain a fixture for us to strengthen connections between groups, to provide opportunities for members without a nearby physical group, and to use Latin once again as a *lingua Franca*.

Starting a New Group Online:

While the new weekly Cozy in the Wolves' Cave offered opportunities for members previously without an in-person group, we continued to explore options for groups, centered upon a shared location. A Washington, D.C. Lupercal group was in the works before the quarantine began. As a major hub of Latin secondary education, we wanted to provide an opportunity for local members to meet one another and discuss women in Latin literature together. The D.C. group leader, Alex Cleveland, began to collect the names of interested members and to plan where and when to start meeting. Soon, however, reports came in of a new pandemic that was sweeping across the nation. Schools and businesses began closing. The date of the first meeting was pushed back weeks and then months. The dream of a D.C. Lupercal group began to evaporate.

Despite the world seemingly collapsing, however, interest in a D.C. Lupercal group remained high. Local members continued to reach out with enthusiasm for a local meeting. With this in mind, we planned to hold an introductory meeting for Lupercal D.C. digitally via the Zoom platform. Since that introductory meeting, we have held two additional meetings and continued to reach out to more members. While we all look forward to the

opportunity to meet in person, the digital meetings have allowed us to support one another and build a camaraderie that will carry on even as the risks of coronavirus fade.

Beginning/Advanced Spoken Latin Hours

Many of our members have not been formally trained in spoken Latin and have lacked regular opportunities to speak Latin in community with others. As the Cozy in the Wolves' Cave sessions were held almost entirely in Latin and focused on a specific text, we wanted to offer additional opportunities for our members to speak and listen to Latin. The Advanced Spoken Latin Hour is hosted weekly by Abbi Holt[1], the Beginning Latin Hour by Stephanie "Iris" Buckler.[2] These hours also marked our first major departure from our foundational text of Boccaccio's *De Mulieribus Claris* to other Latin texts.

As noted early, Lupercal believes in having advanced women speakers as instructors as they are more likely to provide and cultivate spaces for the historically silenced and excluded members of underrepresented genders. Meanwhile, in the Beginning Hour, attendees discuss everyday topics and learn idioms, which can often be a daunting obstacle in spoken Latin spaces, and also play low-stake games in the target language. In both groups, a fair number of attendees come regularly, and this can be interpreted as the creation of spaces built not only for education but for community. In the Advanced Hour, the attendees both read authentic Roman texts with interesting perspectives on women and chat about everyday topics. Holt has most enjoyed the opportunity "to meet and converse with excellent speakers who I would never have otherwise."

LaNoWriMo (Latin Novella Writing Month):

1   https://sites.google.com/site/abbiholt/
2   https://sites.google.com/view/dorkly-effective-latin/home/what-to-expect

As Lupercal is dedicated to promoting underrepresented voices in Latin literature, we decided that another worthy endeavor would be a month dedicated to writing Latin novellas. Beginning around 2016, there has been a flourishing of novellas, which shelter vocabulary to create comprehensible stories for modern Latin students. At the publication of this article, two-thirds of available novellas are written by men, with the other third written by women.[3] Therefore, even the contemporarily written stories that teachers are able to supply their students are dominated by male voices and male perspectives. By taking inspiration from NaNoWriMo[4] (National Novel Writing Month), Lupercal hoped to add greater diversity to the available narratives.

Some seventy women and gender non-binary members signed up for the series of weekly newsletters and in-person workshops, held over Zoom. The workshops were led by Vanderpool, who had self-published several novellas. These workshops also featured guest speakers Arianne Belzer-Carroll, Rachel Beth Cunning, and Amelia Wallace of Bolchazy-Carducci Publishers.[5] Each week around 25 members attended the in-person workshops, which included a short lecture on the week's specified stage of the writing process before members were put into breakout rooms. At the end, attendees reported favorable experiences.

> *Lupercal's LaNoWriMo gave me knowledge and support I needed to navigate the novella-writing process for the first time. I am excited not only for my own project but also for all the brilliant books my colleagues are writing.*
>
> *Writers need a community of people to be successful, and this event helps create that community! Writers need to bounce ideas off each other and give and get feedback from others.*
>
> *The community was exceptional, and I felt totally free to take creative risks, admit struggles, and proudly share my accomplishments. I really looked forward to each meeting!*

3   https://www.lupercallegit.org/post/lupercal-announces-national-latin-novella-writing-month; https://docs.google.com/document/d/1bF8hZuxTDtgNMSSdonEX112JJaVYqoPH-7w27Oju9ETs/edit#; no data is currently available on gender non-binary authors.
4   https://nanowrimo.org/
5   https://bombaxpress.com/, https://comprehensibilibuddy.wixsite.com/latin, https://www.bolchazy.com/.

Internship:

In our transition to a digital space, we thought it would be worthwhile to initiate a variety of digital events so that our members could feel supported, inspired, and intellectually stimulated. We launched a summer internship program to create additional opportunities for our youngest members and invited more participation from secondary and collegiate students. More than forty dedicated female and non-binary students applied to this project-based internship.

We included a mentorship component to our internship to help support interns in their work, provide valuable connections to women and non-binary Latinists in the field, and serve as an extra inspiration to build on their internship experiences this summer. This mentorship has allowed high school and college-aged students, many of whom want to integrate Latin into their future professional lives, to connect with mentors and resources they would not otherwise have had access to. For example, one intern is digitizing texts written by women to make these texts more easily accessible. Many others are making valuable contributions to our blog.[6] This is a project that they have been interested in working on for some time now, but through the network of Latinists we have at Lupercal, we could provide them with the resources necessary to carry out this project. Many interns were grateful for the opportunity to strengthen professional connections with adults who were already doing progressive work in their fields of interest. Other interns have expressed gratitude for the opportunity to learn how to navigate collaboration in both internships and on online platforms. This internship involved secondary and post-secondary students in the Latin community and helped them see that it is more widespread and diverse than they had ever encountered or imagined.

We are looking forward to continuing to run internships in future years. The program enables students to meet and collaborate with peers who are just as passionate about Latin as they are. They are learning to navigate new ways of demonstrating history, language, and information through a variety of strategies that can reach diverse demographics. Their ability to inspire a love of Latin, classical history, and literature, is exciting and inspiring. By doing so, we can work towards our mission to close the gender gap in spoken Latin and learn from a new generation of diverse, enthusiastic Latinists who are committed to increasing accessibility and diversity in the field.

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6   https://www.lupercallegit.org/blog

English Reading Group:

At Lupercal, we see first-hand the benefits of learning Latin through meaningful contexts, rather than through drills and repetition. We read Boccaccio's *De Mulieribus Claris* text in part because these women's lives are familiar to us already, and we, therefore, have the background knowledge to aid in the acquisition of new vocabulary. As we stayed at home more than usual, Lupercal decided to host a Latin book club conversation about an English book. Our first read in June was Madeline Miller's novel Circe, which follows Circe's story and her interactions with the Minotaur, Daedalus, Icarus, Medea, and, of course, Odysseus. What followed was a fascinating conversation about feminine power and the ways un-partnered women are stigmatized in society.[7]

For July, we read *Wake, Siren,* by Nina MacLaughlin, which is a collection of stories retelling Ovid's myths with a modern and feminist twist.[8] Imagine our excitement when we connected with the author who agreed to join us for our discussion! MacLaughlin was incredibly gracious in answering our many questions and truly delighted to hear a Latin conversation about her book. Members loved the book so much and many of the teachers in the group mentioned wanting to include some of MacLaughlin's stories in their curricula to provide alternate angles on these frequently sexist myths. We plan to continue this event series in August with the book *Antigone Rising* by Helen Morales, and will either continue it throughout the coming year or have it return next summer as an enjoyable way to explore contemporary reception of mythology and practice Latin with each other.[9]

Conclusion:

Although the COVID-19 pandemic has prevented groups worldwide from meeting in person, Lupercal has continued to flourish, almost benefitting from a "hydra-like" growth in membership, and has developed a variety of online spaces for community and herstory. We have been able to connect with more members and leaders through the "Cozy in the Wolves' Cave" series, new Lupercal virtual groups and meetings, advanced and beginner spoken Latin hours, a new internship program, book club, and novella writing program. We have found that the switch to virtual platforms has allowed more Lupercal members and leaders to meet, collaborate, and read Latin together. Lupercal has given many people

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7   http://madelinemiller.com/circe/
8   https://us.macmillan.com/books/9780374721091
9   https://www.boldtypebooks.com/titles/helen-morales/antigone-rising/9781568589343/

much needed hope and connection during COVID-19 and will continue to do so. The interest and unity that Lupercal has witnessed in the last few months alone strengthens our belief that there is a need for spaces where women and gender non-binary classicists can come together and share ideas, now more than ever. We hope to continue strengthening and growing this community both virtually and eventually in-person to work towards closing the gender gap in the Classics and empowering female and gender non-binary classicists everywhere.

Teaching as Consolatio: Re-imagining the Teacher-Student Dynamic in Times of Emergency

EVAN DUTMER
CULVER ACADEMIES

ABSTRACT

In this essay, I argue that the massive change in educational circumstances brought on by the Covid-19 pandemic require a similarly drastic shift in pedagogical approach from classics teachers. In particular, I argue that classicists of all kinds have much to gain from reflecting on (i) an ancient literary tradition, i.e., the genre of the epistolary Consolatio in ancient philosophy (especially Stoicism and Epicureanism), to help both themselves and their students regain a sense of purpose and relevance in their classical studies, and incorporating (ii) insights from contemporary theory in social and emotional learning (SEL) in their teaching practice. Together, I think these can help us to reimagine our teaching roles during this time of unprecedented emergency as one of consolator-discipulus rather than just magister-discipulus.

1. Introduction

This proposal is borne of the deleterious mental health effects of the pandemic—that they stand to raise student and teacher anxiety, depression, and economic insecurity to critical levels—and the drastic changes in the material circumstances of teaching (i.e., the widespread shift to online asynchronous learning with partial or no access to synchronous real-time interaction).[1] It also comes as a result of my lived experience as a high school teacher of Latin: My students, suffering under the uncertainty, stress, and death of the pandemic, were desirous of some amount of solace, perspective, or consolation from me, ancient literature and philosophy, or both.

In other words: I ask that we re-imagine our role as educators during this period (and, frankly, in succeeding ones) according to Stoic models of the teacher as "co-learner"

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1   For a psychiatric perspective on the current Covid-19 crisis, see Galea et al. 2020 and Amsalem et al. 2020. For a popular summary of the situation and possibilities and limitations of online education, see Benedict Carey's June 13 piece in the *New York Times:* https://www.nytimes.com/2020/06/13/health/school-learning-online-education.html. For the clear social-pedagogical risks associated with asynchronous online education, see this special issue in *Science*: https://science.sciencemag.org/content/363/6423/130.

or, especially, as fellow *proficientes* ('ones making progress'), so that we can best meet the emotional needs of our students and of ourselves.[2]

As part of that aim of effective, emotionally uplifting co-learning in a consolatory spirit, I draw from contemporary research into the importance of emotional cultivation and regulation in the classroom to guide teaching practice. In particular, I incorporate teaching activities that build on an understanding of Mayer and Salovey's Four Branch Model of Emotional Intelligence and which follow the Yale Center for Emotional Intelligence RULER approach.[3]

I pair my proposal with some practical suggestions for how we might implement it. In particular, I draw from student-centered, reflection-based asynchronous and synchronous classwork in my Beginning Latin courses this term that encourages solitary student emotional growth and reflection, virtual Harkness discussions in my classes on ancient Stoic texts, and journaling assignments on negative and/or unsettling emotions.

Together, I hope this proposal and practical suggestions show a way forward for classics teachers (and especially Latin instructors) in this time of emergency: As crafters of a distance *consolatio* for our students for the foreseeable future, as we *all* aim to recognize, understand, and regulate our emotions in extreme circumstances.

2. The Consolatory Genre in Antiquity: Comforting at a Distance

As my rural, boarding US high school went online in March 2020, I, like so many, was shocked by the sudden "asynchronization" of the teaching and learning experience and

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2   Stoic philosophy sharply distinguished between the *proficiens* "one making progress" or *discipulus* "student" and the sage (*sapiens*, wise person), the entirely self-sufficient and wise Stoic philosopher. The wise person was immensely rare—Socrates is generally the only person held to have been a sage—and so the importance of cultivating co-learning (as Seneca recommends in his *Letters*) between *proficientes* at various points of the journey toward self-sufficiency and understanding was vital. Indeed, in Alexander of Aphrodisias's *De Fato*, Alexander says that the Stoics held the wise person to be as rare as a phoenix. (Alexander, *De Fato* 196.24–197.3, Long and Sedley 61N)

3   SEL (Social Emotional Learning) represents a vast and diverse array of approaches and pedagogical/developmental theories. I choose one long-lasting one here—Mayer and Salovey's Four Branch Model of EI (1997)—but there are numerous models and frameworks that can be implemented into classroom practice. A helpful schematization of Mayer and Salovey (and numerous other frameworks), can be found at this webpage of the Graduate School of Education at Harvard University: http://exploresel.gse.harvard.edu/. For a summary of the Yale Center's RULER skills-method, see https://www.rulerapproach.org/about/what-is-ruler/.

the sudden exit of students from our campus. There was grief in this adjustment. My students were angry, confused, frustrated, and scared. Consequently, they reported being distracted and annoyed in most of their classes—"disengaged," "unstimulated," "preoccupied," "depressed," "anxious," "panicked." Even as a teacher with extensive online experience, I was at a loss for how to replicate a formerly in-person class in a new online environment— especially one that was abruptly ended by calamity.

One afternoon during a Zoom meeting, one of my students asked: "How did ancient teachers teach during pandemics?" This question fascinated me. I knew of no specific "learner's texts" composed, say, during the Antonine Plague, but I immediately thought of the ancient epistolary tradition—the art of writing letters to be widely read—and in particular thought of Seneca's *Epistulae ad Lucilium* and his *Consolationes* (themselves composed as letters), two texts that served a pedagogical purpose for the philosopher in his interactions with his students, friends, family, and the wider public.[4]

These texts did, in a sense, have a ready-made distance curriculum: contained in them were the essential elements of a Stoic regimen for moral self-improvement and emotional regulation.[5] In this way they do resemble the sort of missives, we, too, now must send out to our students when we write up an asynchronous lesson: we put before our students carefully crafted lessons which are meant to be completed on their own time, at their own pace, and whenever and wherever they can work on them. Seneca so often in the *Letters* points to their inherent educative quality, and takes pains to relay what lessons either he or a friend or Lucilius learned in their progress toward ethical wisdom any particular day.

The educative purpose of the *Letters*—and its built-in pedagogical theory of asynchronous co-learning toward our better selves—is made explicit throughout the text, but in a memorable example, Seneca writes:

> *Adsero te mihi; meum opus es. Ego quom vidissem indolem tuam, inie-*
> *ci manum, exhortatus sum, addidi stimulos nec lente ire passus sum, sed*

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4   For more on the ancient art of letter writing, consult Morello and Morrison 2007. For the consolatory genre in particular, Graver 2002 is a helpful summary of the genealogy of the genre after Crantor. For the late antique tradition in consolatory writing, especially in Early Christian authors, see Scourfield 1993, Moreschini 2014, Lerer 1985, Gregg 1975.
5   For more on this practical dimension of Stoic thought (and especially in the thought of Seneca), see Setaioli 2014 and Konstan 2015.

> *subinde incitavi; et nunc idem facio, sed iam currentem hortor et invicem hortantem.*

> *I claim you for myself; you are my work. When I saw you character, I laid down my hand upon you; I urged you; I applied the spurs and didn't let you go on easily, but kept on you continually. And now I do the same, but now I urge on the runner, who, in turn, urges me on. (Letter 34; my translation)[6]*

Seneca here makes clear that this process of learning—and especially the learning toward emotional regulation in service of the philosophical life—is cooperative, shared undertaking.

The *Consolationes,* in particular, resonated with me as I read them again during the pandemic. It's not just that they resemble distance education lessons in their distinctly pedagogical orientation. They deal with the very subjects which my students (9th graders) were asking about: Death, grief, anxiety, disease, how to handle our emotions, and how to endure through calamity and misfortune.

I realized that a unique opportunity had arisen. I decided to incorporate ancient consolatory texts into my 9th grade Latin I curriculum as we finished the 2020 school year. I did this through both graded, proficiency-appropriate Latin texts from Senecan originals and through English translation.[7] I used these as an introduction to the Senecan Stoic moral education program—and its direct applicability to the lives of my students as they themselves navigated the tragedy of the Covid-19 pandemic in Spring 2020.

Let's take a look at some of the texts from Seneca's *Letters* and the *Consolationes*. I'll show how I aimed to engage students in active synchronous and asynchronous reflection on these texts as a lead-up to my concluding sections on a sort of 21st century *Consolatio*

6   Also cited in my essay, "Teletherapeia: Ancient Consolation in the Distance Latin Class-room," in *In Medias Res* (5.29.2020): https://medium.com/in-medias-res/teletherapeia-ancient-con-solation-in-the-distance-latin-classroom-d54934e715be. Translations throughout are all my own, though I did consult Graver and Long 2015. My approach to the *Letters* is inspired by recent work into its performative-educative features—see especially Schafer 2011.

7   I don't spend much time here on how I adapted Seneca's original Latin (at an ACTFL "distinguished" proficiency reading level) for novice proficiency readers. Consult my article in *In Medias Res* (5.29.2020) for more on that process, especially the section, "Tiered Adaptations": https://medium.com/in-medias-res/teletherapeia-ancient-consolation-in-the-distance-latin-class-room-d54934e715be.

for my students through SEL.

3. Stoic Consolatio in the Face of Misfortune: How I Taught Seneca to Ninth Graders in the Midst of a Pandemic

Ancient Greek and Roman philosophical schools—especially those in the Hellenistic periods and later—emphasized the power of their teachings to provide, in one way or another, some amount of therapy in the face of misfortune or calamity in this life. They (ostensibly) taught followers of their sect how to control and regulate their emotions, endure difficulty, and to not fear death. Ancient Hellenistic schools—Stoics, Epicureans, Skeptics—all similarly claimed to provide their followers with a sort of psychic repose and balance only achievable through their teachings—so-called *ataraxia,* a kind of philosophical bliss and contentment.[8]

Stoic consolation in the face of misfortune centered on one of the core teachings of Stoic philosophy: that virtue *alone* is good. This had an important corollary: that vice *alone* was bad. This meant that many apparent evils—like natural disasters, death, war, disease, and plague—were only "bad" in a qualified sense. The Stoic typically consoled another person on temporary misfortune by an appeal to this *real* sense of good and evil. As long as your character remains intact, you've not really suffered an irreparable misfortune.

I presented this to my students through simple, declarative Latin sentences and phrases in a PowerPoint presentation before we read from Seneca in adapted Latin and my translations. Here's an example in Figure 1:
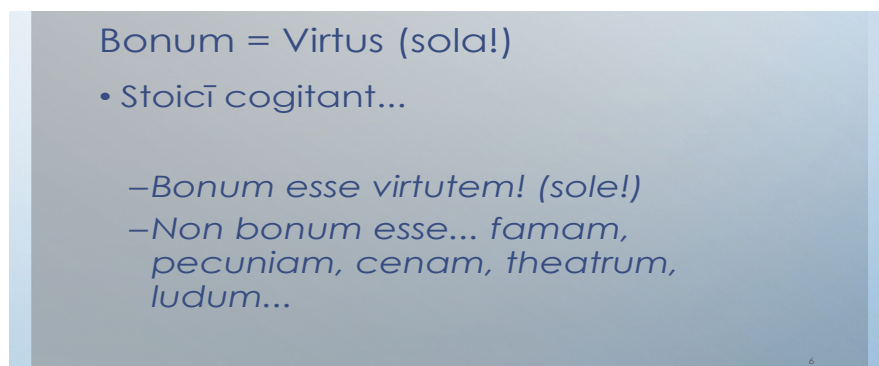

Fig. 1

Emotions (Gr. *pathe,* Lat. *perturbationes animi*, after Cicero), on the prevailing Stoic view, were especially dangerous for the person trying to lead a good life. They often mislead a person into thinking things that were only apparently bad were *really* bad. This led some Stoics to be suspicious of the emotions in general, and gives us our everyday meaning of the word "Stoic" as someone who is steely and calm in the face of trying circumstances.

