In This Issue:

Volume 8, Issue 1

CAMWS

THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

Table of Contents

Cover illustration "A Greek boy and his dog learning new tricks"
by Meghan Yamanishi.

Editor
John Gruber-Miller, Classical and Modern Languages, Cornell College
600 First St. SW, Mount Vernon, IA 52314
tcleditor@camws.org

Assistant Editor
Meghan Yamanishi
myamanishi@cornellcollege.edu

TCL Editorial Board

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.

Guidelines for submission may be found at

http://www.tcl.camws.org/guidelines.pdf.

Letter from the Editor

John Gruber-Miller
Cornell College

It is easy to think that learning vocabulary, grammar, and syntax and exploring Greek and Roman culture are the essential ingredients for learning Latin and Greek. Yet motivation is a key ingredient in the recipe, too. How do we encourage our students to continue studying Latin or Greek? How do we motivate them to reach higher levels of proficiency and reward them for their success? One possible solution is to offer your students the possibility of being awarded a state-endorsed "Seal of Biliteracy."

So what is a Seal of Biliteracy? The Seal of Biliteracy certifies that a student has attained a certain level of proficiency in both English and another world language, including Latin and Greek. The recognition becomes a part of a student's high school transcript and diploma. "It is a statement of accomplishment that helps signal evidence of a student's readiness for career and college, and for engagement as a global citizen" ([ACTFL Guidelines for Implementing a Seal of Biliteracy](#)). Bottom line, it is a way to encourage students to continue studying Latin and Greek, and help them to be open to diverse cultural behaviors and values.

ACTFL recommends that students achieve Intermediate Mid proficiency as a minimum, but that level of performance can be measured in many different ways. This document makes clear that not all languages should be assessed in the same way. To help states understand what are appropriate measures, the National Committee for Latin and Greek has drawn up some suggestions. For classicists, measuring success in Latin can be done through a variety of instruments: ALIRA (ACTFL Latin Interpretive Reading Exam), AP Latin, IB Latin, National Latin Exam, National Greek Exam, SAT Subject Tests. Besides these national exams, state and local assessments can be developed that meet the approval of a state department of education or school district. Most importantly, the NCLG Guidelines recommend that states recognize but do not require students to demonstrate productive use of Greek or Latin in either oral or written mode.

When I first looked into the Seal of Biliteracy a year ago, I was concerned that as classicists and Latin teachers we should recommend a specific score on various exams to indicate the Intermediate Mid level of proficiency. But what I have

come to realize is that such a list does not do justice to all the ways that students can demonstrate their proficiency. Some students will have achieved it in reading while others may demonstrate it through analysis and interpretation of a text, while still others through integrated performance assessments or presentations or portfolios. The possibilities are quite varied. What is important is for students (and parents) to recognize the value of learning a classical or modern language, achieving some measure of intercultural competence, and be motivated to continue that pursuit.

Momentum is building quickly. The NCLG recommendations for implementing the Seal of Biliteracy has been endorsed by CAMWS, JCCAE, and regional and state classical organizations. In just the past few years, more than twenty five states have endorsed the Seal of Biliteracy and many more state legislatures and school districts are considering legislation to implement the Seal. You can advocate for the Seal in your school district or state. To see if your state has approved the Seal of Biliteracy, visit the [Seal of Biliteracy website](#). To learn more about the Seal of Biliteracy, consult the [ACTFL Guidelines for the Seal of Biliteracy](#) to see how you can motivate your Latin and Greek students to reach higher levels of success. Semper ad meliora!

The three articles in this issue share several common themes. First is the importance of teacher self-reflection and dedication to constant improvement. Each author tells the story of how they perceived a need in the classroom and sought a solution. Additionally, each author shows that it is okay to take risks in the classroom as long as one can articulate the challenges faced, the goals of the course, and then respond with thoughtful revision. Second, these authors review both old (the Direct Method), recent (communicative language instruction) and new (SCALE-UP) methods to see how they might be adapted to the Latin or Greek classroom.

Finally, each article offers a different approach to research. In "Competency and Collaboration: An Approach to the Second Semester Latin Course," Kristina Meinking takes advantage of both experiential data provided by her students in the heat of the course and qualitative data retrieved from them at the end of the course. In "An Old Teaching Dog Tries Some New Tricks: Changing a Traditional Latin Classroom," Matthew Panciera offers an autobiographical case study, chronicling key events and offering sample activities as he sought to transform his classroom from an eclectic, traditional reading approach to a more communicative one. Finally, in his review article of the Greek reader *Alexandros,* Paul Nitz sets the work in historical context and suggests new ways to make use of it in a communicative classroom. Wishing you a fabulous vacation. Enjoy!

Competency and Collaboration:
An Approach to the Second-Semester Latin Course

Kristina Meinking
Elon University

Abstract

This essay explains and explores how the author designed a second semester elementary Latin course in order to meet the diverse needs and preparation of students. The approach features a combination of stepped learning, which emphasizes student mastery of the material before proceeding to a new content set, and collaborative learning techniques inspired by Student-Centered Learning Environment for Undergraduate Programs (SCALE-UP), a method most often found in STEM disciplines. By moving away from a teacher-centered classroom and toward an individually paced, peer-supported model of engaged learning, the author found that students better retained information, deepened the questions they asked of the instructor and one another, began to see errors and small-scale failure as formative rather than ruinous, and became more nuanced, confident evaluators of their work and comprehension. Although this approach does present some challenges, for example those of fast and frequent grading and difficulties of student motivation, on the whole the course-specific as well as the lifetime skills (time management, self-discipline, responsibility for one's learning) that students took away from the course merit its expansion and further development.

Language instructors at all levels must design their courses with a particular set of considerations in mind, not least of which is that students entering each course do so with varying degrees of competence and confidence in their language skills. The disparity, in both degree and extent, of student preparation is pronounced in elementary language study, as traditionally all students must begin and end at the same point of a predetermined sequence. Yet this chapter-by-chapter method does a disservice to our students: it often leaves many of them confused, concerned primarily with the short-term memorization of chapter-specific and thus highly contextually specific information, and likewise does not require them to demonstrate full mastery of any content set. Should a student fail chapter twenty, he simply moves on to

chapter twenty-one, material which he is already predisposed to understand poorly given his inadequate comprehension of the previous set.

The purpose of this essay is to detail how pedagogical methods and course structure can account and allow for mixed levels of student preparedness and performance in a second-semester elementary Latin class at the university level. This competency-based approach draws on the fundamental principles of student learning, is rooted in the idea of subject mastery, and is committed to the ideal of authentic learning, with emphases on the tenets of open-ended inquiry, metacognition, and student-directed learning (Ambrose et al. 188-216; Cahill and Bloch-Shulman). A few notes about these ways of thinking about student learning might prove helpful here. As will be discussed below, students in this course progressed through its various components by proving their competency in the subject matter, specifically by earning a mark of 90% or above on each assessment. That this approach has advantages over other traditional approaches both to language acquisition and other courses is supported by its incorporation into classes in Psychology, Philosophy, Physics, and more (see here for a list of participating institutions and courses). At its core, the competency-based method (sometimes also referred to as mastery-based learning) maintains that learners must demonstrate their full comprehension of one set of skills before advancing to other, usually more complicated, skills. Thorough understanding at each level likewise better positions students to make new mistakes at each stage rather than repeating the old; for example, a student learning indirect statement for the first time can focus on identifying the construction and how to translate it rather than reciting all accusative case endings across the declensions beforehand.