Grief (*dolor* in Seneca's Latin) was a typical target of Stoic attention and philosophical consolation, especially when tied to the natural passing of friends and relatives. Not only did it reflect a misunderstanding of what is really bad—we should grieve, for instance, that they were a *bad* person, not that they passed away—but it also inhibited one's getting on with being a good person by distracting the mind and the senses.

Again, I gave my students a rough approximation of this view in simple, declarative Latin before we moved on to our selections from Seneca. See Figure 2.
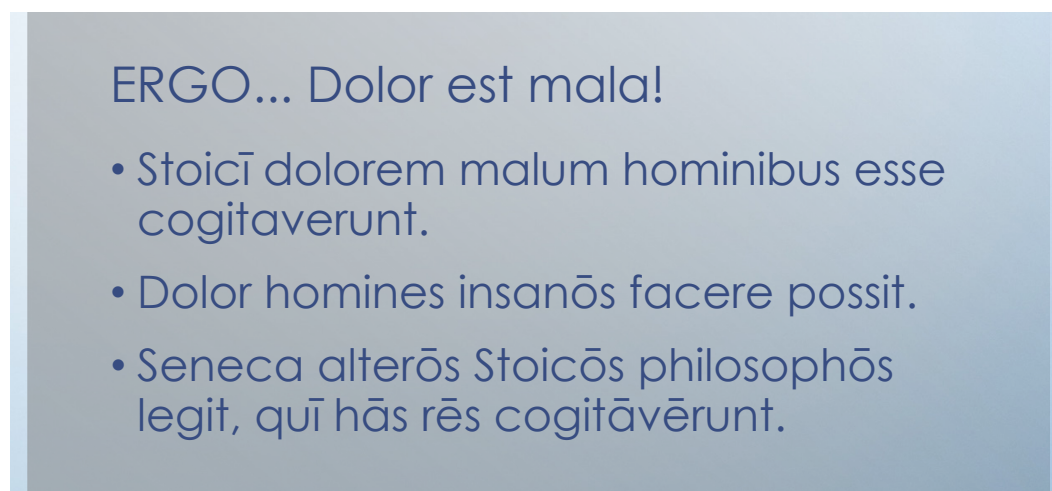

Fig. 2

Despite the prevalence of this type of argument in ancient Stoic circles, a common recent (and ancient) criticism of these arguments is that they are so coldly philosophical so as to be almost inhuman.

Seneca, cognizant of these concerns throughout the *Letters* and *Consolationes*, produces careful, nuanced treatments of the emotions, how they figure into a human life,

and the reasons why the Stoics might encourage us to move on constructively from them. Knowing that some of my students were already reading popular appropriations of the Stoics online which often cleaved to the rigid Stoic view of the emotions (examples abound from a simple Google search), I wanted to introduce them to this more humane approach to Stoic philosophy.

In particular, I wanted to draw from some of Seneca's discussion of *dolor* in the *Consolatio ad Polybium*. In it, Seneca consoles Polybius, a member of the Emperor Claudius's court, on the death of his brother. In this selection, Seneca says that he does not recommend total abstinence from emotions, but rather wants to show Polybius how to give them their proper place in a well-functioning human emotional life:

> *Numquam autem ego a te, ne ex toto maereas, exigam. Et scio inveniri quosdam durae magis quam fortis prudentiae viros, qui negent doliturum esse sapientem. Hi non videntur mihi unquam in eiusmodi casum incidisse, alioquin excussisset illis fortuna superbam sapientiam et ad confessionem eos veri etiam invitos compulisset.*

> *Satis praestiterit ratio, si id unum ex dolore, quod et superest et abundat, exciderit; ut quidem nullum omnino esse eum patiatur, nec sperandum ulli nec concupiscendum est. Hunc potius modum servet, qui nec impietatem imitetur nec insaniam et nos in eo teneat habitu, qui et piae mentis est nec motae. Fluant lacrimae, sed eaedem et desinant, trahantur ex imo gemitus pectore, sed idem et finiantur ; sic rege animum tuum, ut et sapientibus te adprobare possis et fratribus.*

> But I'll never demand from you that you not grieve at all. I know that there are some people whose wisdom is more harsh than strong, and who think that the wise person should never grieve. These people seem to me to have never suffered mishap like this, as if they had, fortune would have knocked out their proud wisdom and compelled them to admit the truth.

> It's enough that reason should remove what is excessive and overabundant; it shouldn't be hoped or wished that reason should make it so we don't suffer grief at all. Rather let reason conserve a sort of moderation, which imitates neither impiety nor insanity, and let it hold us in that place

> *that is characteristic of an affectionate (rather than disturbed) mind. Let*
> *the tears flow, but also let them stop; let groans be led out from deep in the*
> *chest, but also finished; thus control your mind, so that you may get praise*
> *from both the wise and your brothers.[9] (Consolatio ad Polybium 18.5–7;*
> *my translation)*

It's important to note a few of Seneca's important adaptations of the "hardline" Stoic view (which, it should be noted, wasn't universal among earlier ancient Stoics, either). Seneca strongly recommends *against* bottling up our emotions or pretending not to feel them. He in fact says that those who recommend such a course haven't truly suffered loss or misfortune. Their cold philosophy, he says, will be forced to confess the truth upon meeting true and devastating loss. He clarifies that the purpose of reason is not to "eradicate" emotion but to regulate it.

This position is much more in keeping with contemporary approaches in emotional regulation (both in the behavioral sciences and in SEL pedagogies). It served helpfully in introducing my students to some of the strategies for emotional regulation I'll mention in my next section.

I conjoined our reading this passage with a short Harkness discussion on the value or disvalue of grief in the face of misfortune.[10] I asked students to discuss the following question: "Should we grieve the 2020 school year?" This required students to connect their own experiences as students during the ongoing pandemic with Seneca's reflections as to the purpose served by grief. It also presented students with an excellent opportunity to both share their emotions in a constructive way (in a group discussion among peers), but also gain perspective on those emotions by responding to the contributions of their peers. In this way our Harkness discussion on whether we should "grieve" the 2020 school year became an exercise in emotional co-regulation (again, a theme I'll return to in Part 4).

I'd like now to introduce a few more passages from Seneca I shared with my students and suggest some ways we might engage with them in activities which aid students in processing difficult emotions and emotional regulation.

The first comes from the first of Seneca's *Letters*. In it, Seneca urges Lucilius to

9   For my graded adaptation of this text, see Dutmer 2020, "Teletherapeia".
10   For more on the student-centered Harkness discussion method, consult this section of the Phillips Exeter Academy website: https://www.exeter.edu/programs-educators/harkness-outreach.

use his time wisely and seize every moment.

> *Free yourself for yourself, gather and save your time… Persuade yourself*
> *that what I write is true: Certain moments are ripped from us, some car-*
> *ried off, some glide away… Therefore, Lucilius, do as you write you are*
> *doing: hold on to every hour… While life is put off, it runs by. Nothing is*
> *ours, Lucilius; only time is ours. (Letter 1 Translations mine).*

I read this with my students at the end of one of our synchronous Zoom class periods. I then had them reflect on this with one-sentence responses to the following prompts: "What does time feel like right now? Does it feel like life is being put off? How can we make this time *ours?*" I was impressed with the quality and sincerity of the answers I received.

We then began the next class day with a short discussion on what the passing of time felt like during the pandemic. Students talked about how it *did* feel like life was being put off; that they hadn't really even experienced the year; that it felt like this time had been taken away from them. Some expressed feeling frustrated that this had happened to them; others that they felt their first year in high school had been wasted; others expressed fear that they would never make up the time; others a sense of gratitude of the opportunity to slow down and for their own and their family's health. All the while students constructively responded to each other, and worked together to think of ways that they could make this time at least somewhat more bearable. In a memorable moment, one of my students mentioned how this could be a good time to start and tend a garden. Another said they wanted help from classmates in choosing a new hobby.

Together, students recognized their emotions, gave them names, talked about how to work through them, and even brainstormed ideas for how to translate some of that energy into other positive, creative, affirming activities.

Next I had students read this passage from Seneca's second letter, where he recommends to Lucilius that he always "consume" media with an eye toward how it might benefit him as a person (a thoroughly foreign idea to many of my students!):

> *So always read the tested authors, and when you want to move on to oth-*
> *ers, return to the first authors. Every day acquire some help against pover-*
> *ty, something against death, something against other misfortunes, too; and*

when you have gone through many of these writings, pick one which you'll digest thoroughly that day. I do this, too; from the many things I read, I hold on to something. (Letter 2)

I paired this with an asynchronous reflection activity. I asked students to do the following:

Read an article (try Teen Mental Health or Go Ask Alice! at Columbia University) or watch a video on YouTube (especially TED Talks) on dealing with misfortune, bad luck, or loss or working through negative/challenging emotions. What did you learn? What's something you'd like to remember? Write down at least one thing—something that helps you emotionally in the face of misfortune. Keep this in your journal. Next week you'll "return to the tested authors". You'll see whether the advice stands up!

Then, I had students hold on to this resource as part of their weekly asynchronous portfolios. This gave students a start on a database of helpful resources for them—one that they could build on each week we were together.

One of the recurrent topics in students' emotional self-reports each week was sadness that they couldn't be with their friends and family as we transitioned online. I, too, felt this deeply. I found a selection from Seneca that spoke to this—when he urges Lucilius to adopt a different perspective with respect to their being far away and having to write to each other. It, paradoxically, suggests that the distance between the two of them contributed little to a "distance" between them, but rather brought them closer. Here's the passage:

But place (locus) contributes little toward tranquillity; it is the mind which must make all things agreeable to itself… Why are you not where you want [to be]? Send your thoughts there… A friend should be held in spirit. This friend is never absent. Everyday he can see whomever he wishes. So, study with me, eat with me, walk with me. I see you, my Lucilius, and I even hear you. I am with you so much that I wonder whether I should begin to write you notes (codicillos), and not letters (epistulas). (Letter 40)

To reflect on this passage, I asked students to think about a close friend. I then asked them whether they had been closer or more distant with them since the beginning of online learning. As students had returned to different places around the globe, their answers were

not universal. Having a quick share-out on this yielded interesting results. In particular, some students who felt especially wistful for our campus were comforted knowing that some students were now closer to their families than they had been for some time (we have numerous Chinese national students in our campus community). I then asked students to write a note (*codicillus*) to a dear friend (not an *epistula!)* to try to encourage closeness even during social distancing.

As the weeks moved on in my experiment to incorporate not only SEL into my daily interactions with students (whether synchronously or asynchronously), I was touched by the notes that came in from students who remarked that they felt i) that they were being heard and ii) that these daily and weekly reflections on their emotions were helping.

This inspired me to share with them this last passage from Seneca's *Letters*. In it, Seneca remarks on something wonderful: he notices that he's starting to change. This moment—emotional and mental growth—is of course powerful and immensely life-affirming. I wanted to share this moment with my students in the very moment of their own powerful, life-affirming, touching growth in the midst of one of the most challenging moments they'll ever face:

> *I think, Lucilius, I'm not only being improved, but that I'm being transformed. But I don't promise or even hope that there's nothing left in me that needs to be changed. I have many things which ought to be compacted, thinned out, or accentuated. And this itself is evidence that my soul has been transformed into something better, because it sees vices that it didn't know about previously. (Letter 6)*

These readings and activities grow out of a deep commitment I have to attending to my students not just as learners of the "content" of Classics—that I teach them Latin or about the peoples and cultures of the Ancient Mediterranean—but out of a deep, abiding concern for their growth as flourishing, emotionally healthy people. This I have in common with Seneca. In Letter 39, he warns Lucilius against "cramming" the teachings of philosophers through compendia without having applied those teachings to his own life. Seneca knew that learning takes place in an individual, and that emotional health is vital to whether any lesson is internalized.

These concerns I share too with the numerous educators and researchers working

in Social Emotional Learning. In the next section, I'll provide more of the contemporary theoretical basis and inspiration for my discussion of Seneca and the consolatory genre this spring.

4. Consolatio for the 21ˢᵗ Century Student: Social Emotional Learning in the Classics Classroom

Social Emotional Learning (or SEL) represents a broad, diverse array of non-academic or non-content skills, knowledge, and behaviors that individuals must acquire to be successful, engaged, flourishing members of society. Consequently, the term has had a broad (and at times confusing) application. According to the Ecological Approaches to Social Emotional Learning (EASEL) Laboratory at Harvard University, SEL has its genesis and continued application in a number of closely related 21ˢᵗ century learning initiatives:

> *Social and emotional learning (SEL) has often been used as an umbrella term to represent a wide array of non-academic skills that individuals need in order to set goals, manage behavior, build relationships, and process and remember information. These skills and competencies develop across our lives and are essential to success in school, work, home, and community…*
>
> *In some respects, the term SEL serves as an umbrella for many subfields with which many educators, researchers, and policy-makers are familiar (e.g., bullying prevention, civic and character education and development, conflict resolution, social skills training, life skills, "soft" or "non-cognitive" skills, 21st century skills)[11]*

Despite difficulties in defining the bounds of SEL, there is widespread agreement among educators, researchers, policy-makers, and parents that inculcation of these skills is a vital function of the 21ˢᵗ century educational program.[12]

As I noted in my introduction, the Covid-19 crisis will in all likelihood put student, teacher, administrator, and parent stress at all-time highs. The need for SEL—and its focus on Emotional Intelligence and a healthy regulation of emotion—will, consequently,

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11   Explore SEL 2020, http://exploresel.gse.harvard.edu/about/.

12   Chang 2006 provides a helpful sampling of some of the critical literature in support of SEL and the teaching of Emotional Intelligence in schools in her Introduction.

become even more critical for educators and the populations they serve.[13]

Further, SEL, I contend, serves many of the same functions that Seneca's *Letters* or *Consolations do*. It identifies common, shared emotions that cause us distress; it gives us an explanation as to why we might feel those things (whether the explanation is reasonable or unreasonable); it gives us a name for those emotions—for example, *dolor* or "grief"; it helps us express them in a way that is socially constructive; and, ultimately, gives us a framework for regulating and processing those emotions in a way that amplifies their positive attributes while dampening their negative consequences. In short, it does the very things that I noted above in Seneca's description of "grief with reason" in the *Consolatio ad Polybium*.

In structuring my reflections and activities with students on Stoic and Epicurean consolatory writing, I adapted the RULER Method as developed at the Yale Center for Emotional Intelligence.[14] This method can be implemented schoolwide with the right institutional backing—I simply implemented it individually on an exploratory, experimental basis. The RULER Method provides a helpful, skill-based framework for thinking about how to implement Emotional Intelligence-informed teaching in the classroom with this helpful pneumonic:

> RULER is:
>
> Recognizing emotions in oneself and others
>
> Understanding the causes and consequences of emotions
>
> Labeling emotions with a nuanced vocabulary
>
> Expressing emotions in accordance with cultural norms and social context
>
> Regulating emotions with helpful strategies[15]

I used RULER to help give order to my activities in Section 3 a consistent form. Every activity didn't need each of the elements of RULER, but I was surprised at how many activities that required students, in one way or another, to reflect on their emotions (whether in writing or in speaking) and say something about them to their peers practiced all of the

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13   Brackett and Cipriano 2020

14   RULER builds on the Four Branch Model of Emotional Intelligence popularized in Mayer and Salovey 1997.

15   To learn more about the RULER approach, consult the official website at https://www.rulerapproach.org/about/what-is-ruler/. It should be noted that I have only applied this approach on a singular, ad hoc basis. My institution is not a RULER-affiliated school. Hence, we have not instituted the "RULER Tools" schoolwide.

skills contained in RULER. In fact, students were enthusiastic in offering constructive, helpful advice to each other, building on the second "R"—"Regulating emotions with helpful strategies."

RULER (and other SEL pedagogical frameworks, besides) can of course be implemented *without* choosing texts and readings that have a specific "consolatory" dimension.

However, I was impressed by the positive reception such a pairing of pedagogical activities and practices derived from the RULER method and the texts from Seneca received. Students remarked in their reflections that studying ancient consolation and thinking, reflecting, sharing, and discussing explicitly and directly their emotions made them feel that the class was one of the most supportive and encouraging environments they had in the transition to online teaching. Students at the end of term wanted to discuss who felt Stoicism was more consoling and who felt Epicureanism was more consoling. I had numerous students remark that their Latin class made them feel "heard", "supported", and "seen as people". Similarly, students said that I and the class were "helpful," "encouraging, "nurturing," "open," "exciting," "energizing," "respectful," and "inclusive." Recall that when I first began compiling responses from my students, they said that they felt "unstimulated," "depressed," and "anxious." Students specifically noted that journaling about their emotions, openly talking about the situation we found ourselves in, and connecting as peers and with an adult helped them process these powerful feelings.

In sum, SEL helped both to amplify my use of consolatory texts from antiquity *and* to serve as consolatory pedagogical practice itself. Students in my classes were engaging in emotional regulation and processing both in form (as SEL practices were intentionally incorporated into my daily and weekly teaching practice) and content (as we explored the ancient consolatory genre together).

5. Conclusion

In this essay, I advanced a twofold thesis. I argued that due to the circumstances of the Covid-19 pandemic and the incredible stress this places on educators and the communities they serve, classics educators should i) draw classical texts that serve to help students in their processing difficult, trying emotions attendant with the period and ii) inform this incorporation of (specifically) the consolatory genre with a pedagogy

informed by contemporary SEL and its focus on healthy emotional regulation as central to an individual's well-being and flourishing.

As classics instructors, we have a wealth of texts from which to draw to meet this dual purpose. Seneca, in particular, I've hoped to show, is a powerful author for high school consumption, though I'd contend there are many others.

We and our students will continue to face this, together. SEL shows a way forward for classics that is responsive, inclusive, cooperative, and restorative.

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Sight Unseen: Visible and Invisible Teachers in Online Teaching

STEVEN HUNT
UNIVERSITY OF CAMBRIDGE

ABSTRACT

During the lockdown period, with schools closed, teachers across the world have had to adapt their classroom teaching practices to the relatively new methodology of online teaching. There is a large amount of literature on this approach, covering course design, pedagogical strategies, assessment and so on. Much of this pertains to the idea of the 'future' school, where learners stay mostly at home and share teaching models given by global experts, and is driven by the higher education sector's needs for outreach and a desire for improving social equity (Searle, Jackson & Scott 2019). For the study of classical languages and literature, there has been little for teachers to turn to that is relevant to their immediate needs during this crisis. My co-edited book *Teaching Classics with Technology* (Natoli & Hunt, 2019) provided some samples of practices that could help teachers better orient themselves to the new environment, such as distance-learning (Walden, 2019) and the Virtual Learning Enviroment (Lewis, 2019). Nevertheless, this moment provides a unique opportunity not just to consider how teachers are using online teaching and learning to deal with this moment in time, but also to critically investigate how the experience might lead to further integration of digital resources into standard classroom/home settings when the crisis is over. Casual observations of teachers' inquiries on social media such as *Twitter* and *Facebook* suggest that they share not just a concern with the practical use of unfamiliar technology, but that they are led to question the very ways in which they have previously taught. The Classics teachers value technology highly, allowing students to see the teacher, even if not all the time. The teacher's own voice is felt to be as engaging for maintaining student engagement as is the image of the teacher. Teachers explored a range of types of technology that afforded both synchronous and asynchronous teaching and learning activities. They developed their own routines of using both approaches for consistency of delivery, assessment, and feedback, and managing their students' work-life balances. Crisis-led online teaching and learning has begun to change teachers' thoughts about their practices and may in the long-term impact on current modes of assessment.

Introduction

I draw my observations from discussions with a range of around 30 experienced UK Classics teachers. For the purposes of this article, I have described them all as 'Classics' teachers, although their specialisms vary. The majority teach Latin, which, in the UK at

least, combines language, literature, and Roman civilization topic areas. Many UK Latin teachers also teach non-linguistic classical subjects. The views of a number of teachers of non-linguistic classical subjects are also reported in this article. Two groups were involved: a larger group of teachers from state-maintained and private secondary schools (where students are aged 11-18) who are mentors for the postgraduate initial teacher training course for Classics which I run at the University of Cambridge; and a smaller group of Classics teachers from sixth form colleges which educate students aged 16-18. Both groups met in June, separately, in meetings held online through *Zoom*. All the Classics teachers were currently teaching online, and the meetings were held partly to share experiences and to learn from each other. I am indebted to members of the Cambridge PGCE Mentor Panel and the sixth form college teachers who enabled the discussions, during which, in the spirit of opportunistic research, I took notes. These notes form the basis of this article. For the purpose of this article, when I refer to 'the Classics teachers', I am referring specifically to the members of the groups who participated in the discussions rather than any other teachers of Classics in the UK. Respondents, when quoted, have been anonymized.

Brief Overview of Classics Teaching in the UK

In order to provide some context, I shall briefly describe the characteristics of normal face-to-face classics teaching in the UK before I go on to discuss the online teaching occasioned by the pandemic. Four classical subjects may be offered in UK schools. Two courses have a focus on language and literature: Latin and Ancient Greek. Two courses are non-linguistic: Classical Civilization and Ancient History. When it is offered, Latin is the most common classical subject taught in schools[1]. Latin is most often a compulsory subject for all students or a selected group in addition to or occasionally replacing a compulsory modern foreign language. In some schools, however, Latin is an elective subject. Ancient Greek is very rare outside the private sector and is nearly always offered as an extra subject to those studying Latin already (Foster, 2015). The two non-linguistic courses (Classical Civilization and Ancient History) tend to be offered as an elective to older students from age 14 or 16. One of the things which might surprise an American reader is the sheer number

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[1]   The most authoritative report on the provision of classical subjects in UK schools is in the meticulous survey carried out by the Cambridge School Classics Project in 2008. According to the report around 1,000 secondary schools offered Latin (1 in 5), with 12.9% of the state-maintained sector and 59.9% of the private sector offering it (Cambridge School Classics Project, 2008). Since then, the charity Classics for All has supported the introduction of classical subjects (mostly Latin) into 390 further state-maintained secondary schools (Classics for All, 2020a).

of examination types which are offered for these subjects, the most common of which are the General Certificate of Secondary Education (GCSE) which is taken by students aged around 16, and the General Certificate of Education A Level examination which is taken by students aged around 18. Both sets of examinations must adhere to the Office of Qualifications and Examinations Regulation (Ofqual) criteria, a non-ministerial department of the Department for Education (DfE). For example, for the languages, accidence and syntax, vocabulary and selections of literature are centrally specified by the examinations board[2]. No school would offer any of the four classical subjects without considering the examination to which it would lead: it is assumed that all students who start a course could be entered for an examination in it further down the line.

Figure 1 below indicates the year groups and corresponding ages of students and examinations in UK secondary schools today[3].

Key stage	Year	Age of student	Main Examination type
3	7 8 9	11 12 13	
4	10 11	14 15	 GCSE
5 ('Sixth Form')	12 13	16 17	 A Level

Figure 1 Secondary school year groups

Ofqual prescribes the examinations' content and format; however, there is much flexibility around what methods teachers use and how much teaching time is allocated. Lesson times may vary from 35 minutes to more than 90; the subjects might be taught once or twice a week, or even only once a fortnight; most students will start Latin at age 11 or 12, although some students in private schools might start Latin or even Ancient Greek at the age of 5 or 6. Students aged 7-11 in state-maintained primary schools may study Latin or Ancient Greek in place of a compulsory modern foreign language. Numbers of these

2   There are many examinations boards in the UK. In England, the two examinations boards which offer Latin qualifications are OCR (at GCSE and A Level) and Eduqas (at GCSE). OCR also offers qualifications in Ancient Greek, Classical Civilisation and Ancient History (at GCSE and A Level). For a detailed look, see Hunt's *School Qualifications in Classical Subjects in the UK* (Hunt, S., 2020).
3   Note that the system described is for England. Wales, Northern Ireland, and Scotland are broadly similar, but have some detail differences which it is unnecessary to describe for the purpose of this article.

are still small but significant (see, for example, Maguire (2018) and examples from the Classics for All website (2020b)). But, because classical subjects are not part of the National Curriculum[4] in the secondary schools, no record is kept of how many students start them. Students who complete a course and take the GCSE and A Level examinations are recorded as part of the DfE's annual statistical review. The Office uses this review for Standards in Education (Ofsted) to compare students' performance and, thereby, schools each year (see Council of University Classics Departments 2020). Accordingly, the majority of Classics teachers follow course books that fully align with the national examinations and which are endorsed by the examination boards. Indeed, Tim Oates, the Group Director of Assessment Research and Development at Cambridge Assessment, and a government advisor for national examinations policy argued in a report for the Department for Education that:

> *High quality textbooks are not antithetical to high quality pedagogy – they are supportive of sensitive and effective approaches to high attainment, high equity and high enjoyment of learning. A failure to recognise this may be impeding improvement of education in England. A supply of high-quality textbooks may provide considerable support to both teachers and pupils (Oates, 2014, 19-20).*

In the main, the course books use broadly reading-comprehension approaches in the initial stages of learning but strongly advocate explicit learning of grammar to meet the examinations' requirements. For Latin, the *Cambridge Latin Course* (Cambridge School Classics Project, 1998) is by far the most popular course book and has substantial digital and online resources. John Taylor's *Latin to GCSE* (Cullen & Taylor, 2016) and *Greek to GCSE* (Taylor, 2016) are also popular if rather more traditional grammar-translation course books. Active Latin (let alone Ancient Greek) is rare. Similarly, for the non-linguistic courses of Classical Civilisation and Ancient History, a suite of course books has been designed to provide support for the GCSE and A Level examinations (See, for example, the suite of resources endorsed by the examination board OCR for the teaching of Classical Civilization at GCSE (OCR, 2020a) and A level (OCR, 2020b) and for Ancient History at

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4   The National Curriculum (DfE, 2013) sets out the programmes of study and attainment targets for all subjects at all key stages in England. All local-authority state-maintained schools in England must teach these programmes of study, which consists of the following subjects: Mathematics, English Language, English Literature, Science, History, Geography, a Modern Foreign Language, Art, Music, Religious Education, Physical Education and Personal, Social and Health Education (PSHE). Because of devolved government, there are slight differences in Wales, Scotland and Northern Ireland.

GCSE (OCR, 2020c) and A level (OCR, 2020d)). Accordingly, amongst Classics teachers in the UK there is a fair amount of consistency in aims and objectives, even if the amount of teaching time and the teaching methods which are available is varied. All the above has impacted the sorts of resources and delivery that teachers have used during the lockdown.

Immediate Responses to the Covid-19 Pandemic in UK Schools

On the afternoon of Friday 20 March 2020, due to the Covid-19 pandemic, the DfE instructed all nurseries and schools to be closed to all students except the children of keyworkers and vulnerable children. The nationwide lockdown began on Monday 23 March with only essential shops allowed to remain open and with social distancing measures in place. From 15 June students from Years 10 and 12 were allowed to return to school; however, it was up to the discretion of the schools themselves how to manage students' return into classrooms, with appropriate levels of social distancing and Personal Protection Equipment. Students from other year groups did not return to school until the beginning of September 2020, when the new school year was to begin. GCSE and A Level examinations, which were due to be completed in June 2020, were cancelled and replaced by teacher-awarded grades, to be submitted to the examination boards for adjudication and award of results. Any immediate requirement of having to continue to prepare students for national examinations was removed at a stroke. But examination grades still had to be predicted from whatever students' school assessments existed in order for examination grades to be calculated. This process of award by teacher recommendation was carried out not without concern for unconscious bias and discrimination against disadvantaged groups. GCSEs are how schools and colleges allow access to further study at A Level, and A Levels are used similarly by the universities to allow access to undergraduate courses. Grades for performance will still be awarded by the examination boards (DfE, 2020b), but teachers, students, and parents remain anxious that the process of the awards will be fair and not disadvantage those from poorer backgrounds (The Sutton Trust, 2020; BBC, 2020f) and that students should have an opportunity for recourse if they consider the grades to have been awarded unfairly (Schools Week, 2020b). Ofqual has made reassurances that there will be no 'unconscious bias' in the award of results (BBC, 2020g). The process was made yet more complex because the assessment for all four classical subjects was by terminal examination with no continuous assessment carried out in school. This meant that the materials which showed prior attainment of the students from which evidence might

be drawn was variable in nature and extent from school to school, and even from class to class in the same school. Access to students' hard copy exercise books from which teachers might make informed judgments was also challenging as the students either had taken them home with them or the books were locked away in school. One lesson to be learned from this experience was that teachers felt that in case of future need, evidence of student attainment needed to be kept in central digital storage and that online teaching and learning should also include systematic ways of tracking students' performance, maintaining an electronic grade book and keeping samples of students' completed work.[5]

Keeping the Curriculum Going

Against a background of limited official advice, schools and teachers were expected to rise to the challenge and find alternative ways of teaching students for the foreseeable future. In the secondary schools, where classical subjects are for the most part taught, this meant a sudden switch to online teaching and learning without, in many cases, any previous training or experience. None of the teachers in sample reported having been trained in online teaching before they were expected to do it with barely a weekend's notice. Nevertheless, they were free to use their own professional judgment and previous classroom teaching experiences to experiment without fear of judgment against newly-invented standards: fully-online teaching was uncharted territory and, with a positive spin, might be conceived of as self-directed professional development. Indeed, social media was alive with teachers' reports of their trials and errors – generally supportive and beneficial to the teaching community's sense of common purpose.

Accessibility to the Internet

Access to the internet continued to be very variable across the UK. According to the National Foundation for Educational Research (2020a), one-third of students were not engaging with online lessons, with around 25% of all students reported to have little or no access to information technology at home, and with 81% of the most disadvantaged having limited access to it and/or a study space at home. According to the Times Educational Supplement (TES), former Education Minister Lord Adonis tweeted vigorously and publicly his anxiety about the growing digital divide between state-maintained and private

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5   When this article was written, the outcomes of the examination awards were not known. Further Details of the awarding process and how they impacted on the examination of students for classical subjects can be found in the Journal of Classics Teaching 42.

schools (TES, 2020b). Meanwhile, Ofsted chief Amanda Spielman, commenting on the disparity of provision between state-maintained schools, reported her caution about the widening gap between wealthy and poor students, despite school action:

> *The vast majority of schools are putting a great deal of effort both into assembling packages of remote learning…But all of that is still not going to add up to a full education for children and it is not going to prevent the gaps widening* (Spielman, quoted in TES (2020c)).

This disparity of provision was noteworthy among all Classics teachers both between state-maintained and private schools and between different types of state-maintained schools. The teachers in the sixth form colleges were more strongly aware of this disparity because of their location, which tended to be in rural areas, than the teachers in secondary schools, which tended to be in urban areas. Anna, who worked in a sixth form college located in the Welsh borders, for example, noted that their intermittent internet connectivity made synchronous teaching impossible. In urban areas, however, access to the internet was better and more reliable; but, access to computers themselves was reported to be a problem for some students, who had to share with siblings and parents. One private school and one state-maintained school had long provided students with iPads for their normal lessons. They were the exception. In other schools, teachers had simply assumed that students had their own access to a computer. For those who did not, the DfE had promised to supply necessary computer equipment for disadvantaged students (BBC, 2020b); however, the roll-out seems to have been imperfect (Schools Week, 2020a) and the DfE suggested in the meantime that many students could try to access work through their smartphones (DfE, 2020a). Of course, access to the internet in this way might prove expensive and might affect the sorts of resources that could be accessed. For example, text-dependent resources, such as *PowerPoint* slides, are not very suitable for showing on a smartphone. All the Classics teachers reckoned that their students had access to a personal computer for at least some of the day.

The Value of Teacher-Student Visibility Online or Offline

At the beginning of the lockdown, teachers and students alike were unclear about what to do and what the expectations were. Advice from the DfE was initially lacking, and schools were expected to work out what they wanted from the start. The centralizing

tendencies of the UK education system, which I have reported above were, surprisingly, not immediately apparent. Advice to teachers was provided initially by their Unions. For example, the largest of these, the National Education Union, advised:

> *Teachers working at home must be given workloads which are reasonable and sustainable, and this must be negotiated with the staff. Normal education is currently suspended, and teachers should not be teaching a full timetable, or routinely marking work* (National Education Union, 2020).

The other unions concurred that the situation was not a normal one and that teachers should not be expected to attempt to continue as they had before. They recognized that students and their families led busy lives, and that working all day online might bring unacceptable pressures on students and teachers alike. The National Education Union (2020) recommended that the daily school timetable should come to a halt. It suggested that online lessons should be shorter than normal and consist of a presentation of new material (such as by PowerPoint with teacher narration), with further work to be carried out by the student in their own time and with deadlines set for completion and return.

For many students, familiarity with a personal computer for learning had already been deeply ingrained through normal lessons pre-lockdown. Even if they had not been in use in the school classroom, many teachers often set homework to be carried out using the computer. However, most of the teachers from the groups found that in the new and changed circumstances instructing their students how to use the computer, navigate a website, access resources, and return completed work was a challenging, time-consuming, seemingly everlasting, and sometimes frustrating task. While students might have been very familiar with commercial websites such as the *Cambridge Latin Course*, these had been integrated in small ways into lessons and homework activity, and the teacher and your friends were always on hand to support you. No more. Now there were many new apps and programs to work with. Initially, there was little consistency across schools about the platforms and resources that could be used. Charlie commented about their own school: 'Kids are using different programs for different subjects in my school; but I hear that some schools are using school-wide VLEs'. Early confusion about which programs to use began to be dispelled as the lockdown continued, and most of the teachers from the groups referred to their using Zoom and Microsoft Teams for meetings, Google Docs for setting

work to be completed, and PowerPoint for the delivery of new material.

All of the teachers from the groups except one reported that their schools had not asked them to teach a normal timetable. The single teacher – Diana - whose private school had expected them to follow the timetable from the start of the school day to the end confessed to being exhausted by the whole process. All their students had personal access to iPads. Diana explained the school's emphasis on continuous synchronous teaching, 'It's what the parents expect.' While parental expectations are no doubt high in all schools, it was felt at her school that they were unreasonable for both teachers and students who also had other responsibilities at home during the lockdown. Diana was expected to provide as much synchronous teaching as possible, especially for students preparing for examinations in 2021: success at public examinations was a vital feature of the school's provision. Many of the online face-to-face lessons had been taking place through Zoom meetings. However, due to child-protection issues, Diana had to switch off the video facility. The National Education Union (2020) suggested that, for safeguarding reasons, neither teachers nor students should be obliged to switch on their videos during distance learning. The TES (2020a) also offered suggestions about how teachers should prevent unwarranted access to the virtual classroom and restrict chat functions. Some students preferred not to show themselves on screen either. Inevitably the full potential of face-to-face synchronous online teaching had been undermined and the process was proving to be tiring in all senses of the word. While Diana's experience was an extreme case, it highlights the exhaustion for both students and teachers that fully visible teaching facilitated by the latest technology can cause. Practice is, of course, determined by the expectations of school culture. It's worth noting, for example, that another school, state-maintained, which also had issued all of its students with iPads, chose not to teach the curriculum completely face-to-face, recognizing that the intensity of the experience might be deleterious for the mental health of its students and teachers.

Mental health was also alluded to when teachers from the group talked about the anxiety they felt for sustaining the relationship between teacher and students and students with each other, which they built up sometimes over several years. All the teachers from the group commented that the relationship they had built up with their students prior to the lockdown had made crisis online teaching easier than if it had had to have been delivered from scratch. However, the class's familiar routines and the reduced opportunities to collaborate on work posed challenges that the teachers couldn't overcome easily. Rob

lamented the loss of personal responsivity which happened with online teaching: 'You get a feel for the class when you are in front of them'. Teachers liked their students and regretted that they could not find a way to replicate the total classroom experience online, even when using a conferencing program. Teaching in the classroom has a sense of theatre about it, which is lacking when the teacher merely appears 'on screen'. Much of what the teachers reported about their practices implicated the need to maintain a long-established social connection with students.

Amanda noted that online conference-style apps made concentration both for herself and for her students very challenging. The lack of a physical space to wander around in and take notice of individuals and groups was lost: 'It was like I couldn't care.' Instead, she was faced with a row of faces, or blank screens, often unmoving or challenging to read. 'It was like speaking into the void,' she said.

As the lockdown had gone on, teachers established a routine for themselves and their students. Tom, a teacher in a school sixth form, noted that the class size affected what one could reasonably be expected to do. Smaller classes of three or four students in a Year 12 Latin class were easier to teach through a conferencing program such as Zoom or Microsoft Teams; whereas the younger year groups, which might consist of as many as 31 students, were almost impossible. On the other hand, Year 12 Classical Civilisation classes were often much larger, with up to 28 recorded. Teacher visibility was felt to be very important, but practicalities made it not always possible, desirable, or even necessary to be on screen in person all the time.

Mel had to deliver live lessons for certain year groups only. The Year 10 students (aged 14) had started learning the specified materials for the GCSE courses in September. Her school had prioritized lessons for these students with more visible teaching through Microsoft Teams per week; the other year groups have received packets of resources to work on through the week, with occasional video meetings.

Some teachers from the group provided periodic visibility – sometimes live presentations, but mostly recorded for the students to watch in their own time. They felt that their own voice needed to be heard, even if they were not seen. The voice-over was felt to reassure students that their teacher was 'still there,' and the maintenance of the normal classroom experience remained possible. Several Classics teachers alluded to their

recording their voices over a PowerPoint presentation or a video. Rob was especially keen to exploit the functionality of the visualizer as a good means of 'showing and telling.' Rather than 're-inventing the wheel' he felt that recording images and video of the students' ordinary printed resources saved him time and, more importantly, helped students because they were already familiar with the style and formatting of the textbook.

There seemed to be a limit to how much novelty either the teachers or the students could take. Ken pointed out that participation in live online lessons started to tail off quite rapidly. The students themselves had originally thought that they wanted online face-to-face teaching all the time, but in practice, their preferences changed. 'In practice,' he said, 'they preferred not to…the same as the teachers…The ideal would be full synchronicity, but in practice it's too [much] hard work. It's relentless [being] online all day.'

The Types and Degree of Interactivity that can be Afforded by Synchronous and Asynchronous Activities

Availability of Online Resources

It could be argued that Classics teachers were well-prepared to use online resources. All state-maintained and many private schools have had interactive whiteboards, data projectors, and computers in every classroom for a decade or more and classics teachers have had long experience of integrating digital resources into their lessons. Teachers who used the *Cambridge Latin Course* had full access to the online resources produced by the Cambridge School Classics Project (CSCP) since their development in the early 2000s (See Lister, 2007; Griffiths, 2008; Hunt, S., 2016) for details of the development of the resources and its use in the classroom). Studies have shown that both teachers and students were already familiar with multi-modal learning in class and at home using that course book's resources (See Lister, 2007; Hunt, F., 2018; Hunt, S., 2019). In addition to their usual suite of online resources, CSCP temporarily uploaded more resources to support online learning, including the famous 'talking-head' grammar notes and a selection of Roman civilization videos. Many teachers also seemed to be making full use of PowerPoint presentations, YouTube videos, and online quizzes such as Kahoot! or Quizlet. (For a description of such multi-modal teaching and learning in an everyday Latin classroom, see Hay (2019)). Because schools are inspected at regular intervals by Ofsted, teachers are encouraged to maintain an up-to-date work scheme for which all resources, digital or

otherwise, are recorded, maintained, and made accessible. They were thus able to draw on digital resources familiar to themselves and their students, which were stored at school and, therefore, relatively easy to access from home. Many also chose to develop new resources during the lockdown.Help also came from the universities. In the interests of widening participation and the impact agenda, the UK university Classics departments have, for a long time, provided resources for teachers for free. Among these, the University of Warwick, with support from the charity Classics for All, quickly developed a comprehensive 'one-stop' online platform of resources for Latin and Ancient Greek and for the non-linguistic courses of Classical Civilization and Ancient History (Warwick Classics Network, 2020). The University of Warwick's active social media presence alerted teachers to updates to this growing set of resources, which were carefully curated so that they aligned with teachers' current practices. Many other universities contributed their own resources: the longstanding Massolit platform of video lectures given by university scholars was widely in use (Massolit, 2020). Several individual university academics were noticeably active through social media such as Twitter and Facebook, with recommendations for further reading and resources. It could be said that the lockdown drew school teachers and university academics even closer together in a mutually supportive arrangement enabled by social media and the internet, and there is reason to hope that the relationship will continue to prosper when normal times return.