To suggest that students can attain mastery or prove their competency entails also a reconsideration of how they learn, that is the processes and environments which cultivate deep and lasting learning rather than rote memorization, itself insufficient for long-term learning despite student belief in its efficacy (Brown, Roediger, and McDaniel 102-130). While both lecture as a pedagogical tool and memorization as a study technique continue to hold important places in language pedagogy, evidence in other disciplines indicates that student-centered classrooms in which students themselves define and take control of their learning lead to better recollection, higher test scores, and a higher transferability of learning between courses (Kregenow, Rogers, and Price; McDuff). Such a classroom is one in which the professor takes on the role of guide more than sage, students solve problems individually and

with peers, and (here) are asked to reflect upon these processes and experiences at various turns. Taken together, these curricular elements create an environment in which students also begin to engage in authentic learning, namely the awareness of the ways in which one's classroom activities are applicable to other areas of their lives as well as to their personal and professional development beyond their college career.

On the ground, a typical day in this class starts with a number of tables arranged in pods around the room. Students generally know the peers with whom they are working at any given point; there is no lectern and, in this course, no integration of technology. The instructor has already communicated to students what this day's tasks include and spends her time floating between the various groups (for a mid-term example of the groups' divisions, see Appendix I). While some groups are engaged in problem-solving (here, usually translation or low-stakes composition), others are learning new material, some are teaching another group, and yet others are taking an assessment. Should questions arise they can be answered, but not without asking the students to puzzle through their own hypotheses first. Even in more traditionally recognizable teaching moments, the material covered by the instructor depends on the questions put forth by a given group's members. In the pages that follow, I first provide some background to the evolution of this idea, the course structure and components, and how it was implemented in its initial year. Second, I discuss what I learned from the course, the benefits and challenges of employing this approach, and suggestions for future iterations. My hope is that I may encourage a conversation about active, alternative, student-centered approaches to language acquisition, both in Latin and in other languages, across all levels of study and schooling.

I. Course Conception, Implementation, and Components

For many language instructors, the second semester course looks much like an extension of the first: we continue to trudge through the textbook, marching our students onward in the hope that they will learn and love the language. Instructors who use traditional textbooks (e.g. Wheelock's Latin) often complete the first twenty-five chapters and finish the bulk of the book in the spring when their students begin to read "real," unadapted Latin. In the case discussed herein, the second semester class included a remarkable range of student experience: some had completed the first semester with the same instructor who taught the second term, others

had completed it elsewhere with another instructor or at some temporal remove (e.g. one-to-three years earlier). Some had not taken a language course since they were in high school, and yet others were, for a variety of reasons, too advanced for the course. In the pilot year of this study, fifteen students were continuing from the fall, nine new students had placed into the course and had not practiced any Latin in at least eight months. Two more were seniors who had not taken any Latin in three or more years, and one other had placed into the third semester course but wanted some practice. What might initially strike someone is the question of numbers (e.g. here, how can the instructor effectively reach twenty-seven students?), yet this quickly becomes a question of individual, supported learning: how can the instructor give each student every resource and opportunity to learn and succeed in the course?

Two existing approaches shaped and informed the method I developed in response to the questions posed above. The first came from two Philosophy professors at my home institution and the second from a nationwide consortium of Physics professors. The philosophers' method (Cahill and Bloch-Shulman), which they refer to as a step-by-step approach, has at its foundation the belief that students must master one key skill before moving on to the next, an idea that resonates with language instructors. (Indeed, elements of this approach and the one I am about to describe share traits with game- and project-based learning, both of which have become popular not just in language classrooms but across the disciplines.) In order to create an environment conducive to this sort of stepped progress, they re-envisioned the syllabus: no longer did the entire class move along at the same pace as dictated by the instructor or the textbook, but rather each student continued to the next step as they were ready. A student demonstrates mastery of the first set of material by taking a quiz and cannot continue until that quiz has shown sufficient understanding of the material. Each step is worth a specific number of the one hundred points in the course. Students may progress as slowly or as quickly as they like; they might realize that all they want is a "C" and thus work only to that point. In their stepped model, letter grades are determined by the number of steps completed, so a student can finish the course without learning all of its planned content. They describe their course in the familiar terms of the "one-room schoolhouse" wherein each individual student is working according to their abilities and ambitions and the instructor is free to work with students one-on-one, allowing him or her to address specific student needs, give targeted feedback, and develop a bond with the student (all principles which foster and increase student learning, as noted in Ambrose et al.).

Despite some apprehension, the potential benefits of restructuring the Latin course in a similar way were apparent: it would give both returning and new students a clear sense of where they stood, allow each student to focus on the skills which needed the most work, and encouraged collaboration among peers (another steadfast hallmark of student learning, see Ambrose et al., Elbers and Streefland 480, Oxford 444). The immediate problem was how to translate this to a second semester Latin course, where instead of the philosophy course's nine steps there were dozens, steps which also had to account for the review of the material, i.e. some way to ensure that students already knew well the material covered in the previous course. Further, the model in which students could learn set amounts of material did not align fully with a language course that was meant, in part, to prepare students for the next sequential level. Consideration of these factors necessitated that, in the Latin course, grading must be structured in a way that mandated completion of all course content.

Stepped learning was an important tenet of the course; so too was the notion that no student should feel isolated or alone in their progression through the material — there remains an important distinction between self-paced and self-taught, and I wanted students to benefit from the camaraderie of their peers. Upon my colleagues' recommendation, I looked into a second approach, Student-Centered Learning Environment for Undergraduate Programs (or, as it is commonly called, [SCALE-UP](#)). This approach was originally conceived as a way to deal with high-enrollment Physics classes and especially to increase student success in such courses. Importantly, the room itself is redesigned to accommodate diverse physical spaces for learning rather than traditional rows of seats, a shift which has shown to disrupt the typical pattern of grade distribution wherein high-earners sit in front and low-earners in the back (Kregenow, Rogers, and Price 48). Students spend their time working on manageable, focused, and engaging tasks rather than sitting through a lecture and having separate, additional lab periods. Key to the SCALE-UP classroom is the focus on group-centered learning: while it recognizes that each student has a different level of foundation, interest, and aptitude, it requires students to work both individually and, crucially, with one another in mixed-level groups to solve the problems posed to them. These groups vary in size but are always arranged and monitored by the instructor(s) to promote and facilitate student success. As noted by its devotees, the benefits of this approach include increased problem-solving capabilities, increased conceptual understanding, better attitudes, lower failure rates, and increased perfor-

mance in later courses. One can achieve all of this without compromising content or rigor.

With these two models in mind, I created something that I originally called a "modified SCALE-UP" approach to the second semester course. As a blend of the two models (step-by-step and SCALE-UP), it reframed tenets central to both methods. My goals for the course structure were to incorporate elements of the focus on mastery and individual progress stressed in the former model into grading and assessment and to facilitate peer engagement and collaborative learning by adapting elements from the latter approach in the daily work of the classroom. This hybrid approach was designed to afford students the support and accountability of team-based collaborative learning while also providing ample opportunities for individually-paced learning, assessment, and reflection. It was intended to have the additional advantage of helping the instructor: without a teaching assistant or grader it would be difficult to tend to each of these students individually and for precisely equal amounts of time in each class meeting.