The DfE also published an initial list of online resources covering a number of subjects for teachers to draw upon (DfE, 2020c). Amongst these were the well-known BBC Bitesize resources (BBC, 2020d), arranged as a set of daily lessons covering most subjects (except classical ones), and the resources freely provided by Oak National Academy (2020a), a consortium of state-maintained schools. Oak National Academy provided some resources even for Latin; however, the value of the resources was stymied by their lack of alignment with standard Latin courses in use across the UK. None of the Classics Teachers referred to their using either BBC Bitesize or Oak National Academy resources.

Organization of Online Lessons

Ease of access to materials was vital. The Classics teachers commented that they learned to keep all the students' resources, files, and feedback in the same place, ideally on the school Virtual Learning Enviroment. Students needed to be taught how to use the VLE and where to find information and how to upload work. It was unreasonable to

expect students to switch from one mode to another and that their computers should have all the required apps and programs installed. The Classics teachers recommended the use of remote file access and the use of email notifications and reminders for lesson tasks; some recorded lessons based around the textbooks which they commonly used and which were freely available online, with frequent exhortations to use the familiar materials and to prevent excess workload in creating new material.

Routines were very important: if the students already knew how to use a resource (such as, for example, the *Cambridge Latin Course* vocabulary tester), the Classics teachers developed a simple routine: show the students where to find it by providing the URL, get the students to learn how to use the different components of the app, and record the results. With more complex activities, such as translation or comprehension of a Latin text, students needed a lot more feedback before misunderstandings and errors became fossilized. Alicia said, '[There's] so much whizzy stuff! But take care not to use too many. [We should] do an inventory first of what students have and what they know about.'

Regularity of provision of lessons was important. Siobhan set the same types of tasks every week. Two lessons a week were allocated for each class: one was designated an online live class, and the other consisted of a set of podcasts to listen to and activities to be completed in the students' own time. She felt that there was a definite need for the students to hear her voice. Therefore, she recorded herself reading the text of source material in translation that was to be studied. According to student feedback, the success of this has encouraged her to reuse the material in her lessons next year. Ciara set work for the day with instructions that the student must complete the tasks set within 12 hours: thus, the semblance of a school curriculum was maintained, albeit with flexibility given to the student as to when to complete it within a specified time frame. Like Siobhan's classes, Ciara's class received one set time per week for synchronous teaching and one asynchronous.

The types of activity helped determine whether synchronous or asynchronous online teaching was appropriate. Dennis said, 'We kept it simple – we kept everything to deal with the scholarship aspects of the specifications as a type of activity that can go asynchronous.' In other words, background reading as preparation for a live lesson could be delivered through the VLE and take place in the students' own time. This kind of flipped learning assumes, of course, that all students are able to carry it out. In Dennis's case, as a

sixth form college teacher, the students were usually reliable enough to do the task – it was something they practiced normally. With younger students, such an expectation might be more challenging – hence Siobhan's reading aloud of the texts as a means of support for students with weak literacy skills.

Most students had been called on to stay at home, but students whose parents or guardians were considered 'key-workers' (such as doctors and nurses in the National Health Service) were allowed to continue going to school. These attended classes were tiny, but teachers were asked to volunteer to go in and teach them. Connor's sixth form college collapsed the school timetable to two lessons of 2 hours 30 mins each, which he delivered to his tiny class of a handful of students and which was video recorded and live-streamed to the rest of the class watching from home. Initial enthusiasm for this mode of teaching waned rapidly. Students at home watching online found it hard to contribute to the live classroom participants, and Connor himself was caught in the tension of teaching live to two sets of an audience, one of which was much more visible and more responsive than the other. In practice, after initial enthusiasm, the students at home tended not to attend the live-streamed lessons in real time, but chose to watch the recordings afterward.

Sequence of Activities Within and Between Lessons

The sequence which most of the Classics teachers adopted followed a similar pattern. First, a recorded explanation of the new topic by the teacher; second, an activity for the students to complete; third, the uploading of the completed work; fourth, feedback provided by the teacher. This form of what can be characterized as independent online learning was efficient and easy to manage from both teacher and students' points of view. Several of the Classics teachers employed multi-media worksheets outside of recorded direct instruction, with hyperlinks to external websites, podcasts, videos, and apps such as Quizlet and Memrise. Using Google Docs was an efficient way of checking factual and some interpretative understanding: students could submit responses and the teacher was easily able to monitor completion rates and mark the work all on the same platform. Multiple-choice questions made self-marking possible, thereby speeding up the process. The use of this program meant that teachers felt they spent less time looking around through emails for students' work: everything was kept in one place. Personalized feedback was also possible if students submitted written work as the teacher was able to annotate a text using a stylus on a tablet computer.

While technology made the tasks easy to carry out, the Classics teachers had varying experiences of what made the lessons successful.

Mel pointed out that the opportunities for assessment for learning were non-existent and that errors made by students could only be spotted when the work had been completed – by which time it could be too late. Alicia thought that 'everything just moved forward and forward,' without the usual recall and recasting that takes place in the usual classroom. There was little opportunity to expand upon the initial information, ensure that students really understood, and to follow up on their personal interests and understanding. On the other hand, recorded delivery made it possible for students to 'rewind' as many times as they liked and pause the recording. Hyperlinks to materials could be accessed to access material in different ways, at different times, and again.

Student Participation

Synchronous online teaching and learning provided many opportunities for more collaborative learning and participation. This was partly in response to maintaining the social bonding of the students in the classes that has been mentioned above, but mostly because the Classics teachers wanted to continue using an approach to learning which was integral to their teaching philosophy, and which they had found profitable in the past and did not want to lose. None of the Classics teachers used many spoken 'active Latin' approaches in their teaching, and so the sorts of challenges met by such practices as they might occur online did not arise. Nevertheless, other challenges still remained, as Lance Piantaggini in his blog commented:

> *Sure, we can record videos and establish meaning with English, etc., but there's nothing back and forth in real time, which means students aren't getting personalized instruction, we can't negotiate meaning, and we can't *really* check comprehension* (Piantaggini, 2020).

Many Facebook threads showed teachers' concern about how to stop students 'cheating' by looking up online translations of Latin stories from the more common textbooks. To obviate this problem, the majority of the Classics teachers simply moved away from using the precious time allocated to synchronous online classes merely to translate or check translations of Latin texts. Making the best of a situation over which the teachers had no oversight engendered a shift in practice away from the mechanistic

word-by-word slog through a text towards something more interesting: the translation of a Latin story had become less an endpoint in the learning and more a starting point for discussion, analysis, and response. Instead, the spotlight turned to the discussion of a text, and its marking up and analysis – something that a student would find very difficult to do on their own without the teacher's facilitation. There is some practice-research on the use of technology for collaborative learning in Classics, all of which have demonstrated an increase in students' positive engagement.[6] The challenge was to turn that completely online. Inevitably things did not run smoothly; however, the Classics teachers began to find their feet and innovate their practices.

The burden of continuing to prepare the Year 11 and Year 13 students for the GCSE and A Level examination had been taken away. The question of what should and should not be assessed, however, remained. The National Education Union advised that grading should cease as access to resources varied from family to family and might disadvantage the already disadvantaged (National Education Union, 2020). On the other hand, bearing in mind the difficulties teachers already had in finding evidence to justify grading students for the national examinations, some teachers felt that there needed to be some form of assessment record; moreover, students are often motivated by assessment. The Classics teachers were not immune to these considerations and developed a number of ways by which they might judge how far their students had developed their understanding without necessarily grading work.

Zoe used a Google Notebook with her small class of students – 'Literally a space to jot down notes together collaboratively' - because she found Zoom and Microsoft Teams conferencing too difficult for 'learning together.' With online conferencing, the emphasis was felt to be on the students' faces, not on the text itself. Video conferencing tended to position the teacher as deliverer of knowledge and information, rather than co-collaborator in students' learning. In this model, students would listen and then carry out an activity away

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6   There are serval articles which detail the practices, challenges and successes of computer-assisted collaborative teaching and learning in the Classics classroom. For example: Bungard on the use of student-driven visual vocabularies using the app *Padlet* (Bungard, 2020); Searle on the use of the VLE for distance learning (Searle, 2019); Lewis on the use of live editing with *Microsoft OneDrive* (Lewis, 2019); Travis on annotations with *Google Docs* (Travis, 2019); Downes on using the app *Explain Everything* (Downes, 2019); Eaton on teaching Classics with VLEs (Eaton, 2013); Smith on collaborative e-learning (Smith, 2012); Paterson on collaborative learning with the interactive whiteboard (Paterson, 2012); and Hunt, S. on teaching with the interactive whiteboard (Hunt, S., 2008).

from the screen, returning later to submit their thoughts and ideas. This process was slow and laborious and subject to students' misunderstanding and errors, which were difficult to confront and respond to with everyone watching. However, the *Notebook* became an object of joint reference for her and her students and became the place in which working together took place and became the end product of the collaboration.

Chris had similar thoughts. Using Microsoft Teams, he used the online whiteboard for demonstrating new grammar and modelling ways to translate Latin sentences. One of the Classics teachers had used the Padlet app as a way to show visible evidence of student research, another had used quizzes through the Quizlet app, and a third had simply asked students to show her on screen their answers written on mini-whiteboards.

Several of the Classics teachers had sought to vary the lesson format and provide joint learning activities of a different kind. Diana had used the TedEd videos (TedEd, 2020) to ask students questions about what they were watching – and encouraged the students to watch the videos remotely but together. Mel had designed some more creative tasks where the students carried out the same sorts of activity independently and then reported back the experience of the product to the whole class: she had directed them to Jessie Craft's Minecraft YouTube channel to hear some spoken Latin (See the YouTube channel of Divus Magister Craft (2020) and Craft's own description of the making and purpose of the videos in Craft (2019)). She had also told them to watch a video about making Pompeian bread (with encouragement to try their own hand at baking) and had taken the class on a virtual tour of Pompeii via Google Earth[7]. Daisy had asked students to design their own luxury Roman house and pretend to sell it using modern estate agents' advertising, shared around the class. These breaks from the normal routine of classroom instruction – 'going on a trip together' - became significant means of maintaining the cohesion and sense of belonging that online teaching otherwise denied the students. When normality returns, it might be reasonable to assume that their success would mean their continuation in keeping the class together in more informal ways 'outside' the classroom space.

Not everything went according to plan. Alicia described her experience as 'an epic fail.' She had set her students' and her own expectations too high and had to rein in a much simpler task setting. On the practical side, when showing students documents for

7   For a starting point, at the theatres of Pompeii, see Google Earth: https://earth.google.com/web/@40.74930649,14.48596099,27.37872994a,625.90898473d,35y,64.52485971h,56.19734298t,-0r

annotation or comment, she had found that having two screens made teaching much easier; she could see the document and the students at the same time, and was therefore, able to respond to them more easily. Teaching Latin literature was 'difficult', but she had come to a routine, which combined an element of teacher-led discussions, links to a pre-recorded teacher-voice-over video, and further explanations in a downloadable document.

Bob also found normal procedures for lessons were difficult to replicate: 'Assessment for Learning is impossible; annotating books is really hard.' Instead, he suggested that he try to use textbooks that were already available in digital format.

Ken used Google Classroom. His school discouraged live lessons for child protection reasons. He used the app Explain Everything to set activities and proved a multi-media approach that was intended to engage the students. His school considered that online lessons were unrelenting: they did not reflect the normal lesson experience with its ebbs and flows: there was no register taken, no pauses (time spent pausing felt like an 'eternity of silence') or breaks of any kind as one shifted from one activity to another – even just to 'look out of the window'. He referred to the 'non-lesson moments' when students relaxed, laughed, breathed. A great fan of dialogic teaching, Ken felt that it was very difficult to achieve: communication was dying away: 'Good pedagogy is being stripped down.'

The Impact of Crisis-Led Online Teaching and Learning on Changing Teachers' Thoughts About Their Practices

From September, the DfE assumes that students will return to schools (DfE, 2020d). However, the threat of lockdown returning, if not nationally, then locally, means that teachers will need to prepare for blended learning or perhaps a return to fully-online learning. Ofsted will visit state-maintained schools in the autumn term to see how schools and colleges are getting pupils back up to speed after so long at home and to provide advice for their provision of blended learning support. The DfE reassured parents that no child should fall behind as a result of coronavirus and that they were working with partner organizations to support them during school closures (BBC, 2020c). This support would continue from September for students who had to self-quarantine. Once again, Oak National Academy received DfE funding for the development of freely available online lessons, including Latin. The award has been contentious, and there have been accusations that resources could be used 'as a potential vehicle for the [Department of Education]

to promote a "traditionalist" agenda in teaching, or even create the subject matter of a government-approved curriculum' (Morgan, 2020). A look at the Oak curriculum schedule for Latin reveals a traditional approach of vocabulary learning and practice of grammar through analysis of single words, short sentences, and traditional unseen translations (Oak National Academy, 2020b). Modeled on a course designed by a teacher for use in their own classroom rather than around the more commonly-used course books in the UK, the new resources still have limited applicability and usefulness. The lack of pedagogical insight into how to fully utilize the internet as a resource for online learning acts as a warning to future developers of resources in this medium for the teaching of classical subjects.

Access to computers and a reliable online connection remained a problem, especially among rural populations and among disadvantaged groups (National Foundation for Educational Research, 2020a). The BBC reported on the case of a family with six children having but a single laptop to complete all their school work on (BBC, 2020e). The case of smartphones serves to illustrate some of the complexities around how teachers want students to access the internet. On the one hand, smartphones are typically banned from the classroom but ubiquitous at home: nearly 100% of 16-24-year-olds in the UK have access to a smartphone (Office for National Statistics, 2020). They provide easy access to the internet, but their small size makes delivery of visual material difficult to see. That means that if they are to be used for school work, resources need to be optimized for the screen and/or delivered by voice recording with ease. The DfE recommended ways in which teachers could set work and stay in touch with their students using apps on them. In the past, it has been contentious whether students benefited from having smartphones in school. As Beetham and Sharpe comment on the use of the internet in general:

> *Some of the habits of mind associated with these new technologies are regarded by teachers as unhelpful and, particularly the often uncritical attitude to internet-based information, and the cut-and-paste mentality of a generation raised on editing tools rather than pen and paper* (Beetham and Sharpe, 2010, 5).

The question arises whether teachers make the best of a 'bad' situation or embrace the opportunities that have already presented themselves and start to think of ways to use them in ways that may be more pedagogically effective than before. The present Minister for Schools Nick Gibb has spoken against the use of smartphones, considering

them a distraction from learning (BBC, 2019), although ministerial discomfort has not spread universally into the classroom: headteachers and school principals are allowed discretion to decide on their own school's policy towards them. Much of the negative discourse surrounding their use stems from concerns about students' misbehavior with the devices. For example, a press release from the DfE, which advocated an investigation into smartphone use in the classroom, explicitly linked them with the causes of poor student behavior (DfE, 2015). But now the situation has changed: teachers were encouraged by the DfE to think of ways of using smartphones to deal with the lockdown situation. On the one hand, smartphones seem to have restricted the delivery of and types of resource, as mentioned above; on the other, students' ease of access and frequency of use have revealed to the Classics teachers an opportunity to configure learning in entirely different ways – not book- or word-based, perhaps, but more visual and aural. It remains to be seen how much this impacts on future developments in teaching and learning: already textbooks such as *Cambridge Latin Course* (Cambridge School Classics Project, 1998) and *Suburani* (Hands-Up Education, 2020) operate on multiple platforms; however, the text-based presentation of content remains broadly the same as before. How much might increased smartphone usage affect the way commercial and other interests – including teachers – think about ways to make full use of the devices' functionality? It is noticeable, for example in the discussion above, how much the Classics teachers talked of the importance of the use of the recorded voice, such as reading a text, or providing guidance through a PowerPoint presentation, or in a video presentation. In one way, this chimes with research that suggests that in multimedia learning, the instructor's voice is of great importance in leading students to deeper cognitive processing and improved performance (Mayer, 2005). Students who have access to the internet through their smartphones are reading, listening, watching and speaking for much of their time outside of class at home and with friends and family. As long ago as 1996 Mal Lee suggested:

> *Rather than seeking to replicate the resources of the home is it not time*
> *to consider developing models that marry the technological needs and*
> *resources of the home with those of the schools?* (Lee, 1996).

One of the ways teachers might consider it worthy of experimentation is spoken Latin and Ancient Greek. Communicative approaches to teaching ancient languages have not integrated themselves into UK teachers' practices as much as they have in the US. Perhaps teachers might experiment with introducing a spoken element of Latin and Ancient

Greek as a result of the positive experience lockdown has had on their thinking about learning by oral/aural means (See *Communicative Approaches for Ancient Languages* (Lloyd & Hunt, forthcoming 2021)). Similarly, the Classics teachers referred to the use of ready-made videos on the internet as a source of information and, in some cases, language acquisition: Jessie Craft's YouTube channel (Craft, 2020) has already been mentioned as a source, but there were other similarly home-made videos, podcasts, and PowerPoint presentations freely exchanged via social media. A glance on the internet reveals numerous examples of student-created videos, animations, memes, and creative writing. Students with time on their hands, the technology to do so, and an interest in Classics are finding all sorts of informal ways to create and display their responses to what they are learning about the classical world. Teachers might consider finding ways to include these more student-centered approaches to learning post lockdown (See Blake Ch. 7 (2013) for an interesting discussion of these possibilities).

Recruitment to Classes

One of the immediate concerns for the Classics teachers was recruitment for September 2020, when the new academic year starts. The picture was mixed. Rebecca, who worked in a state-maintained school in a country town, was pleased to see that the continuation of visible teaching for her Year 9 classes led to no discernible drop-off of enrollment for Year 10. Most of the Classics teachers in secondary schools did not think that recruitment had been much affected. The Classics Teachers who worked in Sixth Form Colleges were more downbeat. They were more dependent on holding a recruiting event in Spring, as the majority of their students had not been taught any classical subjects in the feeder secondary schools. This was just when the lockdown commenced One of the Classics teachers, who worked in a rural Sixth Form College, found that recruitment was too low for his course to be financially viable. Another was only allocated one class instead of the usual two, as students were more evenly spread across the core subjects of English, Mathematics, and Science. Schools considered students' performance in the future would most likely be stronger in subjects where the students had had prior experience.

There was concern also about the students who were due to sit examinations at GCSE and A Level this year. The National Foundation for Educational Research (2020b) argued that not much work was being set for them once the examinations had been canceled. But the Classics teachers disagreed. It was in their interests in teaching minority subjects to

keep students involved and engaged as long as possible: GCSE students would potentially become A Level students, and the older students would be passing on to university in October. Thus 'bridging projects' had been sent out to students at the different levels to support them in preparation for their next steps. The Classics teachers had prepared notes for incoming Year 7 students, preparatory reading and video links for the Year 9s going to start their GCSEs and the Year 11s going to start their A Levels in September, and documents containing links to university level resources for Year 13s preparing to study Classics at university in October.

Changes to Practice

The Classics teachers were thoughtful about what they had learned from the experience of teaching under lockdown. On the one hand, the usual classroom interactions no longer applied. 'Drama, communication, being there – it's all going nowhere,' said Maria The Classics teachers noted that how they interacted with students had changed: there was tension between what they wanted to do with the technology and what the technology could let them achieve. Their wariness chimed with what Walker and White's description of how the use of technology changes teachers' perceptions of their roles:

> *Teachers' anxieties are mainly centered around two things: firstly, that the software will in some sense "take over" and dictate how teaching is carried out; and secondly, that it may make the learning experience less effective than it was without technology* (Walker & White, 2013, 145).

Similarly, the easy switching between tasks that a physical classroom allows – open the books, look at the board, listen to the teacher, work with each other, feedback – had to be planned out carefully so that the teaching and learning sequence worked without anyone being there.

The Classics teachers had to deal with difficult moments without rehearsal. Other teachers' experiences retold on social media helped, and some pop-up continuing professional development (CPD) became available.

The Cambridge group of Classics teachers were perhaps better prepared than most. Nearly all of them had either been trained by the author or by his predecessor. They were all very familiar with using the *Cambridge Latin Course* digital resources and had clear

views as to what to teach at each level. As mentors, they also had responsibility for training graduate teacher trainees from the faculty, who were learning online alongside them. The mentors and teacher trainees formed an excellent network to share ideas and resources and be mutually self-supporting and affirming. Nevertheless, times were hard. Finding time to absorb it all was a challenge. Ben said, 'There's lots of CPD going on. It's good, but it takes time, and then you have to plan lessons as well *and* teach them.'