The original syllabus for this spring course (Appendix IIa) illustrates how the course paralleled and diverged from a more traditional class. Rather than the typical sequential progression through the textbook with accompanying homework, quizzes, and exams, the course consisted of five modules, each of which was in turn worth a set number of points (in this, it was similar to the step-by-step model). Each module consisted of a series of sub-steps, each of which again counted for a set number of points. Students would progress through each module by completing these sub-steps and moved to the next one when they mastered the previous sub-step. The five modules included: I. Previously Learned Grammar and Skills, II. New Grammar and Skills, III. Vocabulary, IV. Aesop's *Fables*, V. Cicero, *Pro Archia.*

Module I contained all the material that students had learned in the first course of the elementary sequence, most recently taught the previous fall, and that incoming students already ought to have known by virtue of having placed into this level. Through a series of evermore narrowly focused diagnostics, students whittled down their weaker skills to a core set, repeatedly working through their material until they scored a 90%, the mark upon which I settled as a sufficiently adequate indicator of competency. Upon completion of the first "review" module, students progressed to Module II, which consisted of material that was new for my continuing students and possibly new for the new students. For those who use Wheelock as we did then, this corresponds to chapters twenty-six through forty. In both Modules I

and II, most challenges covered one or a series of related chapters. Content that was similar in theme or that was otherwise relatively easily linked would be combined in order to give students a way of seeing patterns, making connections, and feeling like they were progressing at a good pace.

In the original course design, Module III's purpose was to give students a confidence boost as well as to help with vocabulary retention. Regretfully, it had to be cut about halfway through the course, as it became clear that it was weighted too insignificantly and would have been too time-consuming for students, hindering their completion of the other material. Module IV, however, which introduced students to adapted versions of Aesop's *Fables* remained and included a brief composition and commentary project. Here I hoped to capture students' interest and help them transition to reading with a good deal of assistance, a goal which would have been further enhanced and developed in Module V. In this too, however, I had been overly ambitious. Had the final module not been removed about halfway through the course, most students would not have been able to complete the class.

Each sub-step (or marker of student mastery) required a corresponding assessment tool which could be taken up to three times. In an effort to foster a less stressful classroom environment, we called these "challenges" rather than quizzes. Ideally this system enables an instructor to give students targeted and precise feedback; a student's second (or third) attempt at a challenge would thus be precise and focused — instead of repeating the entire body of material, he would need to study and prove his understanding of only those elements that caused him trouble. To be clear, what I mean here is a question of focus and emphasis; I do not mean to imply that the student can simply forget all requisite grammar, vocabulary, and other content. For example, if a student did not conquer the challenge on the case system because he did not understand the genitive, the next version of the challenge would focus on the genitive though not to the exclusion of the other relevant material (Appendix III includes an example of a challenge with three iterations). A student could take a challenge up to three times. Student X could take Challenge I.1, score a 90%, and would then practice and prepare for Challenge I.2. Student Y could take I.1, score a 76%, and retake it another one or two times. Without exception, all challenges had to be taken in class; the possibility that students could know beforehand the material on a challenge was avoided by altering the language and order of each short answer question, the Latin words declined or conjugated, and the passages chosen for translation. One wonders, too, if the removal of grade-grubbing and the

opportunity to retake challenges helped create an atmosphere in which the focus was on learning the material, not passing through each challenge as quickly as possible.

Once students reached the final module consisting of Laura Gibb's collection of Aesop's *Fables*, they were required to translate any five fables out of each set of ten; the reader contains eighty brief to mid-length *Fables*, making for a total of forty translations per student. In response to trends noted in the students' engagement with one another (discussed below), this module was redesigned to allow for highly collaborative work. At a minimum each student had to translate one from each set of five translations with at least one other student in the course, but they were encouraged to translate all of the fables with a peer, whether during class or outside of it. 90% again marked the pass/fail point in this collaborative testing environment (on the pros and cons of which see Slusser and Erickson, Summers and Volet); translations were assessed primarily on the basis of their grammatical accuracy. (Future iterations of this course might include deeper connections to cultural and reading-based comprehension, for an example of which see Williams 1991). In order to maintain standards and motivate students to strive for excellence in this module, for each translation that did not meet the competency standard the student would have to translate an additional fable from the set. Upon successful completion of these forty translations, a student officially finished the course and was not obligated to return to class until the final day, on which course evaluations were distributed.

II. Experiencing the Course:
Challenges, Advantages, and Takeaways

In what follows, I identify and discuss first the challenges and second the advantages of approaching a course in this way. On the whole, the drawbacks had mostly to do with the frequent quizzing and thus associated grading, my own overly optimistic sense of what students could accomplish in a fifteen week semester, and how to motivate students who struggled with self-discipline and procrastination. Despite these obstacles, both the instructor and students reaped great rewards from the nearly one-on-one instruction, collaboration with peers, the realization that failure is normal and productive, and metacognitive reflection on one's learning.

Contextualized through a narrative of the course experience over the pilot semester, the world of the course becomes more apparent. On the first day of class, we considered some common ways of conceptualizing language learning; the marathon analogy worked well to help students visualize the reasoning behind the course as

well as its structure — running a marathon was not unlike finishing all the modules of the course, it demanded practice, pacing, and patience. Each of the students came into the course with a different base line, but each could get to the finish line with the requisite amount of work and determination. As anticipated, all of the students were pleased that there would not be any exams, and all expressed surprise at this new approach. My fifteen students from the fall asked thoughtful questions, including ones I had not yet considered. One student, for example, wondered how many assessments could be taken per class; another inquired about potential penalties for re-taking a passed challenge in an attempt to earn a higher mark.

The course met three times a week for seventy minutes each; assessments began early and often. The first and frequently the second versions of a challenge were nearly identical in terms of the content they covered, but by the third version of a challenge, I was tailoring the assessment to the individual student (Appendix IV). If a student still did not understand that third declension nouns could be declined with second declension adjectives, but *did* understand how to decline nouns and adjectives of each declension, he knew that for this third challenge he had to focus his study and practice on that key, higher order concept of mixing and matching noun-adjective pairs between declensions, not on the declension endings themselves. On the one hand, this system helped students' studying to become more efficient and less haphazard due to the targeted nature of the assessment. Rather than feeling like they were adrift in an overwhelming sea of material, students could readily discern how to concentrate their efforts. This remained true whether the challenge consisted solely of grammar (e.g. production of forms and short-answer responses) or included translation work.

On the other hand, students were taking challenges in almost every class and thus the grading could at times feel draining. The pressure that students felt to advance quickly came back to the instructor; because students could not advance unless they had in their hands, as quickly as possible, feedback from the most recent challenge, the pressure to grade quickly and then communicate results via email often felt quite great — although this might have been more of the instructor's perception than a reality. I do not necessarily think that there was any more work of this kind to do, quantitatively, than in a traditional class, but that this method required a faster turnaround and occurred in rhythms which differed from the usual ones of the semester. I was almost always able to evaluate all student work by the end of the day (say, 9:00pm) and would email each student with targeted feedback and a

personalized plan for the next class. Students adjusted to this system of feedback and used it to their advantage in progressing through the course; one or two often admitted to not reading the emails and were often slowed down as a result. Other methods for administering the challenges and offering assessments for such a course might be imagined: one might shift the challenges to an online format (controlling in some way for honor code violations), reduce the number of challenges, and/or make assessing student work something that the students themselves do, individually or with one another.

For the most part, students were equally pleased at the beginning of the term ("no exams!" replied many, with glee) and at the end. The self-paced approach garnered particular acclaim; as one student commented "This structure facilitated a variety of students in a course that is not easy for everyone. It especially helped my learning process." (Additional comments on end-of-term evaluations both standard and supplemental, with the supplemental evaluation form, constitute Appendices V and VI; student progress through the modules and self-reported perceptions of the values of this approach are provided in two figures in Appendix VII.) Even the metacognitive elements seemed to register with students, some of whom noted that "If I devote time to learning, I'll be a better student," and that "I learn better from making mistakes." Such observations might seem obvious to instructors, yet they suggest an element of deeper reflection and, importantly, the articulation thereof, often absent from students' assessment of their performance. For many, feelings about their progress through the course and satisfaction at the end of the term was focused through their sense of their motivation, or lack thereof. One student remarked that "self-motivation is key," another that "I'm good at motivating myself," and another that "I have a lot of potential. I just need to find motivation."

That three students came very close to failing and that others procrastinated terribly points to the significant role that motivation plays in student learning and becomes a determining factor of student success in a self-paced atmosphere. Most students understood the idea behind the course design and the rationale for conducting the course this way, yet some lacked the motivation or self-discipline to plot, execute, and adjust their own continued progress through the course. Although I had included "suggested completion dates" for each module, these seemed to do more harm than good, as students would either panic if they perceived themselves to be a day behind or try to do all of the work in a short period of time around that date. (In the end, student feelings on this point were mixed: some wanted more structure,

others none at all.) In an attempt to encourage student thinking around planning and progress, beginning with the first full week of the class, students wrote weekly, ungraded self-evaluations in which they accounted for what they accomplished and what they did not, identified their strengths and weaknesses, and set goals for the following week (Appendix IV). Here too, those who took space and time to consider the week and their work in a reflective manner were those who succeeded, those who scribbled some bullet points or rushed through it were those who fell behind.

The correlation between the quality of a student's weekly reflection and their performance in the course could be explained by a number of factors but ultimately suggests a student's willingness to engage in the work of the course, whatever the form that work takes (preparation, assessment, or reflection). For the purpose of this essay, I want to note only the challenge that such an absence of motivation brings in light of the course structure: in a traditional classroom, this student might be the one content to earn a mark of "D" or "C." In this course, however, at the risk of failing, the student had to earn a mark of 90% at each turn. Further, the course's self-paced nature meant that no one was standing over them, forcing them to work within a specific timeline. Philosophically, this is an important point, as one goal is that the course helps students learn how to plan and complete work as well as how to take responsibility for their learning and for themselves (student comments suggest that there was some success achieved in this area; Kotru, Burkett, and Jackson 269 offers an engineering-specific case study; McDuff 169 provides a theoretical sociological lens; Delucchi discusses collaborative learning in a statistics course). Yet the desire to support students' development of these skills necessitates that a delicate balance be struck.

Despite the stumbling blocks so far mentioned, as we all settled into a routine, significant rewards became evident. The highlights included working with smaller groups of students, especially as they encountered brand new material, and having students work together to solve problems and learn alongside one another (on the differences between cooperative, collaborative, and interactional learning see Oxford 1997; for a discussion of how advanced students can support elementary students' learning through structured activities see Argetsinger 2006). Further, the focus on the individual learning experience was rewarding for the students: even if they had to take a challenge two or three times in order to advance, by the time that they did we had narrowed down their problem area dramatically, and they were assessed specifically on the material on which they needed to focus the most. Student

retention of material appeared to be markedly better than it had been in the first semester course, and students could articulate their mastery of a concept over time and became more adept at catching and anticipating their own mistakes. As one student phrased it, "I was excited I could take my time and actually learn instead of cramming." Although vocabulary continued to plague many students throughout the term, especially those who had not used Wheelock before, on the whole once they demonstrated mastery of a skill, they did not slip or revert. Many students also were able to forge connections across skill sets and concepts without a great deal of help or guidance from the instructor.

Once students began to move through the challenges and the modules, they clustered into groups. Some of these groups consisted of as few as two or three students (indeed many were this small) and others grew to include as many as nine students. This development had the most dramatic impact on the class — all along they had been encouraged, repeatedly, to work with one another to study, to practice, and to advance through the course with the help and support of their peers. Now they began to do so seemingly spontaneously, with only positive results across the board. Rather than a vaguely tense classroom of students frantically taking challenges as quickly as possible (as in the first through third weeks), this became a classroom of students who helped one another, learned with and from one another, and worked on-task without constant or direct supervision for the majority of the class period. On most days, students would be working on the day's tasks in advance of the instructor's arrival and did not require prompting to get underway.

It was this collaborative environment which led to another, related benefit, namely the degree to which students taught, or more accurately team-led, one another. This happened in two ways, one intentional and one not. The intentional had to do with one of the challenges, II.2: the subjunctive (all tenses, including the hortatory as well as purpose and result clauses). When the first group completed Module I, I taught them this material. They practiced with it for a few days and then, when the next group finished Module I, the first group taught the material to the second group. The challenge for II.2 was thus to teach it to the next group ready to learn it. Rather than creating a competitive or resentful atmosphere, students benefitted from hearing their peers' explanations of material and some peer teachers themselves found that teaching others "helped me understand the material" and "has helped me to learn more myself." In response to this and other positive feedback, I changed my thinking about how to frame and assess the (reworked) third and final module (trans-

lations of Aesop's *Fables*): as noted above, although each student was responsible for submitting his or her own individual translation of the fables in any given set, he or she had to work with at least one other student on the translation of at least one fable from every set of five.

Both the assessment for II.2 and the group requirement in Module III led, I think, to the unintended instances of student-to-student teaching and mentoring. As students moved through the last Module and completed the requirements for the course, some showed a keen interest in helping their peers complete their work. While this may have been true for only a few students, and while they sometimes elected to work on translating something else, it was nonetheless astonishing and incredibly encouraging for me to see: here were students who, although they had completed the course, still came each day to help others or to continue learning Latin. Whether these students' intention was to improve their own understanding yet further or genuinely to assist other students in the class cannot be determined, but the effect that this energy and enthusiasm had on the classroom environment itself was remarkable.