In practice, fewer activities were planned per lesson and more time allocated to the carrying out of tasks. Initially, the Classics teachers had found that they were overwhelmed with emails from students who had not understood or simply not read instructions. As time went on, they chose tasks more carefully, with an eye to clear purpose, efficient delivery, and clarity of outcome to the student.

Several of the Classics teachers had used flipped learning models. While there has been some recent discussion of using flipped classroom models for classical subjects in university settings (Gilliver, 2019; Natoli, 2014), until now, there has been little discussion of their use in the school classroom. This had been inspired by the success of using PowerPoint presentations as lesson starters Language learning had been partially successful under lockdown: simplicity and brevity were key features that worked well for student understanding. Students often had not listened to the full explanation or become disinterested in the finer grammar explanation points. Most of the Classics teachers had made their own rather than use some of those available on the internet, which were felt to be of variable quality and usefulness. YouTube offers many different video resources for learning about Latin grammar; however, the Classics teachers felt that many of them were too complex for their students and preferred to make their own. The YouTube channel LatinTutorial was mentioned among those more suited to university-level learning (LatinTutorial, 2020); but for an example of a more personalized presentational style, see Mr Tanner Teaches (Mr Tanner Teaches, 2020). They were wary of using even these in preparation for lessons in true flipped learning model, saying instead that they intended to use them as revision aids for students to refer to after the initial instruction was over. On the other hand, flipped learning models were thought to work well for students to prepare for lessons in non-linguistic classical subjects. The length and difficulty of the translated texts set for compulsory comment by students in the GCSE and A Level examinations has long been a cause of concern, especially for students with poor reading skills (Jones, 2016 and 2017). The Classics teachers were surprised at how easy it was to record their voices

over PowerPoint, and were in favor of recording the texts in full for their students to use at home. This freed up time in lessons for discussion. Students had also been instructed to watch videos as preparation for, or revision of, topics to be discussed in the online classroom. Some of the Classics Teachers had complied lists of these to be used in the future.

As ever, practicalities. In the panic of sudden lockdown, asynchronous teaching is by far the easiest. But it can easily lead to a model of lesson as mere delivery of information – as it were, "download lessons". Simply put, there has to be a place for these slightly old-fashioned lecture-style lessons. The Classics teachers were reticent about exploring new media, however. While several mentioned that they had asked their students to make memes on classical subjects, for example, they were seen as 'fun activities' for motivation and rewards rather than for any serious language learning possibilities that they might bring. On social media, again, there had been considerable excitement about the release of the latest video game *Assassin's Creed Odyssey,* to the extent that an enterprising Classics teacher had devoted a YouTube channel to it for teachers and students of classical subjects (Mr Hinde's Classics Channel, 2020). Gee (2008) has written how video games have much to teach students about literacy: *Assassin's Creed Odyssey* has much to teach about Classics as well. Online games for learning Latin, such as Operation Lapis, have long been in operation (Slota & Ballestrini, 2019); and there are many apps available to support student-created and student-centered learning, such as Twine (2020) which are becoming more familiar. Meanwhile, the synchronous online lessons revealed the importance of the intricate interactions and personalized nature of classroom teaching and the failure of online teaching to capture it. In a sense, that is reassuring: teachers know that their jobs will not be replaced with a bank of computers. But what was learned was more than that. Synchronous teaching forced teachers to be thoughtful about how they spent the precious time, their choice of activities, the way in which they framed questions, received and developed responses. The Classics teachers reported thinking of bigger, open-ended, inquiry questions since the standard triadic questioning model of checking understanding and moving on did not work well. Now questioning focused on how to get students to think rather than merely answer.

A Different Way of Thinking?

If the GCSE and A Level examinations had been taken away, what did that leave

behind? UK teachers have not been in this situation ever since the examination system was developed with the National Curriculum in 1988. Out of such crises, new thinking often takes place. Ofqual has already offered consultation on what the national examinations might look like for 2021, bearing in mind the loss of several months of classroom learning (Ofqual, 2020). Ofqual has proposed the reduction of the content for the GCSE Ancient History examination, but, oddly, not for Latin, Ancient Greek, or Classical Civilization. Speculation for the reason for this omission has further prompted teachers to think more widely about assessment in general. As teachers have been asked to provide the examinations boards with grades based on their own judgments – a noticeable reversion to trust in their professional responsibilities -   could this mean a revisit to considering the use of coursework or portfolios of evidence?[8] This author has been long enough in teaching to remember the submission of recordings of students' spoken Latin as part of the GCSE. Could technology easily support assessment types that chimed with new developments in active teaching methods? Latin teacher Facebook threads were alive with the potential for technology such as Quizlet to mix and match vocabulary, sentences, questions – this seen as an answer to the problem of students cheating at home (See for example, recurrent threads in the Latin Teacher Ideas Exchange, 2020). Yet many of these forms of assessment are more about collecting grades than diagnosing understanding or developing learning. Alternatives are possible, such as analysis of comparative translations (see, for example, Ryan's blog on her experiments with non-traditional assessment at Oxford University (Ryan, 2020), and the online *ALIRA* tests which adjust their questions according to the performance of the student and assess a student's understanding of a set of Latin passages (ALIRA, 2020).

In yet more general terms, the whole panoply of national examinations at 16 and 18 have come under scrutiny even before the COVD-19 pandemic. The GCSE was originally designed as a leaving certificate at the end of compulsory education at 16. But now compulsory education or training finishes at 18 for everyone. Over the years, the GCSE has become an accountability measure as well: as a means of measuring the comparative success of schools, the effectiveness of individual teachers, and the success of the government's education policies. Discussions are already being held about whether the qualification as it stands has a future, with even the architect of the National Curriculum itself, Lord Baker, convinced that it has outlived its original purpose (BBC, 2020a). But the Government says there still needs to be some form of accountability for schools and

maintains the view that standardized testing is not just necessary but desirable (Rizvi & Lingard, 2010). But Biesta notes anxieties amongst educators that standardized testing measures only what is measurable and misses out the more holistic nature of schooling (Biesta, 2009). When we try to measure something difficult to measure, the likelihood is that we give up and end up measuring something easier and then draw conclusions from it that takes no heed of the complexity of the learning process (Lingard & Sellar, 2013). But as it is easier to do it this way, we do it anyway. This is where the danger to the teaching of languages is greatest, because the easiest things to measure are only a tiny part of the things that combine to create an all-around languages student – especially in the case of the teaching of Latin and Ancient Greek, I would say, because of the linguistic and aesthetic complexity of the literature which is studied. And because there is no consensus about the most appropriate methodology for ancient languages in the UK, it could become quite easy to design assessments around the traditional grammar-translation paradigm – one where the memorization of lists of words and terminology and word-for-word translation into and out of ancient languages – because that was the easiest way to make the technology work. Meanwhile, the trajectory of language teaching – even of ancient languages – moves towards approaches that are more communicative or at least less interested in the knowledge of specialist grammar terms. Teachers are caught in a difficult place: to use technology in familiar ways and replicate the past, or to try to use the opportunity afforded to them to experiment during lockdown to envision a new type of classics education.

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Lessons from Online Modern Foreign Language Classes for the Classical Language Instructor[1]

DANIEL W. MOORE
INDIANA STATE UNIVERSITY

ABSTRACT

Recent research comparing fully online beginning level modern foreign language classes versus face-to-face classes has suggested no significant difference between the learning outcomes achieved via the different instructional formats (Moneypenny and Aldrich; Sato, Chen, and Jourdain; Blake and Delforge). At Indiana State University, online courses in beginning level modern foreign language classes have been offered for several years and provided a template for classical language classes to quickly transition from face-to-face instruction to fully online instruction during the Spring 2020 semester. This article assesses the utility and effectiveness of some of the teaching methods currently used in those classes for a beginning ancient Greek course. Lecture archiving and video conferencing were the most useful methods for teaching in an online format, but it was difficult to recreate online the in-class exercises critical for reinforcing lessons in morphology and grammar. In the author's view, any attempt to move classical language classes fully online would require smaller beginning class sizes than currently offered (fewer than 25 students), significant online support from textbook publishers like that provided for modern foreign language instruction, and validation through studies that demonstrate that fully online classical language classes are capable of achieving learning outcomes similar to those achieved in face-to-face classes (e.g., by using the ACTFL ALIRA test for Latin classes).

Introduction

Entirely online foreign language courses have been a part of the educational landscape for decades (White 18-19). Still, during the Spring semester of 2020, most foreign language instructors were forced to adapt their classes to this format. Located in the Midwest, Indiana State University (ISU) is a regional public university that offers courses in Spanish, German, French, and Latin, with occasional course offerings in Japanese, Korean, Arabic, and ancient Greek. Fortunately, at ISU, the commonly taught

modern foreign languages (French, German, Spanish) have offered fully online foreign language classes at the elementary level for several years. Fully online foreign language classes at ISU were designed, though, with the knowledge that these courses are generally better suited for the strongly self-motivated student (Blake, "Best Practices" 24) and that oral proficiency is difficult to attain in a wholly asynchronous format (Bruland 146). As such, online foreign language courses are restricted to distance education students and incorporate synchronous exercises into course delivery. In order to adapt my elementary ancient Greek class to a fully online format, I used a fully online elementary German class as a model. First, I provide an overview of recent research on the effectiveness of fully online foreign language classes. Next, I describe the structure and components of the fully online elementary German course at ISU and discuss adapting the teaching methods used in the online German class for my ancient Greek class. Lastly, I assess the potential of integrating fully online classes into the classical languages curriculum.

Literature Review

Although online learning has become a staple of most college curricula, surveys demonstrate that only about 30% of college faculty perceive it as a valuable and legitimate educational option (Allen et al. 6). Many modern foreign language faculty still harbor skepticism about the efficacy of online education (Blake et al. 114; Blake, "Best Practices" 18-19) and most would agree that achieving advanced proficiency requires face-to-face interaction with native speakers (Blake, "The use of technology" 824; cf. Enkin and Mejías-Bikandi). Recent studies on the effectiveness of fully online foreign language classes, however, have demonstrated that students taking these classes can reach the same proficiency as those enrolled in face-to-face classes at the elementary level. Blake and Delforge developed a yearlong fully online Spanish course for the UC Davis Extension School. They found that their students performed just as well on identical grammar and composition tests as UC Davis students enrolled in face-to-face classes after one year (143-44). A follow-up study comparing students in the fully online course with their peers in face-to-face Spanish classes found similar results when both groups took the same oral proficiency exams (Blake et al. 123-24). Moneypenny and Aldrich conducted a study on a university elementary Spanish program where students were allowed to choose between fully online or face-to-face classes to meet their two-semester foreign language requirement and they found no significant difference in proficiency outcomes for students after one year, regardless of the chosen instructional format or sequence (124-26). Online course

offerings in Spanish are most common in U.S. universities, having accounted for 62% of all online foreign language course offerings in a 2017 survey (Murphy-Judy and Johnshoy 141), but research into fully online classes in other foreign languages has illustrated similar results at lower levels. In German, Goertler and Gacs documented equivalent learning outcomes when comparing their second-year fully online and face-to-face German classes at Michigan State University (171). A study of a fully online elementary Japanese course at Stony Brook University conducted by Sato, Chen, and Jourdain reported that student outcomes in their online courses have actually surpassed those achieved by students enrolled in the program's face-to-face elementary Japanese courses (768-69). In short, comparative research at several U.S. colleges and universities indicates that fully online modern foreign language courses at the lower levels can achieve the same learning outcomes as face-to-face classes.

In the classical languages, research into online Latin or ancient Greek courses has generally been descriptive and falls into two categories. The first category focuses on wholly asynchronous online classes, such as the Open University's online Latin course (Lloyd and Robson) or Biblical Greek courses for seminarians (e.g., Harlow, Morse), that are aimed at part-time adult students. The second category includes hybrid or blended learning classes integrated into existing college courses that reduce face-to-face instruction and incorporate online learning techniques (e.g., Bayerle, Manousakis). Neither category fully encapsulates the situation that classical language teachers found themselves in during Spring 2020 (and many currently still do), where there was an expectation for instructors to develop fully online courses that use both asynchronous and synchronous distance learning techniques for full-time students.

Methods

Elementary German online

At ISU, it is important to note that the online elementary German class uses a different textbook than the one used in the face-to-face classes. For the online classes, the assigned textbook is *Sag Mal*, an elementary German language textbook that aims to guide students through ACTFL novice level proficiency. *Sag Mal* is specifically tailored for an online or hybrid language German course, allowing students to purchase fully electronic textbooks with all of the instructional material referenced to and used in the paper textbook

(Hoecherl-Alden). The textbook has twelve chapters, with each chapter divided into two sections. These sections have five components: new vocabulary, a video demonstrating the use of new vocabulary (accessible on the textbook's 'Supersite' (website)), a culture section in English, short explanations of new grammar concepts, and, lastly, exercises and another video reviewing that section's material.

The Learning Management System (LMS) used at ISU is Blackboard, supplemented by the video platforms Yuja and Skype to provide additional options for video lectures, virtual meetings, and chatrooms that instructors and students may be more comfortable using. In designing the elementary German 101 course, each chapter in *Sag Mal* is divided up into four stand-alone modules within Blackboard, and students are given a week to two weeks to complete each module, depending on the complexity of the material. Within each module, students were required to:

(1) watch two short video lectures by the instructor

(2) complete textbook exercises on the *Sag Mal* Supersite

(3) post on a cultural subject in English on a Blackboard discussion forum

Outside of the modules, students were also required to:

(4) take several timed exams focusing on grammar and translation on Blackboard, which can be remotely proctored at the instructor's discretion

(5) participate in three individual interviews with the instructor

All of these tasks are designed to be accomplished asynchronously, with the exception of the individual interviews. As far as grading, four exams made up 50% of the student grade, with the textbook exercises on the *Sag Mal* Supersite making up the next largest component of a student's grade at 20%.

Ancient Greek online

The elementary ancient Greek textbook used at ISU is N.C. Croy's *A Primer of Biblical Greek*, chosen primarily because it is structured similarly to the Classics program's Latin textbook, *Wheelock's Latin*. Like Wheelock, each chapter in Croy's textbook focuses on a few key grammatical concepts and presents students with a short vocabulary list. There are about twenty contrived ancient Greek sentences ('Practice and Review') based on the chapter's grammar and vocabulary that provide students with targeted translation practice, as well as four or five English to Greek translation exercises. Each chapter concludes with a number of actual ancient Greek sentences from the Old and New Testament. There is, however, no companion website.

For the Greek course, converting a full chapter in the Croy textbook into an online module was a convenient way to present the material. Lectures were written out at first and posted in the module, but Yuja lectures turned out to be more convenient (similar to (1) in the German class). Cultural aspects of the ancient Mediterranean were covered during the lectures (similar to (3) in the German class) but no assignment was linked to that material. Students could return to the module to view instructional material as many times as they wanted, as in the online German class. In order to recreate the interaction of a face-to-face classroom, I hosted three hour-long synchronous Yuja Video Conference/Chat rooms during the week, which I believe played a role similar to that of the individual interviews used in the online German class ((5) above). To replicate grammar and morphology exercises that would have occurred in a face-to-face classroom (similar to (2) in the German class), I used the Blackboard Discussion Forums for asynchronous morphology and translation practice. For exams and quizzes (similar to (4) in the German class), I composed multiple-choice, fill-in-the-blank, and short-answer translations using Blackboard's testing tools. Grading schemes among the elementary languages at ISU are roughly the same, with quizzes/exams making up about 50% of the student's grade in ancient Greek.

Results

Pros

Of the five components included in a module of the online German class, the video conferencing and chatroom sessions ((5) above) were the most useful for students. Individual interviews were scheduled in the online German class because group discussions

of up to 20 students on Skype would not allow full participation. I benefited from a very small ancient Greek class (only four students), so there was no need to schedule students for a particular video conference/chatroom session. The ability of multiple students to participate in a video conference/chatroom was made easy by the 'Raise Hand' tool in Yuja, which students can select at any time. In this way, an instructor can see which students want to participate in a discussion by viewing who has a 'yellow hand' icon next to their name. This queuing system seems to encourage students to ask more questions than they otherwise might in a face-to-face classroom. The ability of students to return to lectures to review an instructor's guidance, as afforded by the archiving of lectures within modules ((1) above), also seemed to encourage participation, since students have time to revisit and reflect on newly introduced material outside of class before interacting with the instructor. Ultimately, making lecture material available before a synchronous video conference/ chatroom session makes the 'flipped classroom' a reality, even if it is virtual.

However, easier mechanisms for participation make fielding questions and comments in a video conference/chatroom session time-consuming. In my experience, it seems unlikely that a language instructor can interact productively with more than four or five students in a given hour during a video conference/chatroom. In the studies cited above, where fully online modern foreign language students achieved proficiency comparable to their face-to-face peers, weekly synchronous sessions with low instructor/teaching assistant to student ratios were common. In the fully online UC Davis Extension Spanish class, instructors held weekly hour-long discussion sections with students in groups of three (Blake and Delforge 134). For the online beginning Japanese course at Stony Brook University, Sato, Chen, and Jourdain reported that a major factor in the course's success was the use of multiple undergraduate TAs instead of a single undergraduate teaching assistant (TA), as is typical for their face-to-face elementary Japanese course. To facilitate interaction, the TAs led synchronous group sessions for students on Google Hangouts (Sato, Chen, and Jourdain 760). In their first iteration of the fully online Japanese course in 2015, they used four TAs for 26 students (an instructor/TA to student ratio of 1:5.2), but with improved technology, they can currently run the fully online Japanese course with two TAs for 20 students (an instructor/TA to student ratio of 1:6.6) (Sato). In the online German courses taught at Michigan State University, the instructor/TA to student ratio was higher at 1:12.5. Still the instructor conducted two hour-long synchronous group discussions per week (Goertler and Gacs 159-160). Incorporating weekly synchronous sessions into the

course allows for direct interaction between students and an instructor/TA and reduces the 'psychological distance' concomitant with the physical separation of a fully online course (Sato, Chen, and Jourdain 770). In general, 'psychological distance' has been identified as an obstacle to student success in online courses (Baker 18) but particularly in online foreign language courses (Oliver, Kellogg, and Patel 289).

Cons

The biggest obstacle to using an online modern language course as a model for developing an online course for classical languages was replicating grammar and translation exercises ((2) above) in an online environment. In the first half-chapter of *Sag Mal* alone, there are over 100 exercises for students in the textbook that can be completed in class or on the *Sag Mal* Supersite. There are also partner and group exercises in the textbook and the Supersite that the instructor can assign to students if they want them to work together outside of the classroom, whether in a synchronous or asynchronous format. All of these exercises are auto-graded (except a handful of speaking exercises that can be recorded by students and graded by the instructor later) and entered into a student gradebook maintained on the Supersite, accessible to students and instructors. These exercises change with each new edition of the textbook, thereby hindering any attempts to build and distribute answer keys on the internet. Sag Mal's second edition (2017) was published only three years ater its first edition (2014). As noted above, there is no companion website for Croy's *A Primer of Biblical Greek* and the exercises in the textbook are of limited value in an online environment. Answer keys for the textbook's Greek to English translation passages ('Practice and Review') can readily be found on the internet. In a face-to-face classroom, any student who uses answer keys to complete homework can easily be identified, but in an online discussion forum, it is more difficult to root out. Indeed, this is a problem for any instructor teaching an online ancient Greek or Latin class who assigns a commonly used classical language textbook. For translation exercises, I relied on English to Greek sentences since answer keys to those exercises are not available on the internet (to my knowledge). Students were able to type out accented Greek with little trouble by utilizing the keyboard functions on the website Lexilogos (<https://www.lexilogos.com/keyboard/greek_ancient.htm>). The handful of asynchronous morphology exercises that I developed for the Blackboard Discussion Forums provided students with limited practice opportunities. Though a fair number of digital platforms complement existing ancient Greek textbooks with online exercises (see Rosenbecker and Sullivan 104-107), it is difficult for classical

language instructors to create original exercises and tests within their LMS that rival those found in modern language textbooks developed specifically for online and hybrid foreign language classes.

Discussion

As Senta Goertler observes in her 2019 article on the development and integration of computer assisted language learning (CALL) into foreign language curricula, online education is here to stay regardless of how language educators feel about it (77-78). Only a year later, this observation seems all the more timely. Most foreign language instructors will need to develop ways to integrate online instruction into their curricula in the near future. Teachers of ancient Greek will probably not find much help from publishers in addressing the biggest obstacle identified above: developing original and robust grammar, morphology, and translation exercises for an online platform. In the most recent Fall 2016 MLA enrollment survey, German had about 80,000 students, French 175,000 students, and Spanish had over 700,000 students at the college level. In comparison, ancient Greek and Latin had about 13,000 and 25,000 students enrolled, respectively (Looney and Lusin 32). It is unlikely that the small market for classical languages will spur any publishers to develop and continually update and reissue textbooks focused on online or hybrid instruction like *Sag Mal*. It is worth noting for Latin instructors, however, that Bolchazy-Carducci Publishers has recently launched the companion website 'Lumina' for its textbook *Latin for the New Millennium* that contains supplemental exercises that can be integrated into an instructor's online LMS.

Class size also presents a problem. In the successful fully online German program at Michigan State University cited above, the online German classes had a maximum enrollment of 17 students, which is almost 40% smaller than the face-to-face classes (capped at 27 students). The smaller online class size recognizes the increased time commitment required from instructors to run an online course and the need for frequent synchronous interaction (Goertler and Gacs 159). An optimum number of students for a fully online elementary Greek or Latin course would probably be around 15 students, enabling an instructor to schedule at least three hour-long synchronous sessions with groups of five each week. Most administrators, though, would balk at fielding 100-level courses at enrollments below 20 to 30 students.

Convincing administrators to schedule smaller classes is one matter; convincing colleagues skeptical of online education is another. Most studies focused on online foreign language classes' outcomes have relied on student surveys or class tests to gauge student achievement of course goals (Link and Li 3). Without external measures of success, most foreign language teachers will be hesitant to adopt a fully online mode of instruction. It is significant that the studies of learning outcomes in the fully online Spanish classes discussed above relied on a third-party assessment tool, Pearson's *Versant for Spanish* test, to demonstrate the robustness of their fully online elementary Spanish courses and their ability to meet ACTFL proficiency standards (Blake, "Messy Task" 410; Moneypenny and Aldrich 115; Aldrich and Moneypenny 34-35). For the classical languages, no such studies exist. Future studies comparing online and face-to-face Latin classes could use ACTFL's computer-adaptive ALIRA test for comparative purposes to demonstrate their efficacy (or lack thereof). To my knowledge, no equivalent computer-adaptive exam to gauge proficiency at the novice or intermediate level exists for ancient Greek.

Nonetheless, pessimism for the outlook of online instruction in classical languages is not fully warranted. What seems clear is that teaching an online foreign language class benefits from a 'team effort.' For the commonly taught modern foreign languages like Spanish, French, and German, that team includes the instructor as well as the textbook publisher's editorial team. For the less commonly taught foreign languages, another approach is probably necessary. In the fully online Japanese course at Stony Brook University, the instructors developed their own 'course pack' for elementary level courses and relied on multiple TAs to help with grading and synchronous group work (Sato, Chen, and Jourdain 759). In the absence of publisher support, Classics programs at the college level could try to replicate that success by adopting a similar approach. Maintaining a low instructor/TA to student ratio in the range of 1:5 and ensuring weekly synchronous contact between the instructors and the students appear to be key aspects of a successful fully online foreign language class. Including advanced undergraduates as TAs in elementary online language classes could be predicated on teaching mentorships/internships for students interested in education or information technology careers. In this way, administrators would find it difficult to turn over elementary online language courses to adjunct faculty. At most schools, mentorships or internships are supervised by full-time faculty.

From the programmatic perspective, devoting resources to develop and offer fully online elementary classical language classes could boost upper-level enrollments. A recent study on the incorporation of online classes into the German program at Waterloo University in Canada suggests that implementing fully online courses at the 100- and 200-level led to increased enrollments at the 300- and 400-level (Schulze and Scholz). After a decade of teaching fully online the German 101, 102, and 201 courses alongside their face-to-face counterparts, Schulze and Scholz conducted a retrospective study to assess these online courses' role in the wider German curriculum. In general, students' continuation rates in online German classes were lower than that of face-to-face students. For German 101, the percentage of online German 101 students who continued into German 102 (8.3%) was much lower than that of the face-to-face German 101 students (37.5%). The low persistence of the online German 101 students was most likely due to the University's one-semester foreign language requirement: those who were committed to taking only one foreign language course sought out the online version of German 101 since it was least likely to impact their schedules. Looking at the trajectory of students who continued on to take upper-level German classes, though, Schulze and Scholz found that about one-third of their 300-level German students and 15% of their 400-level students had taken at least one of their 100- or 200-level German courses online. Those taking the 400-level courses were German majors and they surmised that without the scheduling flexibility afforded by the lower-level online courses, that group of students would not have remained in the German program (Schulze and Scholz 194-195). Their research illustrates that a foreign language program's upper-level course enrollments may depend not only on the quality of instruction in lower level courses, but also on those courses' availability. Developing and implementing fully online classes at the elementary level could offer a new approach for classical language programs to attract and recruit students pursuing rigidly structured programs of study during their freshman and sophomore years, but who would still like to take advantage of the opportunity to study the classical languages at an advanced level while at college.

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Surviving to Thriving: Supporting Graduate Student Instructors and Teaching Assistants During the Transition to Online Teaching

MICHAEL FURMAN
FLORIDA STATE UNIVERSITY

ABSTRACT

Though we all survived the rapid transition to emergency remote instruction in the spring, many of us were so caught up in managing our own stressful transitions that our role in mentoring and guiding our graduate student instructors and teaching assistants became subject to neglect. This must change going forward. Thinking the crisis has passed or will do so by the end of the calendar year does not recognize the reality of the situation facing Classics. We must invest more time in helping our instructors manage their own instructional design challenges. Undergraduates were forgiving in the spring, but there are already signs expectations will be heightened for the fall and beyond. A discipline as reliant on enrolment for its continued survival as Classics cannot afford complacency at this critical juncture particularly when graduate students teach so many undergraduate courses (ca. 25% of all undergraduate students in Classics at Florida State University) and the application of thin-slicing (first impressions) to retention is clear. This reflective essay draws on my experience as the Supervisor of Teaching Assistants in the Department of Classics at Florida State University to provide guidance for faculty members in supporting graduate student instructors during this crisis.

In surviving the rapid transition to emergency remote instruction this past spring, faculty expended intense physical and mental energy to stay afloat in their own courses. For those at institutions with graduate programs, this made it difficult to provide consistent support and mentorship to graduate student instructors and teaching assistants. This must change going forward.[1] Thinking the crisis has passed or will do so by the end of the calendar year does not recognize the reality of the situation facing higher education in general or Classics in particular. Undergraduates were at least understanding (though disappointed) in the spring because of the situation we collectively found ourselves in, but there are clear indications that the *status quo* will not be enough to satisfy student expectations in the fall and beyond.[2] Many of us did have the entire summer to think about how best to adapt and

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1   Johnson and Huwe, 2012, 46-47 explored the negative effects of 'Mentor Relationship Incompetence' and 'Mentor Neglect' on graduate students.

2   Means & Neisler 2020 effectively demonstrated the dramatic dip in student satisfaction after remote instruction began in the spring. It is also telling that many universities, justifiably, did not automatically count teaching evaluations from Spring and Summer 2020. For one example, see Florida State University's statement https://news.fsu.edu/announcements/covid-19/2020/05/22/up-

deliver our courses for the fall, so it is reasonable for students to expect some improvement. In the face of this challenge, a discipline as reliant on enrolment for its continued survival as Classics cannot be complacent and must instead be proactive. This action should not be directed only at ourselves, but also at our graduate student instructors who teach so many undergraduate courses at R1s (ca. 25% of all undergraduate students in Classics at Florida State University in a given semester) and now face significant challenges in performing their critical duties. These duties include teaching the majority of introductory courses. To borrow a term from social psychology, the thin-slicing taking place in these courses factors heavily in future enrollment, which in turn determines the health of a department.[3] By helping our graduate students manage their own instructional design challenges and deliver high-impact educational experiences in the midst of a pandemic, we are better serving our undergraduates, graduate students, departments, universities, and our discipline. This paper draws on my experience as the Supervisor of Teaching Assistants in the Department of Classics at Florida State University to provide guidance for faculty members in supporting graduate student instructors and teaching assistants during this pandemic.

Defining the Challenges

We cannot effectively provide support for our instructors without identifying the challenges they face. As students themselves, many graduate student instructors encounter the same challenges as our undergraduates. As instructors they must contend with many of the same pressures as faculty. In many cases, this ambiguity (are they students or are they staff?) has exacerbated the issue. In developing solutions to the challenges facing graduate student instructors, we must recognize the two major online teaching stressors: time and technology.

Time is the well-known enemy of the academic, but the pandemic has added additional demands on instructor time. Many graduate students have been forced to find second jobs at home in a stagnant economy, take care of sick relatives or younger siblings, and continue their own research, all while teaching remotely.[4] These factors also affect the mental health of graduate students which can lead to feelings of helplessness and a lack of motivation.[5] This is in addition to overpreparation being a systemic problem among

date-adjustments-to-faculty-evaluations-due-to-the-covid-19-pandemic/
3   For more on thin-slicing see Ambady 2010.
4   For some excellent case studies and interviews see Zahneis 2020.
5   Evans *et al* 2018 provides a useful summary of current research on graduate student mental

early-career instructors, which compounds the issue. Students also need time to sit down and focus. Graduate students whose campuses are closed in the Fall have been deprived of a dedicated space to engage in sustained concentration on their work. Offices, the library, or even their apartments are not always accesible. We have all seen students trying to participate in a Zoom session at their kitchen table while someone makes lunch behind them. It would be naïve to imagine many of our graduate students are not in those same circumstances, so our priority must be in helping graduate students maximize the time they have available and allow them to match their duties to their personal schedules.

The topic of virtual meetings brings us to our second limiting factor, technology. Being away from campus means that many students no longer have access to reliable internet or university provided computers. Even under supposedly ideal conditions, live classes and meetings may be derailed due to unstable internet connections. Though some universities will provide technology to their student instructors to varying degrees (purchasing microphones, webcams, designating a recording space in the department, etc.), not all will, especially those working away from campus. Instructors may need to share technology with siblings, parents, and other relatives who are studying and working from home. Recognizing this reality means that we should focus on allowing students to work with the resources they have.

So what actions can we take as faculty members that account for the two variables above and help our graduate students thrive as educators? The answer to this question is largely dependent on the institution and its plans for negotiating the wider challenges caused by this pandemic. However, there are some basic principles and tools we are developing and implementing in Classics at Florida State University which those at other institutions might find useful starting points in supporting their own graduate instructors. It is important to remember that all of these action items and strategies are interrelated, but for the sake of organization and clarity, we will proceed with one item at a time.

Course Format: Bringing Balance to the Course

The Department of Classics at Florida State University is teaching remotely in Fall 2020, so this necessitated some decisions on how exactly to run each course in a way which maintains rigor while allowing some flexibility. Rather than sending down an edict from on high, we gave graduate student instructors the option to conduct their classes health.

asynchronously, synchronously, or as a combination of the two. This allowed them to choose a format which best fit their personal circumstances in regard to both time and technology, but curricular needs did still play a role in these decisions. Those teaching language courses understandably opted for synchronous learning as so much of language teaching relies on consistent, immediate, real-time interaction between the student, their peers, and the instructor. This may seem problematic if we are attempting to respect the guardrails of time and technology listed above, but the burden of crafting an effective asynchronous, online language course was too much to responsibly ask of our graduate students. Additionally, the decision to teach language courses synchronously was crucially made early in the summer so that both students and instructors were aware of the requirements imposed by the format. This early notification is critical in allowing both students and instructors to make informed decisions. Even though language courses are all syncrhonouse, only a small percentage of the total undergraduates in Classics are enrolled in language courses in a given semester, so the majority of instructors have significantly more flexibility in how to structure their courses.

Only two graduate student instructors have opted for the completely asynchronous approach to the semester, but the fact that they had a choice to begin with allowed them to do what they felt was best for their own schedules and wellbeing. Of the rest, many are experimenting with a hybrid option (not to by confused with HyFlex) which incorporates a blend of synchronous and asynchronous learning. Many were attracted to this option because it allowed for flexibility for all involved while still providing some degree of continuity from the in-person classroom experience. The asynchronous portions mitigate the constraints of both time and technology. Students and instructors do not have to be in the same place at the same time, allowing students to watch lectures and participate in the course on their own schedule and instructors to pre-record content when they have time and resources. The synchronous sessions enable interpersonal connections that are so important in building a community of learners. This creates at least some semblance of a traditional classroom, which is, after all, how these courses were meant to be delivered.

In terms of helping graduate students develop an exact model for this unfamiliar hybrid format, there are a few mechanisms in place at Florida State University. First, as the TA Supervisor, I require graduate student instructors to submit their syllabi for review well in advance of classes starting. This allows us to essentially troubleshoot any potential issues together and refine both the format and content of each course. If your institution

does not have a faculty member designated as the TA Supervisor, it would be well worth considering doing so even if it is only for the duration of the current pandemic given the amount of support that graduate student instructors will need as they face challenges on both professional and personal fronts.

Second, I taught two courses over the summer which, allowed me to experiment with a hybrid structure that I then encouraged (but did not require) the graduate students to use. This structure, for a course which meets three times a week, was adapted from the tutorial model at my alma mater, the University of St Andrews. The basic organizing principle divides all sessions into two categories, content delivery (lecture) and critical engagement (tutorial/discussion). The asynchronous sections serve as content delivery as students are asked to watch lecture videos (narrated PowerPoints to keep the file size down while still providing a personal element) and answer discussion posts relating to the readings and lectures. These lectures and discussion posts provide the context necessary for the weekly synchronous meeting on Fridays. Synchronous sessions are then a deep dive into the topic and associated primary material. So, for example, if we were spending a week on Julius Caesar, students would watch lectures on the Gallic and Civil Wars as well as some clips from HBO's extremely well-cast *Rome*, read selections from Caesar, and answer questions about how Caesar portrays himself and his opponents, all asynchronously. Students would then be prepared for a synchronous discussion session where we debate where on the spectrum between history and propaganda Caesar's works should be placed and how Caesar himself should be viewed in the modern world. This type of structure balances flexibility and rigor while breaking the semester down, for both the student and the instructor, into repeatable, purposeful, and focused units.

Workshops

In addition to providing students with options regarding the structure of their course, we also want to focus on providing training throughout the semester for instructors as they encounter new challenges and are forced to adapt to changing circumstances. This is especially true if students are forced to switch to remote teaching during the semester after starting off in person. Our department replaced the usual pre-semester meeting between the instructors and the TA Supervisor with a workshop on online teaching. This workshop will

cover some of the basics and offer discipline-specific activities that are suited for online learning while still working toward the objectives of each course we offer. For example, many of our introductory courses require student presentations as part of the assessment due to meeting certain Liberal Studies requirements, so one thing this workshop will address is how to facilitate those presentations. We also want to focus on inclusivity in our online teaching, so this workshop, in combination with the syllabus review mentioned above, will address how to make courses and content accessible to the widest possible audience through technology. This can be as simple as breaking lectures up into fifteen-minute increments and ensuring that videos automatically adjust for screen size since we know some students will be watching lecture videos and participating in class via their phones.

Workshops can also take advantage of the wider resources offered by the university, and at Florida State University we have the Center for the Advancement of Teaching as well as the Program for Instructional Excellence which offer their own workshops. Most universities with graduate programs will have some kind of teaching center or its equivalent, so I would encourage any faculty supervising graduate student instructors to be aware of and advertise workshops that may be useful. These centers also frequently organize virtual coffee hours that will allow graduate students to interact with peers in other departments and share online teaching strategies and ideas. This combination of 'in-house' workshopping and the utilization of university-wide resources will ensure that graduate student instructors have diverse sources of support as they make the transition to online teaching.

Sharing Resources: Creating a Teaching Community

To focus on the positive for a moment, the current pandemic provides immense impetus for pedagogical collaboration between all who teach Classics, both graduate students and faculty. The first step in building this community remotely is to decide on a venue for sharing these resources and having these conversations. Florida State University uses Canvas as its LMS, and so we developed a Canvas Org site which allows us to invite all graduate students to participate while still providing supervision. Once the forum is established, we must curate what is included in the site. We started by posting sample syllabi, readings, and question banks for each course taught by the graduate student instructors. Discussion forums were also established for each course allowing instructors

to interact and share and resources for teaching specific topics. Many graduate instructors were already doing this in small groups, but it is important to guarantee equity in access and having this centralized forum is a simple way to achieve that. This site also serves as a great way to keep students up to date on the Scholarship of Teaching and Learning (SoTL) particularly as it relates to online teaching, so one module is dedicated to posting articles and links to eBooks detailing the latest scholarship on online learning. In order to provide some content that was geared specifically toward teaching at Florida State University, we made a few short 'how-to' videos on aspects of utilizing Canvas like how to moderate online exams to ensure that students who need accommodation get the time and resources they require. One of the most exciting aspects of a forum like this is that it has applications beyond just the transition to online, and we have already integrated sections on decolonizing syllabi and advice on teaching difficult topics like slavery, rape, and pederasty. If your department chooses to develop such a site, it is important to do so with the input of the graduate students. The last point, on decolonizing syllabi, was the result of graduate students seeing the potential of this site as a tool to not only help them with the practical issues of instruction, but to work toward making Classics a more diverse, equitable, and inclusive discipline and they specifically asked that this section be included, which leads us to our final point.

Communication

The fluid, often unpredictable nature of working and teaching during a pandemic will necessitate a significant increase in the communication between faculty and students, particularly those teaching for the first time this semester. Continually updating the Canvas site mentioned above is a good way to keep graduate students informed, but communication at its core is really about keeping graduate student instructors healthy. Graduate students will be under immense levels of stress, and it is on us as faculty members to make sure that their hard work is recognized and that graduate students feel supported and valued throughout this pandemic. Nearly all faculty can improve in this area, and all it takes is a little introspection. It may sound extremely simple, but just sending an email to a graduate student to check in and see how they are doing can make a huge difference. It really is about the little things, like answering graduate student emails in a timely manner to demonstrate that we see them as people and value them as peers.

Conclusions

Most of us spend our entire careers trying to provide students new perspective on the ancient world, but in this historic, unprecedented moment, we as faculty must gain our own new perspectives. We need to take a moment and put ourselves back in graduate school and think about how we would be reacting to the current situation as students. Most of us would agree that we would be under intense stress and would be looking toward our faculty supervisors and mentors to help us cope with these adverse circumstances. It is our job now to be the mentors we would want to have and support our graduate students by providing them with flexibility in how they structure their course. These workshops help them build practical skills for online teaching, a centralized forum where resources and ideas can be shared between everyone in the department and efficient, meaningful communication that reminds them that they are valued members of the department, the university, and the discipline. We spend so much ink and time at conferences talking about how we might 'save' and grow the field of Classics, and now as higher education faces one of its greatest challenges in a century, we are presented with an opportunity to do just that. In taking these steps to support our graduate instructors, we improve the quality of education for our undergraduates, leading to increased enrollment and retention, literally growing the field and solidifying the place of Classics within the university. In helping our graduate student instructors go from surviving to thriving in this new era, we bring our discipline to the same state. If you took the time to read this paper, then you are already motivated to be a positive mentor, but I want to ask one more thing of you. Right now, open your email. Message a graduate student instructor just to ask how they are doing.

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Digital "Weekly Workbooks" in an Asynchronous Latin Classroom: Keeping all the Digital Resources in Check for Your Students

BRIANNA MCHUGH
YORKTOWN HIGH SCHOOL

ABSTRACT

Asynchronous learning poses unique challenges to the Latin classroom, especially since many Latin classrooms focus on various interdisciplinary topics throughout a school week. This report examines how a teacher used Google Slides to create weekly workbooks for asynchronous digital learning. The requirements set by the school district for these lessons included asynchronous learning, daily time limits for work, and restrictions to grading and feedback. By using Google Slides, the teacher created a template which; would be familiar to students week by week; would cover a variety of topics to Latin study consistently; limit the amount of work for students to locate and navigate a multitude of digital resources; and create a compact unit of material for students to submit and for the teacher to grade. This report aims to reflect on the implementation of these workbooks and provide a potential template from which other teachers may model their asynchronous lessons.