The group-centered approach to learning served a motivational purpose in the class; as reported by students, they wanted to keep up with their groups, and would frequently work harder to catch up to one or two peers or wait a day for others to catch up and rejoin a group. A student-centered structure also fundamentally changed the sorts of questions that students asked both of me and of one another in any given class period. As a fellow faculty member who observed the course wrote,

> *The groups worked exceedingly well independently and I could hear students helping one another to understand the concepts. Almost all the groups I could hear were comparing sentences and checking each other's work. I often heard sentences such as, "Why is it this ....?" or "How did you decide it was X structure?" Again, such focused questions struck me as unique and powerful because the students weren't comparing answers ("What did you answer for such and such?" kind of thing), but rather asking each other about method or thought process . . . Instead of focusing on the answers or end product, students were*

> *clearly focusing on the process of learning and mak-*
> *ing sure that others in their group were also learning.*
> *Beyond what the students can do in Latin, they've ac-*
> *quired a skill, sense of responsibility to one another,*
> *and a larger perspective about learning that has the*
> *potential to change their academic careers and life.*

While the number of students in the class often made it difficult for me to spend equal time with each group — on any day I had to teach new material to two or three groups, review and practice with two or three others, and monitor another one or two — but precisely because students knew that I could not always be available they themselves took responsibility for their learning. As the same observer noted, "students were demonstrating a skill that the vast majority of students struggle with: independent learning within community."

In addition to helping students become reflective, independent learners, the frequent and multi-assessment elements of this approach communicated to students that errors and failure are normal and unremarkable other than for the very valuable information they provide about comprehension, something which individuals are characteristically poor at identifying on their own (Brown, Roediger, and McDaniel 121; similarly Bain 23-24). Unlike a typical classroom in which a hush falls over the room when tests are returned, in this class students both knew their mark before coming to class and knew the areas in which they must improve; and more than one student remarked that "I learn better from making mistakes." Likewise, the in-class conversation is then transformed into one about the "hows" and "whys" of their errors rather than a fixation on finding the right answer, and involves not just individual students and the instructor but also students working on the same modular unit. In short, the interaction is learning-centered, non-judgmental, and collaborative. This particular benefit was somewhat surprising—as the course structure could have created a competitive, secretive atmosphere — and perhaps offers some evidence for the type of engagement to which students might rise when grade-grubbing and competition for grades are removed.

III. Final Reflections

Although I have covered the salient points above, a few noteworthy items remain. Early on, I could see that the range of levels was even greater than that for

which I had originally accounted, with some students who still struggled with simple concepts and others who swiftly moved through the more advanced material. In this regard, the course revealed additional practical and pedagogical points: (1) our placement exam had to be rewritten; (2) a student's progress through the modules was based partly on ability, but seemed a more accurate reflection of their work ethic and effort; and (3) I would need to find a way to reduce the number of modules, or the number of assignments per module. One significant trend that emerged is that the first five challenges of Module I (the review) were the hardest and most labor-intensive; once students moved beyond these they progressed quite quickly; this was also the module that students most often regretted "wasting time" in and that they advised future students to move through swiftly. A not unrelated point is that the majority of students found the same things to be more or less difficult, an observation which allowed for future iterations to build in time around such bottlenecks.

Based on the experience of the pilot course as described herein, five opportunities to improve and expand the course suggest themselves. The first is to export this model to the first semester of the elementary sequence. Students in the first semester are nearly as varied as those in the second, with some never having encountered Latin before and others bringing to the course a wealth of knowledge from previous classes. A second innovation involves the addition of a peer mentor, namely a student who has been through the sequence, whose linguistic skills are sufficiently strong, and who can relate to students at the peer level, working like a coach to encourage and guide them through the course. With the help of a peer mentor (a role different from that of a teaching assistant), the instructor is better able to maneuver effectively between learning groups and groups themselves would benefit from increased time with an expert (see again Argetsinger 2006). Third, once this method has been adequately tested with a traditional textbook like Wheelock to the point that most of the glitches are either easily anticipated or easily handled, one might consider adopting a more inductive, reading-based book. Indeed, in later iterations of the course I experimented with both *Latin for the New Millennium* and Oerberg's *Lingua Latina*. Options are of course numerous, but a text that stresses the interconnectivity of language and culture through the act of reading Latin with minimal if any paradigmatic grammatical assistance (as does *Lingua Latina*) presents a fascinating challenge; that cultural content was not a more integral, and more explicitly so, component of the first iteration of the course was unfortunate.

For those instructors especially who do not use oral Latin in the classroom, a fourth area of expansion presents itself with composition. Whether in short, focused, low-stakes assignments or in a larger-scale composition project, the act of writing in the target language not only compels students to grapple with and hence reconsider and reflect upon their skill levels in a more active, intensive way than translation alone, but also creates additional room for the exploration of cultural material in a way that is clear to students. Most students in this course thoroughly enjoyed the composition and commentary project, noting that it helped them to connect to the language and culture in a different way and to gain a heightened understanding of their grasp of the course material. Finally, a course that incorporates elements of a "flipped" classroom by presenting strictly instructional material exclusively outside of class would also free up time for in-class work that engenders yet more engagement with problem-based, peer-supported engagement with the material.

With no comparison available to other sections or previous offerings of the second semester course — this was my first time teaching it and I am the only Latin instructor — no data is available to support a numerically-based claim that this method did not harm student learning. Yet anecdotal evidence in the form of student engagement, student performance, and student retention of material both at this level and beyond suggests that it not only maintained a status quo but perhaps supported and arguably deepened student learning. Further, it offered students a fifteen week-long period of time during which students learned about themselves, their learning styles and work habits, as well as their aptitude in planning and prioritizing their tasks and other academics (see Appendix VII for student perceptions of how this course's benefits weighed against that of a traditional course). Through daily and weekly practice in the language, engagement with peers, and focused work with the instructor, as well as weekly metacognitive reflection, students acquired and honed skills that served them in the immediate context of this Latin course as well as in the broader contexts of their lives outside of the classroom and, one hopes, beyond the walls of the university.

WORKS CITED

Ambrose, Susan, Michael W. Bridges, Michele DiPietro, Marsha C. Lovett, and Marie K. Norman. *How Learning Works: 7 Research-Based Principles for Smart Teaching*. San Francisco: Jossey-Bass, 2010. Print.

Argetsinger, Kathryn. "Peer Teaching and Cooperative Learning in the First Year of Latin." *When Dead Tongues Speak: Teaching Beginning Greek and Latin*. Ed. John Gruber-Miller. New York: Oxford University Press, 2006. 68-85. Print.

Bain, Ken. *What the Best College Teachers Do*. Cambridge: Harvard University Press, 2004. Print.

Brown, Peter C., Henry L. Roediger III, and Mark A. McDaniel. *Make it Stick: The Science of Successful Learning*. Cambridge: Harvard University Press, 2014. Print.

Cahill, Ann, and Stephen Bloch-Schulman. "Argumentation Step by Step: Learning Critical Thinking through Deliberative Practice." *Teaching Philosophy* 35.1 (2012): 41-62. Print.

Delucchi, Michael. "The Efficacy of Collaborative Learning Groups in an Undergraduate Statistics Course." *College Teaching* 54.2 (2006): 244-248. Print.

Elbers, Ed, and Leen Streefland. "Collaborative Learning and the Construction of Common Knowledge." *Learning to Collaborate, Collaborating to Learn*. Spec. issue of *European Journal of Psychology of Education* 15.4 (2000): 479-490. Print.

Gibbs, Laura. *Aesop's Fables in Latin: Ancient Wit and Wisdom from the Animal Kingdom*. Mundelein, Ill.: Bolchazy-Carducci, 2009. Print.

Kotru, Sushma, Susan L. Burkett, and David Jeff Jackson. "Active and Collaborative Learning in an Introductory Electrical and Computer Engineering Course." *The Journal of General Education* 59.4 (2010): 264-272. Print.

Kregenow, Julia Miller, Michael Rogers, and Matthew Price. "Is There a "Back" of the Room When the Teacher Is in the Middle?" *Journal of College Science Teaching* 40.6 (2011): 45-51. Print.

McDuff, Elaine. "Collaborative Learning in an Undergraduate Theory Course: An Assessment of Goals and Outcomes." *Teaching Sociology* 40.2 (2012): 166-176. Print.

Oxford, Rebecca, "Cooperative Learning, Collaborative Learning, and Interaction: Three Communicative Strands in the Language Classroom." *The Modern Language Journal* 81.4 (1997): 443-456. Print.

SCALE-UP. North Carolina State University, 2011. Web. 1 Dec 2016.

Slusser, Suzanne R., and Rebecca J. Erickson. "Group Quizzes: An Extension of the Collaborative Learning Process." *Teaching Sociology* 34.3 (2006): 249-262. Print.

Summers, Mark, and Simone Volet. "Group Work Does Not Necessarily Equal Collaborative Learning: Evidence from Observations and Self-Reports." *European Journal of Psychology of Education* 25.4 (2010): 473-492. Print.

Williams, Mark F. "Collaborative Learning in the College Latin Classroom." *Classical Journal* 86.3 (1991): 256-261. Print.

APPENDIX I: SAMPLE LESSON PLAN, MID-SEMESTER

<u>1. Challenges:</u>

        6a: Adam, Peter
        6b: Arthur

        7a: Chad
        7b: Amy

        8a: Megan, James, Lucy, Thomas
        9a: Jane, Anthony, Emily A.

        3a: Andie, Lindsay, Kera, Essie, Cynthia
        4a: Sam, Heather
        5a: Crystal
        6a: Emily F.
        7a: Mark, Ben

<u>2. Stations:</u>

Mark, Ben	1	TEACH: rel clause char
Crystal, Emily F.		ASSESS: conditions; TEACH: iussives
Essie, Cynthia, Andie, Lindsay, Kera, Amanda	2	TEACH + ASSESS: indirect questions
Sam, Heather	3	TEACH + ASSESS: *cum* clauses + fero
Chad, Adam, Peter, Arthur	4	ASSESS: participles; ablative absolute
Anthony, Jane, Emily A.	5	ASSESS: passive periphrastic; TEACH indirect stmt.
James, Lucy, Thomas, Megan, Amy	6	ASSESS: passive periphrastic; REVIEW ind. stmt.

Appendix IIa: Original Course Syllabus
(edited for most pertinent information)

LAT 122: ELEMENTARY LATIN II
MWF 9:25-10:35 :: ALAM 207

Course Description and Goals

This will not be your average second semester Latin class. Many of you have heard me say that learning a new language is like learning a new sport or other activity: you need to start small, progress little by little, and master the basic skills before you can move on to the next level. At the same time, all of us know that we learn and master those skills at different rates; each of you has come to the course with different strengths and each of you has different areas in need of review and improvement. Yet, by the end of this course, each of you will be able to:

- demonstrate complete grasp of previously learned grammar and skills;
- demonstrate complete grasp of new grammar and skills;
- demonstrate an increased vocabulary bank and speed of word recognition;
- translate Latin with ease and fluidity with an appreciation of the issues involved; and read an ancient Latin text in an interpretive and reflective manner.

In the pages that follow, you'll see how this is going to work.

Expectations

Although this course will be run differently than those to which you are accustomed, the basic expectations that we have of one another will remain the same. I expect that you, *the student, will be prompt, actively present in class, respectful of your peers, diligent and thorough in your work, as well as timely in your completion of assignments*. You can expect me, *your instructor, to make every attempt to help you along, to evaluate your work fairly, helpfully, and as quickly as possible, to challenge and support you, as well as to create and maintain a classroom environment conducive to the exchange of ideas*. You will also find that I will be solicit-

ing your feedback at multiple points in the semester, whether directly or indirectly, e.g. through Elon's Center for the Advancement of Teaching and Learning (CATL). These assessments are meant to guide us as we navigate this new approach to learning the language; the more forthcoming you are the better the course can be, both now and in the future.

Requirements and Grading

We will be experimenting with a type of learning familiar to students in the sciences but relatively new to students in the humanities and, especially, languages. Most importantly for you, this means that *you will be working at your own individual pace*. Below you will find the various 'tasks' that you must complete to advance through the course. Your success in the course depends first and foremost on you, and second on your peers; many of our class meetings will involve work in groups of varying size. You will collaborate with peers to develop and increase speed and skills, drill forms and vocabulary, discuss and compare translations. Further, you will note below (Step IV) that there is a class project: together, we will create a collection of fables (more details follow below). Upon the successful completion of a task, you will earn a certain number of points in the course. The table below details the total point value for each module:

Module I: Previously Learned Grammar and Skills	11
Module II: New Grammar and Skills	15
Module III: Vocabulary	6
Module IV: Aesop's Fables (translation development)	30
Module V: Cicero, Pro Archia (reading Latin)	38

Each module can be further subdivided as follows:

NB: Each module includes a 'suggested completion date.' These are merely suggestions but should be taken seriously; although each person will progress at a different pace you'll want to be conscious of them as the semester progresses.

Module I: Previously Learned Grammar and Skills

For those of you who took 121, this will be a review of previously covered material; for those of you who are coming in from various levels of experience, this may or may not be familiar. Once you have shown mastery of these basics, you'll be ready to move on to the next set of material. All of the grammar and constructions

listed below come from chapters 1-25 of Wheelock and all assessments will contain vocabulary culled only from those chapters.

Suggested completion date: 18 February

Cases + functions thereof	1
Nouns	1
Adjectives	1
Regular verbs	1
Pronouns	1
Participles	2
Ablative absolute	1
Passive periphrastic	1
Indirect statement	2
total	[11]

Module II: New Grammar and Skills

Although some of you might remember this material from high school Latin or another course at Elon, for at least half of you, the grammar, syntax, and concepts below will be new (or perhaps only distantly recognizable). The material can be found in chapters 26-40 of Wheelock, but note that we won't finish the textbook (rather, we'll address minor points as they come up in translation); all assessments will use vocabulary from only the chapters you've studied. There are some difficult items in this list but rest assured that you'll soon understand them. Be patient, study hard, and practice, practice, practice!

Suggested completion date: 11 March

Comparison of adjectives	1
Subjunctive, all tenses, w/ constructions	4
Indirect questions	2
Cum clauses	2
Conditions	2
Iussives	2
Relative clause of characteristic	2
total	[15]

Module III: Vocabulary

This is just what it sounds like: a devoted and concentrated module to the review, reacquisition, and mastery of all of the vocabulary that you should have at your disposal by this point. (By 'at your disposal' I mean that you don't need to look it up.) We'll reflect on tips, tricks, and tools for the memorization and retention of vocabulary and you'll be given three, separate assessments that will be based on three vocabulary lists, to be distributed the first week of class.

Suggested completion date: 18 March

Nouns and pronouns	2
Adjectives and adverbs	2
Verbs	2
total	[6]

Module IV: Aesop's Fables

Aesop wrote in Greek, but his *Fables* were translated into Latin over and over again. As we work through the fables (individually, in small groups, and collectively), we'll have the opportunity to discuss issues relating to the topics of cultural exchange, philosophy, and education, among others. Some of these will be assigned as homework, some will be translated in class, and others will be used in different ways; you will have ample time to complete all forty that are required (and to practice with the remaining forty, if you so desire!).