Setting

During the 2019-2020 school year, I taught 118 students taking Latin 1-4 and AP® Latin in a secondary public school in Northern Virginia. I employed the methods I describe in this article with all levels of Latin 1-4. Images throughout are from weekly lessons that I assigned to Latin 1 or Latin 4 so that readers can see material from my beginner and advanced levels. During a typical school year, I teach on a four-quarter grading system that runs from the beginning of September until the second half of June.

District Pandemic Response

When my school district closed on 20 March 2020, it was inadequately prepared. It failed to implement a learning plan that accounted for significant socio-economic inequity that greatly impacted access to technology and learning-critical resources. The deprivation

of food security and basic physiological needs was, and still is, the highest priority for some of my students.[1] When schools closed, some families encountered significant barriers to transitioning to an entirely virtual model. Other families easily transitioned to a telework model for school and work. Most families in the school district landed somewhere in the middle of this spectrum.

Despite implementing a 1:1 student device initiative, many students did not and still do not have access to consistent or strong WiFi. Information Technology hurriedly administered a survey two weeks before the school closed to identify students that qualified for mobile hotspots, which were in minimal supply. These were distributed until schools closed. During the closure, there was no way to replace or repair broken devices. From concept to policy to implementation, every step of the way, processes were arduous.

Three weeks remained in the third quarter at the time of closure. On March 23, Virginia's Governor announced that schools would stay closed for the remainder of the school year (Northam). The district gave students until 27 March to submit missing work so that teachers could finalize third quarter grades. Following a swiftly ended third quarter, the school district took an extended spring break until 13 April which was based on the original school calendar.

By 3 April, the Department of Teaching and Learning announced guidelines to plan out the school's virtual end. Given the unreliable and unequal access for some students, the initially planned end of year content would not be covered. They determined that at-risk students, such as those without reliable internet access or safe home environments, would fall significantly behind their peers. This decision mainly considered broad curricular goals. It assumed that a student who did not complete the virtual quarter would not be as far behind those peers who did opt-in to the virtual quarter. Final grades would be calculated from the average of quarters 1-3.

Since this average significantly skewed the typical grading model, the virtual quarter served as an opportunity to remediate D/F and improve B/C final grades. The district directed teachers to prepare work for students with final grades of D or F to review essential content from quarters 1-3 and remediate those final grades to passing grades. Teachers were directed to prepare review materials for students with final grades of B

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1   The data report can be found here, which shows significant disparity on how that average 29.102% distributes by individual school.

or C, and upon completion, students could raise their final grade up to a full letter grade. Teachers were also instructed to prepare enrichment material for students who wished to continue studies without the incentive to change the final grade.[2] Students and parents were given time to consider this opportunity and reply via survey to opt-in to the virtual model on a course-by-course basis.

After this update, teachers rushed to put together plans for students who needed remediation, who wanted to improve their final grades, or sought enrichment activities. Whether for remediation or enrichment, teachers were directed to plan 30 minutes of daily asynchronous instruction, delivered to students daily or weekly. Each school then designated "office hours" by department during which teachers would be available via conference calls or email. A teacher could meet during pre-closure class times, as long as the teacher recorded these instructional sessions so all students could access the material asynchronously.

Priorities in a Pandemic Model

Before I planned out a virtual quarter curriculum, I used a Google Form to check in with students. I asked students to rate their workload in classes, their sleeping habits since school closed, and what they were doing to take care of their health. By 27 March, some of my families encountered COVID-19 directly. One student shared their fear as they described the symptoms and isolation measures for a parent. Students shared that they were stressed and struggling to cope. Some of my students slept all day and stayed up all night or struggled with executive functioning. Some sought to alleviate physiological or safety needs, like my student who had to move in the middle of Virginia's quarantine measures. Some grappled with loss and grief, like the few who shared their loss of a relative with me. Two factors most influenced my instructional planning: my students had a wide spectrum of needs and COVID-19 shifted the classroom normality.

I recognized that my students sought different deficit needs from Maslow's hierarchy, from physiological to esteem (A. H. Maslow, A Theory of Human Motivation). In broad terms, deprivation of their deficit needs, physiological, safety, social, and esteem influenced their ability to interact or seek higher needs (A. H. Maslow, A Hierarchy of Needs). While some students' extrinsic motivations would drive their participation in the

2   See "APS Continuous Learning Plan: Secondary 6-12" for the full release. (Arlington Public Schools)

virtual quarter,[3] I expected that most of my students experienced some form of need deficit from the school closure.

I anticipated that quarantine and other effects of COVID-19 caused stress and trauma for my students. Their feedback confirmed that any instructional plans should include trauma-informed practices (Carello and Butler). I researched what other teachers and districts were doing to support their students.[4] I found several commonalities between the use of Maslow's theories in the classroom and trauma-informed care practices,[5] namely, structure and consistency (Gross). The uncertainty in my students' lives made it necessary to provide a simple and reliable review of content to cultivate a feeling of safety.It was imperative to build security in the structure of assignments, so I devised a template that maintained a consistent structure of topics and activities from week to week. This benefitted both my students and me. My students had a reliable expectation of the work for each day of the week, every week. The content presented as few surprises as possible where COVID-19 realities did not. By limiting content into a weekly workbook, students turned in one file per week rather than submit something every single day on the learning management system, Canvas.[6] I gave feedback in one place rather than scattered throughout daily assignments.

For me, I eased my preparation, grading, and remediation follow-up with the weekly digital workbook. The template made preparation easier to update material for four different courses every week.[7] Using a template, I limited the type of files submitted by students and thereby saw a similar product to grade from each student.[8] I released the

3   Alfie Kohn presents a brief scrutiny in "A Look at Maslow's "Basic Propositions," that shows how Maslow's theory excludes extrinsic orientation in relation to his hierarchy of needs.

4   See Teaching Tolerance's "A Trauma-Informed Approach to Teaching Through Coronavirus" for recommendations and a plethora of resources.

5   See the University of Buffalo, School of Social Work *What is Trauma-Informed Teaching?* for theory and resources.

6   I refer to the Canvas learning management system (LMS) as Canvas throughout this article.

7   I used the same template for Latin 1-4 but updated the material for each level week by week. I created different assignments for AP®Latin.

8   I have had students submit digital material in a variety of ways for the same assignment. For the same writing prompt due on Canvas, I've had students; email me personally; add me as a collaborator on Google Docs; write in a textbox on Canvas; submit a word document that I have to download; submit a picture of the written paper from their phone. I knew that I personally could not commit the same time or energy in the shortened virtual quarter to sifting through a variety of file types.

assignment for each week on Monday and set the due date for that upcoming Friday. I looked over submitted work over the weekend and Monday afternoons and returned feedback in Canvas.

When I considered making a weekly instruction template, I broke up the week into topics relevant to Latin class. In this way, I focused on a specific topic when meeting with students who sought remediation. For example, all Tuesday and Friday assignments from week to week focused on reading comprehension and translation. This provided students needing remediation on reading comprehension the ability to focus specifically on Tuesday's and Friday's assignment each week. Creating consistency was paramount for both student learning and me.I created the "Digital Workbook" template in Google Slides to use every week with the same topical focus on each day of the week. *Figure 1* depicts the template's thumbnails, which I have made available for free access and adaptation (McHugh, Copy of Remote Learning Weekly Template). I typed the topic boldly as well as the day of the week on each slide. I used four different sections from the same book, *Civis Romanus* by James Cobban and Ronald Colebourn;[9] one section for each level. The four sections I selected aligned with the content covered in the first three quarters.[10] Consequently, the stories were different for students, but the grammar, culture, and vocabulary were not.
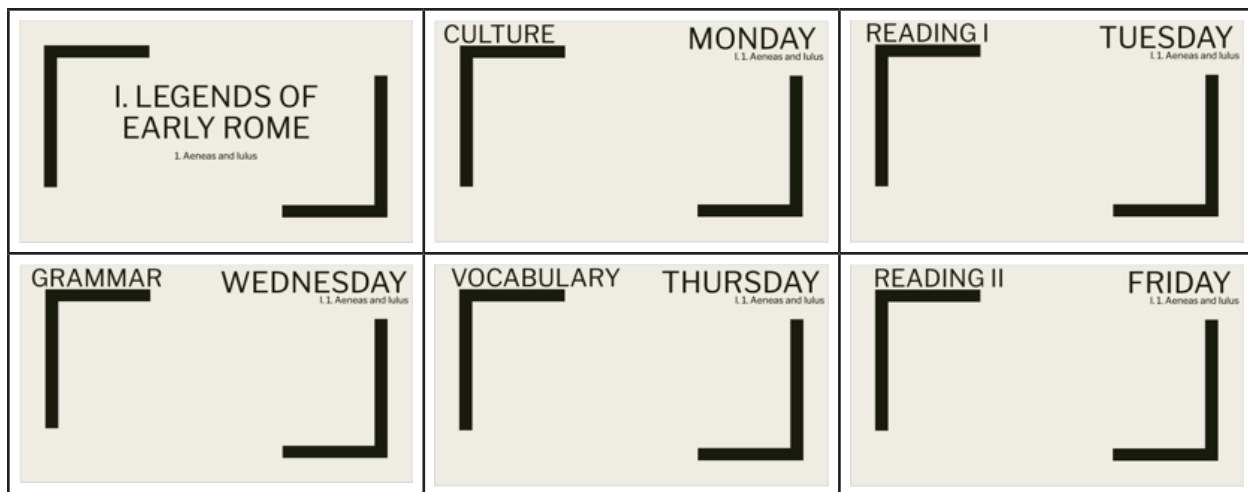
Fig. 1. Basic Google Slides Template for the "Digital Workbook." from McHugh, Brianna. *Copy of Remote Learning Weekly Template*. 15 July 2020. Google Slides Presentation.

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9   Available from Bolchazzy-Carducci Publishers, Inc.

10   My school district uses the Cambridge Latin Course for Latin 1-4. From *Civis Romanus* (link to publisher above) I chose selections based on the grammar introduced in it. For Latin 1, I used the section "I. Legends of Early Rome." For Latin 2, I used section "II. The Roman Citizen." For Latin 3, "I used section IV. Caesar and Augustus." For Latin IV, I used section "VI. Life During the Empire." Cobban and Colebourn vii-ix.

The Malleable "Digital Workbook"

I used Google Slides for four main reasons:Google Slides allows for a greater variety of media content to be embedded into the slide itself;

1. limits how much information one can put on a single slide;
2. utilizing text boxes to create interactive slides;
3. integrates with the Canvas Learning Management System.

1. *Google Slides allows for a greater variety of media content to be embedded into the slide itself.*

I often embedded images and YouTube videos into the Monday/Culture slides. Google owns YouTube, which makes searching, finding, and embedding video links significantly easier. Students viewed art or videos directly on the slide without navigating to another site, potentially causing greater distractions. Google Slides also allows embedding audio files, which I utilized to give verbal instructions and clarifications when necessary.[11] See *figure 2* for an example of assigned slides, which included images and videos.

Figure 2A	Figure 2B	Figure 2C
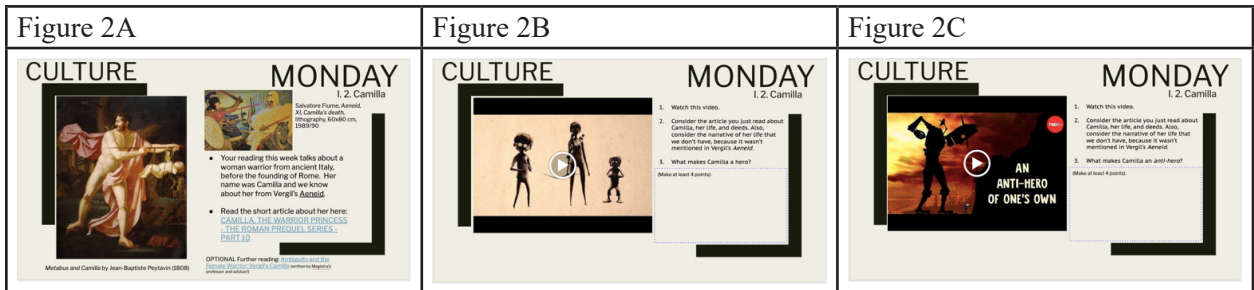
Fig. 2. Teacher created Google Slides containing embedded media; pictures and videos, respectively from McHugh, Brianna *I.2 Camilla*. Arlington, 15 July 2020. Google Slides Presentation.

Figure 2A depicts artwork from Peytavin, Jean-Baptiste. "Metabus and Camilla." n.d. *Wikimedia Commons.* Found. 22 April 2020. and Fiume, Salvatore. "Aeneid, XI, Camilla's Death." n.d. *Piscane Arte.* 22 April 2020. < https://www.pisacanearte.it/index.php/salvatore-fiume-eneide-libro-xi-morte-di-camilla-litografia- 60x80-cm-1989-90.html?___store=english&___from_store=italian>.

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11   An example of inserted audio in *figure 4B-C*.

Figure 2B references a video from Winkler, Matthew. "What Makes A Hero." 7 August 2016. *YouTube.* Lola Ferer. 22 April 2020. <www.youtube.com/watch?time_continue=1&v=qRBdLWvguvw&feature=emb_logo>.

Figure 2C references a video from Adams, Tim. *An Anti-Hero of One's Own*. 13 November 2012. Ted-Ed. <www.youtube.com/watch?v=MEjgDeSnBMs&feature=emb_logo>.

Using the same concept, students edited Google Slides and inserted media content. I set up slides that required students to insert and submit their own screenshots of work, digital media, or physical product pictures. Students appreciated the ability to edit and be creative with their submissions.

For Thursday vocabulary review, I included the same slide every week. *Figure 3* depicts a standard blank template. Each week, I included a link to a new Quizlet set of about 10-15 high-frequency review words. Then, I instructed students to complete any three Quizlet review activities of their choice.[12] Following 25 minutes of review of their choice, students embedded a screenshot of their results from the Quizlet activity "Test" onto the workbook slide.

Initially, some students simply took a screenshot of the score percentage, e.g. 100%, without showing which study set they were using for the quiz. It was common in the first few weeks of study that I left feedback for students to "revise" their vocabulary screenshot to include more of the screen in their screenshot. As seen in *figure 3B* and *figure 3C*, student screenshots included the score percentage and a sample of the answered questions. Students exercised choice regarding which Quizlet activities to complete, but I requested the same "proof of learning" every week. Thus, the only inevitable variable from week to week was the different vocabulary set because a student could choose to complete the same Quizlet activities every week if desired.

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12   See the left sidebar menu from (McHugh, VI.55 One View of Roman Games) for a list of auto-generated activities on Quizlet.

Figure 3A	Figure 3B	Figure 3C
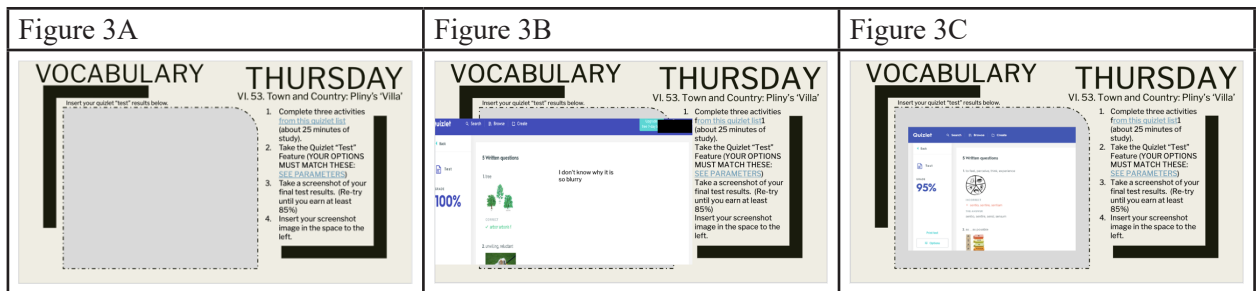
Fig. 3. Sample "Vocabulary" workbook slide that remained static every week from McHugh, Brianna. *VI.53 Town and Country in Pliny's 'Villa'*. Arlington, 15 July 2020. Google Slides Presentation.

I encouraged students to be creative with assignments. Usually, they demonstrated their creativity most with cultural topics and assignments. In *figure 4* there are three examples of student submissions for one week. These examples show a snippet from a slide presentation, a screenshot of a pdf, and a Google Drawing, respectively. For some assignments, students drew art, took photos, or made videos. One can insert all these media into a Google Slide presentation, so I was able to foster student choice and creativity to complete activities.

Note a: This student inserted a link to a powerpoint.	Note b: This student inserted a screenshot of a pdf.	Note c: This student inserted a Google Drawing.
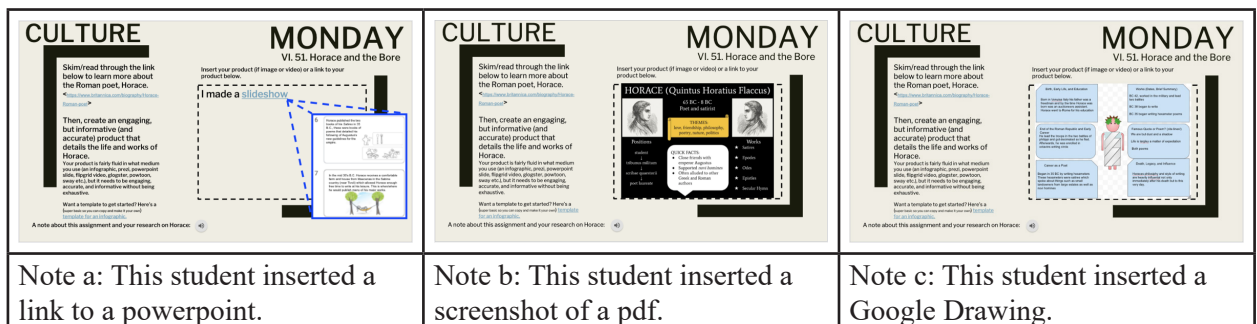
Fig. 4. Student submissions with inserted media from McHugh, Brianna. *VI.51 Horace and the Bore*. Arlington, 15 July 2020. Google Slides Presentation.

Google Slides limits how much you can put on a single slide.

While it may seem counterintuitive to limit content on a slide, it limited the amount of information that students were required to encounter at one time. Students were distracted because they were not in a typical school setting. Distractions abounded;

personal, technical, and public alike. Nor did I fault my students. I was distracted regularly by my own children, the lack of a structured schedule, and the exhaustion of technology and isolation. Students needed consistency and structure with clear communication.

The need for consistency and structure was especially true when students navigated reading comprehension lessons asynchronously. Most of my students struggled with meeting their deficiency needs and basic gratification during social isolation and school closure (Maslow 69).[13] As a result, they were stressed and anxious. This environment created by COVID-19 then influenced all three affective variable categories; motivation, self-confidence, and anxiety (Krashen 30-33). The fully virtual model also limited my ability to provide input and feedback to students because the asynchronous model created an extra layer to communication.

I arranged three specific ways to reduce anxiety about reading and create an environment for a low affective filter.[14] First, I devoted two days to focus on reading comprehension and translation skills: Tuesdays and Fridays. This split the weekly reading over two instructional days and gave students more time to focus on reading comprehension and translation skills, abiding by the district's 30-minute daily work limit.Second, I limited the amount of Latin text on each slide. *Figure 5* shows how I constructed each reading slide to be its own text, commentary, and comprehension page. Each slide contained a screenshot image of part of the *Civis Romanus* text. I used dark lines to strike out text that was not directly addressed by the slide's questions. As seen in *figure 5B* and *figure 5C* I used text boxes to highlight a specific word in the text. I included a small note that referenced a mnemonic device about a specific grammatical construction. This emphasized the technique we practiced during the school year together and reminded students of the patterns and scaffolds from reading in the classroom.

Directly below the reading text, I included about three or four questions about the comprehension and translation of the passage, which students answered directly on the slide. I glossed vocabulary and commentary in a wide text box at the bottom of each slide so that students did not need to reference another document. At the top of each reading slide, I included a hyperlink to the passage on NoDictionaries, which reduced the amount of

13   See Maslow, especially chapter 5, for further discussion of Maslow's hierarchy, deficiency needs, and basic gratification.
14   See Collaborative Classroom's blog post for a simple explanation of a high and low affective filter. (Vasquez)

time students spent looking up vocabulary (see *figure 5*). I reinforced using NoDictionaries because I also used it when I reviewed the passage on a weekly conference call.