The 'composition and commentary' project (clearly) has two components: you will be asked to compose, in Latin, a fable of your very own (taking your reading of Aesop's fables as a starting point) and to generate a commentary for that fable. The commentary should be written as if for one of your peers; you should think carefully about what to include and exclude, what is helpful and what not, what cultural and contextual details to incorporate, etc.

Suggested completion date (both tasks): 8 April

The fables are arranged in order of difficulty, so note that you must translate five from each group of ten; each student must produce translations of forty of the fables (they are very, very short).

i. 1-10	2.5
ii. 11-20	2.5
iii. 21-30	2.5
iv. 31-40	2.5
v. 41-50	2.5
vi. 51-60	2.5
vii. 61-70	2.5
viii. 71-80	2.5
Composition and Commentary Project (see description above)	10
total	[30]

Module V: Cicero, Pro Archia

How do you know whether or not someone is a citizen? What are the criteria for citizenship and how can you prove them? Why should the Romans care about the fate of a Greek poet? All of these (and more) are questions to which Cicero addresses himself in *Pro Archia*, a defense of the poet Aulus Licinius Archias, who was accused of not being a Roman citizen. The *Legamus* reader assigned as a required text for this course takes us through selections of the speech and will give us the opportunity to talk about the complex and nuanced world of Roman life, law, and literature in the mid-to-late first century BCE. We will again explore questions of cultural exchange as well as the cost and consequence of political conquest; in addition we will study rhetorical theory and argumentation. This focus on a Ciceronian speech will also help you to see how 'real' Latin prose works, how it can vary, and how the grammar you've learned in bits and pieces fits together to form a substantial, and often impressive, whole.

Suggested completion date: 6 May

i. *Pro Archia* 4.2-4	[8 lines of Latin]	2
ii. *Pro Archia* 5.1-3	[8 lines of Latin]	2
iii. *Pro Archia* 5.4-6; 6.1	[13 lines of Latin]	3
iv. *Pro Archia* 6.2-3; 7.103	[12 lines of Latin]	3
v. *Pro Archia* 12; 13.1	[18 lines of Latin]	4
vi. *Pro Archia* 14.1-4	[13 lines of Latin]	3
vii. *Pro Archia* 18.4-5; 19	[18 lines of Latin]	4

Teaching Classical Languages   *Volume 8, Issue 1*

Meinking   25

viii. *Pro Archia* 23; 24.1-3	[14 lines of Latin]	3
ix. *Pro Archia* 28-29	[18 lines of Latin]	4
x. *Pro Archia* 31	[14 lines of Latin]	3
xi. *Pro Archia* 1-2	[19 lines of Latin]	4
xii. *Pro Archia* 3	[14 lines of Latin]	3
total		[38]

A final note regarding Requirements and Grading

You'll notice that there are no quizzes, no midterm, and no final examination; you will not be graded on class participation, or any of the assignments typical to a course like this. Homework will be assigned daily to each individual and occasionally (read: randomly) collected by the instructor. You are accountable to yourself, first, and to your peers, second. If you do not complete your work or contribute to the work that happens in the class, you will not be able to advance through each module. Again, in order to pass this course with a minimum of a 'D,' you must progress through all of Modules I-IV. (A 'C' requires you to get through V.v; a 'B' through V.vii; and an 'A' through V.x).

Required Texts

Wheelock, F. M. Wheelock*'s Latin*. Sixth Edition. Revised by Richard LaFleur. New York: Harper Collins, 2005.

Gibbs, L. Aesop's Fables in Latin: Ancient Wit and Wisdom from the Animal Kingdom. Mundelein, IL: Bolchazy-Carducci, 2009.

Sebesta, J., and M. Haynes. Cicero: A Legamus Transitional Reader. Mundelein, IL: Bolchazy-Carducci, 2010.

APPENDIX IIB: ADJUSTED COURSE SYLLABUS
(ABBREVIATED TO HIGHLIGHT REDISTRIBUTED POINT VALUES)

Module I: Previously Learned Grammar and Skills

Cases + functions thereof	2
Nouns	2
Adjectives	2
Regular verbs	2
Pronouns	2
Participles	4
Ablative absolute	3
Passive periphrastic	3
Indirect statement	4
total	[24]

Module II: New Grammar and Skills

Comparison of adjectives	2
Subjunctive, all tenses, w/ constructions	6
Indirect questions	4
Cum clauses	4
Conditions	4
Iussives	3
Relative clause of characteristic	3
total	[26]

Module IIIa: Aesop's Fables

i. 1-10	5
ii. 11-20	5
iii. 21-30	5
iv. 31-40	5
v. 41-50	5
vi. 51-60	5
vii. 61-70	5
viii. 71-80	5

Module IIIb. Composition and Commentary Project　　　　10

total　　　　　　　　　　　　　　　　　　　　　　　　[50]

APPENDIX III: SAMPLE ASSESSMENTS: 7A, 7B, AND 7C

Nomen: _____

Hodie: _____

Latin 122. Assessment for Module I.7a: Adjectives

    1. How must an adjective match the noun it modifies?

    2. Why is this important?

    3. How many declensions of adjectives exist in Latin?

    4. Must an adjective's ending exactly match the ending of the noun it modifies [e.g. as in *bella puella*]?

    5. Please decline the following noun + adjective combinations in every case except the vocative in the singular + plural:

bellum potens   *res utra*

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

metus malus   *puer celer*

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

Nomen: _____

Hodie: _____

Latin 122. Assessment for Module I.7b: Adjectives

　　1. In what three ways must an adjective 'match' the noun or pronoun it modifies?

　　2. Must the endings themselves always match exactly [e.g. as in *animus bellus*]?

　　3. How are third declension adjectives further subdivided?

　　4. What function do adjectives perform [grammatically, in a sentence]?

　　5. Please decline the following noun + adjective combinations in every case except the vocative in the singular + plural:

periculum acre   *fides tota*

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

sensus bonus   *ager dulcis*

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

Nomen: _____

Hodie: _____

Latin 122. Assessment for Module I.7c: Adjectives

Please decline the following noun + adjective combinations in every case <u>except the vocative</u> in the singular + plural:

otium facile   *spes una*

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

senatus avarus   *magister difficilis*

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

_____ _____   _____ _____

APPENDIX IV: WEEKLY STUDENT SELF-EVALUATION FORM

Nomen: _____

Hodie: _____

Latin 122. Student Self-Evaluation.

These self-evaluations are intended to help you chart your progress through the course and, especially, to help you see where you need to focus your time in and outside of class. They won't be graded, but you'll get out of these what you put into them so be honest and thorough.

1. What did you accomplish this week?

2. Is there anything that you planned to accomplish but didn't? If so, why?

3. Have you identified any strengths (re. Latin, study habits, work habits... anything)?

4. Have you identified any weaknesses (re. Latin, study habits, work habits...anything)?

5. What are your goals for next week?

6. What can you, the instructor, and/or your peers do to help you reach those goals?

Appendix V: Selected Student Comments from Course Evaluations, Regular and Supplemental (for the questions asked on the supplemental evaluation, see Appendix VI)

"Lots of individual help if needed."