Figure 5A	Figure 5B	Figure 5C
		Note c: *N.B.* The student left a note in red above to explain their delay in sending work. Their responses are indicated by a blue arrow.[15]

Fig.5. Reading Comprehension slides with passage selections from Cobban, James M. and Ronald Colebourn. *Civis Romanus: A Reader for the First Two Years of Latin.* Mundelein:

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15   This assignment was assigned and due in early May, weeks before the murder of George Floyd and subsequent national protests against police brutality and amplification of the Black Lives Matter movement. This assignment and several before it challenged my students to think critically about the cruel realities of life in Ancient Rome. School ended right around the escalation of protests in Washington D.C. and I have been unable to check in with my students since.

Bolchazzy-Carducci Publishers, Inc., 2003. Figure 5C contains a student's responses.

Figure 5A was assigned to Latin 1 from McHugh, Brianna. *I.5 The Story of Horatius*. Arlington, 15 July 2020. Google Slides Presentation.

Figure 5B and 5C were assigned to Latin 4 from McHugh, Brianna. *VI.54 Slaves and Freedmen*. Arlington, 15 July 2020. Google Slides Presentation.

I scheduled weekly conference sessions as the third way to lower the affective filter. My school district allowed teachers to meet online with students during "normal class hours" as long as sessions were recorded for asynchronous access. I utilized the video conference feature available in the Canvas so that students could log-in and watch my review live while I recorded the session. In each recording session, I shared my computer screen with that week's reading projected. Then, I read through the Latin story and provided commentary and translation notes for the whole passage. Students watched the discussions I created to go through Latin and work through that week's readings. I recorded these videos with my most challenged students in mind, those that functioned with a high affective filter during the closure.

Krashen describes comprehension as a critical component to acquisition, but he elaborates that comprehension alone is insufficient. He notes that when the affective filter is high, a student can comprehend input without acquiring the language (Krashen 66). However, I did not measure acquisition during the virtual quarter. The district guidelines required review of standards during the virtual quarter. It was unfair and negligent to assume my students were not encountering variables that raised their affective filter. So, I chose to focus on comprehension, and I organized the strategies above to review readings in a low anxiety environment. This approach mitigated some of the barriers that overwhelmed students' filter, and created a better chance for language acquisition.

Utilizing textboxes to create interactive slides.

I utilized word banks and cloze passages on Google Slides for some activities. In *figure 6*, I used individual text boxes to create modified word banks. Students demonstrated comprehension by dragging each text box to its appropriate space on a graphic or table.
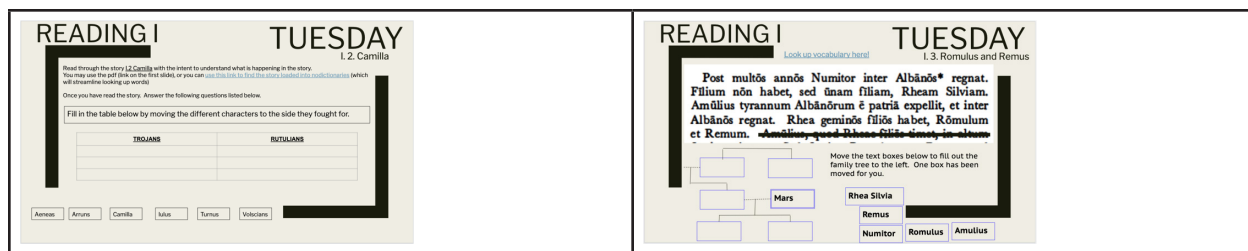
Fig. 6. Two examples of word banks used to assess reading comprehension from McHugh, Brianna *I.2 Camilla*. Arlington, 15 July 2020. Google Slides Presentation. and from McHugh, Brianna. *I.3 Romulus and Remus*. Arlington, 15 July 2020. Google Slides Presentation.

On each slide, I referenced passages from Cobban, James M. and Ronald Colebourn. *Civis Romanus: A Reader for the First Two Years of Latin.* Mundelein: Bolchazzy-Carducci Publishers, Inc., 2003.

Similar to word banks, I superimposed text boxes over an image to create fill-in-the-blank activities. Instead of a blank space, I formatted an empty textbox with a blue border and adjusted its width to match an appropriate blank space width. I instructed students to click on each blank textbox and type in the appropriate response. In *figure 7*, one can see where students typed responses into each "blank" text box.

Since students accessed this material asynchronously, I included "key" slides which contained the answers (See *figure 7A-B* for an example of the student and "key" slides). Students accessed "key" slides to in the same weekly workbook to check answers. I duplicated the original student slide and typed in the answers. I changed the writing in the textbox to white to match the background of the image. Initially, students would not see the answers, but they could check their work by highlighting each textbox and revealing the hidden text. See the highlighted text, indicated by the purple arrow on the screenshot in *figure 7B*.

I composed cloze passages as another "fill-in-the-blank" method. *Figure 7C* portrays how I devised cloze passages on a Google slide. I created a large textbox and typed in the translation of the weekly reading. I left some Latin phrases in the translation followed by a long line of continuous underscores. Students replaced the underscored space with the "missing" translation from my original English. I employed this strategy frequently for Friday's activities in Latin 1.

Figure 7A	Figure 7B	Figure 7C
These slides contained part of a workbook exercise from Davis, Sally. *Review and Test Preparation Guide for the Intermediate Latin Student*. Reading: Addison-Wesley Publishing Company, 1995.		The text passage is from Cobban, James M. and Ronald Colebourn. *Civis Romanus: A Reader for the First Two Years of Latin.* Mundelein: Bolchazzy-Carducci Publishers, Inc., 2003.

Fig.7. Teacher created slides which modified "fill-in-the-blank" activities from McHugh, Brianna. *VI.55 One View of Roman Games*. Arlington, 15 July 2020. Google Slides Presentation. and from from McHugh, Brianna. *I.3 Romulus and Remus*. Arlington, 15 July 2020. Google Slides Presentation.

Google Slides integrates with the Canvas learning management system.

Finally, it was advantageous to use [G-Suite for Education](#) because it integrated with Canvas, which my school district uses as a learning management system. I utilized Google Drive as an "External Tool" to create these assignments. This feature limited what type of file students could turn in and initiated an automatic copy of whichever Google Document I selected when I created the assignment. By doing so, students just needed to click on the hyperlink in the assignment (see *figure 8*) which automatically created a personalized copy of the Google Slides for their week's work. This streamlined student access to the material and my review of the material because all students started with the same framework for their digital workbook.
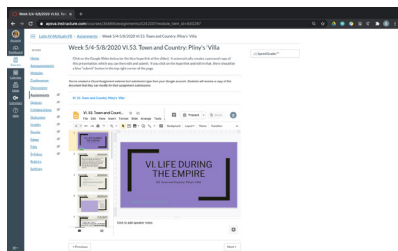
Fig. 8. A screenshot of an assignment created in Canvas by using the "External Tool" fea-
ture. More information about how to initiate this feature can be found from Instructure,
Inc. "External Tools Introduction." 31 July 2020. *Canvas.Instructure.com.* 1 August 2020.
<https://canvas.instructure.com/doc/api/file.tools_intro.html>.

The "Digital Workbook" in Practice

As aforementioned, the virtual quarter was optional. Most of my students chose
not to participate in the final virtual activities. A select group was comfortable with their
final grade and picked some variation of content from the weekly workbook to complete
for their enrichment. Of those few students who needed remediation, half never responded
to my efforts to reach out.[16] However, the students that did opt-in to the virtual quarter
responded positively to many aspects of the assignments. Students evaluated the course
and shared their opinions about the Digital Workbooks at the end of the term.Students
valued the consistency of each assignments' presentation and expectation. They looked
forward to the videos, articles, and cultural topics to start their week on Monday. According
to my students, the cultural activities were intriguing and exciting, and looked forward
to each week. Students also anticipated and relied on the recordings about each week's
reading. I hosted video conferences on Tuesday and Wednesday during normal class times
every week. Students attended these meetings regularly, even if they chose not to complete
the workbooks. Surprisingly, many students emailed me one week when I missed the
recording session for that class. They valued the video conferences because the format of
the assignments kept a sense of "normalcy." They enjoyed hearing my voice discuss Latin
in the same way I would throughout the school year. It served as a touchstone to maintain
their reading skills.

Early in the virtual quarter, students shared that they did not value the fill-in-the-
16   Without a response, I don't know whether these students chose to not participate or
if there were other barriers that prevented their participation. My school district has continued
throughout the summer to organize better technology access for all students.

blank style slides for grammar review (see *figure 6A-B*). I revised the Wednesday grammar focus to keep the same format each week, like the vocabulary review on Thursdays (see *figure 3*) I adapted the format of the Wednesday grammar topics. Each week I inserted a video from LatinTutorial or from CU Latin Buff's YouTube Channel that reviewed a grammatical topic covered in the first three quarters (Johnson) and (CU Latin Buffs). Then, I used various features from Anna Andresian's Magistrula website to create grammar assignments with a narrow focus (Andresian). This was the only component that I could not grade directly from the digital workbook. However, since I had used it a few times during the school year, I already had set up classes on the site itself, and students were familiar with the layout of the site.[17]

My students were very familiar with Quizlet and welcomed the simplicity of Thursday's vocabulary review. I resolved the expectations about unambiguous screenshots early in the virtual quarter via revision feedback. Most students completed this part of the workbook easily. Those that struggled exhibited technical barriers.

The consistency of the Wednesday and Thursday assignments proved crucial to students completing remediation work. Their success was marked by demonstrating Latin proficiency rather than demonstrating technical inefficiency. They appreciated that I curated assignments to stay within daily work limits.[18] Splitting topics by day and repeating this pattern each week reinforced work limits and focus. Students shared that they knew to split up the weekly reading into two parts, on Tuesday and Friday. Many students liked that the workbook kept everything in one place for a whole week. The integration with Canvas made it easy to submit work, even from Google Slides itself.

Concluding Deliberation

I would have modified the time element of the Digital Workbook. While the template simplified how I structured each week, it didn't diminish the herculean task of finding digital resources with free or appropriate access for my students. While the lessons in Google Slides appear compact, they took several hours per activity to find, create, insert,

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17   Without classes set up on the site, I would have required students to take a screenshot of their work on the Magistrula website and insert that screenshot onto a slide in the Digital Workbook, like I required for vocabulary review (see *figure 3A*).

18   Some students shared that they didn't participate in the virtual quarter for Latin *because* other teachers did not follow the daily work limits. While students needed to improve a grade for another class but did not feel the need to improve their Latin grade, it limited their participation.

and format the resources.

Grading the submissions proved difficult when it was necessary to provide comments for revision, and students did not know where to find that feedback. I learned from students that feedback was different from teacher to teacher. Canvas' "Speedgrader" proved problematic for adding comments on the slides. After much trial and error, I eventually listed feedback points by slide number in a textbox located in the grading portal.[19] Several students missed timely feedback because they did not look for comments on Canvas rather than in Google Slides.

The digital workbooks did not allow for easy interaction between classmates. Community building is an integral part of my pedagogy, but I did not think of a way to maintain community while meeting three learner groups' requirements and concurrently minimizing trauma.I would not change the scaffolding and security that I built into the digital workbook. My students needed it. They did experience trauma from the school closure and the impact of COVID-19. Their feedback formed my decision to prioritize structure and develop the workbook template, and it was right for me to listen to them.

Ultimately, I achieved my chief priority: I provided consistent materials and expectations for my students. My school district has now announced different expectations to start to the fall, meaning I will need to adapt my instruction further. I will likely adapt some aspects of this workbook. I still like the idea of a one-stop-shop in a virtual model, and Google Slides worked well for this purpose. I'm centering my attention on community building and methods of feedback. Much like teaching in a pre-COVID-19 setting, we must adapt lessons and methods to meet a learning population best.

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19   When using the "External Tool" feature, the teacher cannot always access the student's actual Google Slides presentation to leave comments directly.

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Access and Opportunity: Technology Tools for Transitioning Online

MAUREEN GASSERT LAMB
THE KINGSWOOD OXFORD SCHOOL

ABSTRACT

As many Latin and ancient Greek teachers are transitioning into the world of online and hybrid learning, they are searching for the most effective strategies they can use to engage their students and enhance their learning experience online. The discussion will examine several strategies to create an effective online experience for ourselves and our students.

Organization

As we return to uncertainty, it is important to be able to switch quickly between in-person learning and virtual learning. One of the most important tenets of online education is staying organized. Organization can take many forms, but one of the easiest ways to stay organized is to have everything in one place. A central hub website or learning management system is a great way to stay organized and include all the materials necessary for both virtual and in-person instruction. As a hub is created, it must be a place that students can visit again and again for due dates, assignments, resources, and even assessments. The hub should be organized in a way that is clear and works well for both the instructor and the students. The hub should not be a static website. It should be updated regularly to reflect any changes or additions to classroom plans. Additionally, it should follow the best practices in website accessibility, which would include contrasting colors to make items stand out, clear, simple formatting, additional resources for students who need them, such as directions or texts read aloud and provide students with clear expectations for their work and their participation in the class.

Instruction

Instruction in an online environment often involves a combination of asynchronous and synchronous work. Group activities and office hours should be offered synchronously, while individual work and even assessments can often be done asynchronously. As texts and materials are considered for a course, looking for materials that are readily available online can be very helpful.

A powerful tool for online instruction can also be talking head videos. Based on best practices, these videos should show the instructor (since students engage more when they see another human's face), 5 minutes maximum, and should focus on one topic at a time. Some popular screencasting apps include Screencastify (which offers 5 minute videos free to educators), Screencast-o-matic, Loom, or Quicktime for Macs. FlipGrid also offers a new screencasting feature. These videos can use PowerPoint or Google slides as the background, and those resources can also be shared with students to go through at their own pace. Instructors could also upload their videos onto a private or public YouTube channel for students to view or upload them to their LMS hub. Additionally, instructors could upload their videos onto EdPuzzle or Playposit so that they can ask questions to check for student understanding during the video.

Additionally, as mentioned above, video conferencing is a great option for group work and office hours. Some popular video conferencing services include Zoom, Google Meet, Microsoft Teams, and Skype.

Assessment

Assessment can look different in an online environment. Assessment that includes questions that can researched easily may not be the ideal choice with students that can easily look up answers. Instead, questions that demonstrate comprehension, projects, collaborative work, and individual asynchronous questions can help determine where students are and what they need to work on to meet the goals of the course.

Google forms is a free tool to create assessments with multiple-choice questions, short answer questions, paragraph answer questions, and many more types of questions. If the form is set up as a quiz, it can be graded and returned easily to the students. Go Formative and Peardeck are additional assessment tools, with the advantage of giving students real-time feedback on their work as they complete the assessment.

Another method of assessment may be to create more project assessments with the goal being to create a product (paper, activity, website, etc.) and then to present that product to the class. This type of assessment can be rigorous, authentic, and require asynchronous work, but then be a way to engage the class as each student presents their product and gets feedback from their classmates.

Latin/Greek Specific Resources

As teachers consider creating their own materials for online learning, they should also look at the following resources.

Videos in the Target Language

Legonium (http://www.legonium.com/)

Legonium videos and posters a great way to engage students by combining their learning of Latin and ancient Greek with Lego scenes.

Magister Craft (https://www.magistercraft.com/)

This video series brilliantly combines spoken Latin (often with subtitles to support all learners), Minecraft, and stories from Roman and Greek mythology, history, and culture.

Online Review Apps

Magistrula (https://www.magistrula.com/)

Magistrula is a great resource for students to review different grammar concepts, especially in the context of sentences. Teachers can set up class assignments based on what grammar they would like students to review. Students can also play games, such as Zombie games, to review these concepts.

Online Commentaries

Practomine Tiered Readings (https://lapis.practomime.com/index.php/operation-caesar-reading-list)

These are tiered reaching for the AP Vergil and Caesar syllabus and more. Generally, these tiered readings are used first to introduce the students to the material, and then students work through each tier until they are ready to read the original Latin text.

They are useful in providing context and confidence to students. In the fourth tier, there are

Dickinson College Commentaries (http://dcc.dickinson.edu/)

These are freely available commentaries, complete with notes, vocabulary, and even pictures, essays, and media. It includes the AP Vergil and Caesar Syllabus, but it also contains many more gems of Latin and Greek that are perfect for classroom use.

Hexameter.co (https://hexameter.co/)

This site allows students to practice scansion and keep track of their progress. They choose their meter, author, and keep track of their progress. This can be great as an asynchronous assignment where students can try to get a certain number correct in a row or a tool where students can work at their own pace.

Online Textbooks

When class meets virtually, it is good to know which of the textbooks for Latin and Greek have online options for purchase. The *Cambridge Latin Course* offers an etextbook option and supplementary materials. *Suburani* also offers online options. *Ecce Romani* also offers online options. *Latin for the New Millennium* offers ebooks and online resources for teachers.

For Greek, on https://thepatrologist.com/ Seamus Macdonald offers *Lingua Graeca Per Se Illustrata* freely available online.

Online novellas

There are also online novellas, such as *Cloelia* by Ellie Arnold on the Latin Teacher Toolbox, Peter Sipes' *Sisyphus: Rex Improbus,* which are freely available online and on Amazon.

There are also subscription services available for novellas by Lance Piantaggini and Andrew Olimpi and options to purchase PDFs of novellas from Rachel Beth Canning.

Maintaining Community

As teachers and students meet in a virtual setting, it is important to create community engagement. Some ways to do this might be to set up a daily question that students answer and share what they are comfortable sharing either in person or through a FlipGrid. Another fun idea is to have themed days, such as wear a hat to the video conference day or bring your pet to school day. Another might be to create a backchannel discussion board using a tool like Padlet, where students can share their highs and lows of the week or share ideas, links, or images based on a theme. Review games such as Kahoot, Flippity Quiz Show, and Quizlet Live in teams can create camaraderie among groups of students. Peer feedback can also help students to stay connected to each other. Students can be assigned to work together (through the +add feature for email addresses) on Google Slides while the teacher gives feedback on each group in the Slide deck. Asynchronous discussion questions using Google Classroom Questions, Piazza, Padlet, or FlipGrid are other ways to engage students in virtual discussions and give each other feedback.

Tools for Feedback

Whether in the classroom socially distanced or learning from home, students still will need to have frequent instructor feedback for their work. Feedback should be timely, specific, and actionable. The feedback should ultimately outline actions that will help the student to reach their goals. This feedback could take the form of written feedback, such as comments in documents, emails, or text messages, video feedback, such as quick talking head video, interpersonal feedback, such as having a phone call or video conference with each individual student, or presentational feedback, which may include modeling expectations of student work either in a video or in a synchronous video conference. However, when teachers give feedback, it is important to keep the loop going. Teachers should assign work, students then submit work, then the teacher gives feedback on the work, the student reworks and resubmits the work, and so on until the student reaches their proficiency goals. Online tools such as Peardeck, Magistrula, Google forms, and Quizlet are great for helping students and teachers keep track of student progress.

Support for Exceptional Students

There are many exceptional students who need additional support during virtual instruction. The biggest issue with online instruction can be unreliable access to reliable internet and equipment necessary to participate in online learning. Some options to support these students include access to school equipment, seeking funding for grants (some COVID relief grants for schools can support equipment purchases) , reaching out to internet providers for low or no cost internet service or increases, and finding local libraries or other community organizations willing to provide internet services to patrons (even from the parking lot). There are also options for sharing materials with students who cannot regularly access a hub. Even if they have unreliable internet access, many students have access to a cell phone with texting and data. Services such as Remind, WhatsApp, and Arist can be used to share videos, documents, and text messages communications with students using their cell phones. In fact, it can be useful to contact students via text message in lieu of email for reminders since many students are more likely to check their text messages more often than their email messages.

As instructional design is considered, keep in mind exceptional students who need support. As videos are created, add captions for students who need additional auditory support. Use large, contrasting text, especially when highlighting directions or differentiating lines in poetry or texts, for students who need additional auditory support. Take advantage of read-aloud features for texts, such as searching for read-aloud texts in YouTube or creating teacher read audio in videos or Quizlet flashcards to support students who need reading accessibility support. While color coding can be an effective way to demonstrate distinctions within the text, it is important to be mindful of creating materials that can be seen by students who cannot see certain colors.

There are many ways that exceptional students can be supported, and one of the best ways to find out if student needs are being met is to survey students, both formally with apps such as Google forms and informally during class discussions and office hours to see if the materials that are being provided fit the needs of the students.