"Helped me learn through individual teaching."

"I liked that we could go at our own pace and had to get an A on exams because it made sure we knew the info."

"Good idea to help students learn."

"I was excited. I don't like language so I was excited I could take my time and actually learn instead of cramming"

"More suitable for students who are motivated and can work by themselves….the structure of the class worked well for me"

"I felt that we need to have actual deadlines to reach."

"If only I'd been more proactive!"

"Self-motivation is key."

"Still loved it. This structure facilitated a variety of students in a course that is not easy for everyone. It especially helped my learning process."

"I learn better from making mistakes"

"I don't handle time well"

"I don't really do well with self-motivated learning"

"Small groups help me a lot."

"I need to study in different ways. I can't study everything the same way or I won't retain the information."

"I need to set small goals for myself in order to reach my large goals."

"[My Latin] improved greatly. Much more comprehensive and 'proficient'."

"I can actually translate Latin and I really enjoy it." "I know more than I believed."

"I am good at concepts and grammar constructions."

"[Course structure] makes learning easier"

"Easy to get frustrated but a comfort to have others to help and work through things with."

"[Teaching others] helped me understand the material"

"Teaching others has helped me to learn more myself."

"I'm good at motivating myself."

"I am disciplined and a good independent learner when I apply myself."

"If I devote time to learning, I'll be a better student."

"I like my time management skills."

"I have a lot of potential. I just need to find motivation."

"I need to learn to stay focused."

"I need to give myself more credit as a student"

"I really liked the structure of this course. I had to be self-directed and I had the time to spend on certain things I didn't understand intend of rushing to keep up."

"I think getting through the material was more rewarding since I took full responsibility for it."

"[Teaching my peers] helped me get a better grasp of the concept."

"I like being able to feel like I helped and contributed."

"I was excited to move at my own pace, because I knew my level of Latin was not the same as everyone else's."

Appendix VI: Supplemental Evaluation Form

Latin 122
Supplemental Evaluation

Please respond openly and honestly to the following questions. Your responses will be typed up by a student worker before the instructor sees them, so your anonymity will remain protected.

gratias tibi ago!

1. Average number of hours you spent studying outside of class each <u>week</u>:

0-1   2-3 i   4-5   6-7   8 or more

2. Tools you used to help learn and retain vocabulary included (circle all that apply):

none   flash cards   online tools   other: _____

3. Did you seek assistance from the tutor or instructor outside of class? If not, why?

4. What did you think when you first heard about the structure of this course?

5. What do you think of this type of course now that you've reached the end?

6. What would you have done differently in this course this semester?

7. Is there anything that you would change about the course? If so, why?

8. What have you learned about …

      a] your style of learning?

      b] your Latin abilities?

      c] how you work with others?

      d] your ability to teach your peers?

      e] your attitude towards teaching your peers?

      f] your strength as an independent learner?

      g] your role -- and potential -- as a student more generally?

9. What advice would you give to a future student in this course?

APPENDIX VII: STUDENT PROGRESS AND PERCEPTIONS OF COURSE BENEFITS VS. A TRADITIONAL COURSE

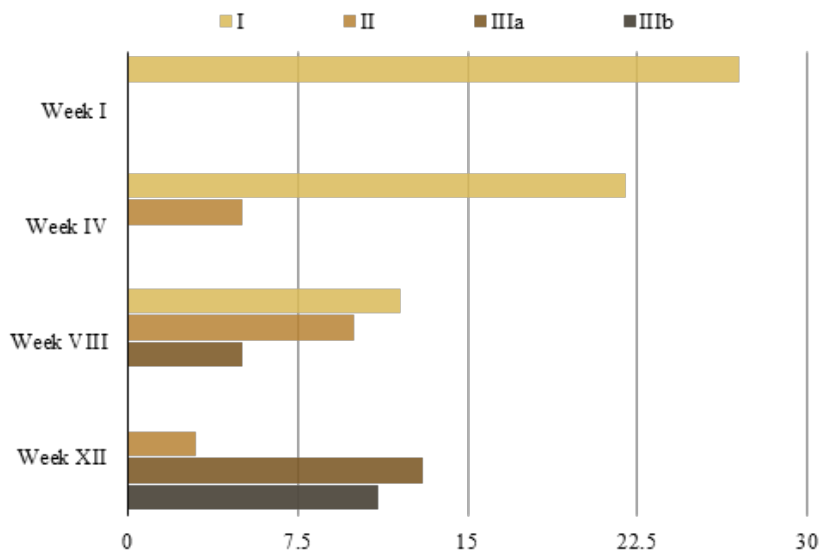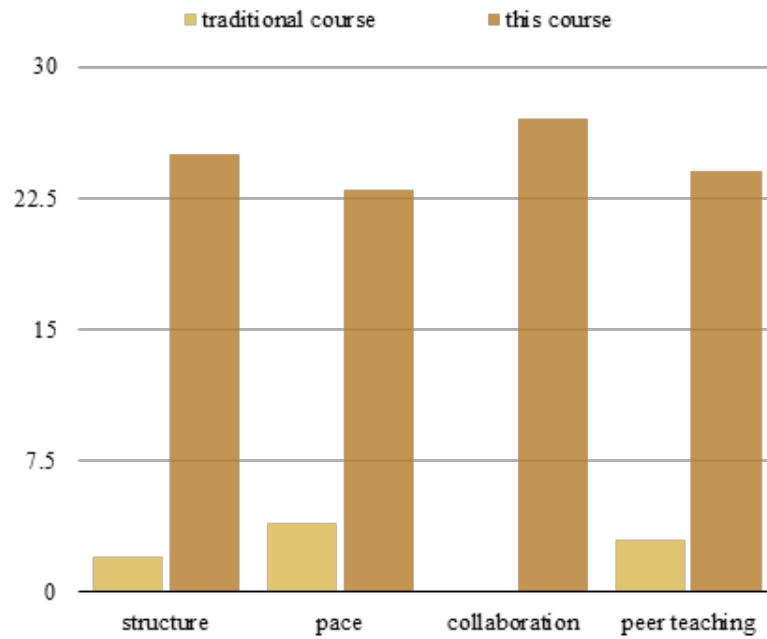Figure 1. Student Progress through the Course by Week and Module

Figure 2. Student Perception of Benefits of this Course over Traditional Course

An Old Teaching Dog Tries Some New Tricks: Changing a Traditional Latin Classroom

Matthew Panciera
Gustavus Adolphus College

ABSTRACT

A mid-career classics professor, who has taught beginning Latin with a modified grammar-translation approach for many years, gives an account of how he came to experiment with more active and oral techniques inspired by some of the recent work on Latin and second language acquisition and his preliminary assessment of that experiment.

KEYWORDS

Latin teaching, oral, active, spoken Latin, second language acquisition

After the midterm in the 2nd semester of my beginning Latin course in 2014-2015, I sent out an email to the class proposing the following challenge: "Whoever first correctly answers the following Latin riddle that I have made up (no answer is available on the internet!) will receive an automatic 100 for their midterm grade: *Cur servus serus ad cenam advenit?*" This sent them into a frenzy. More than half of them made a guess, some of them multiple guesses, and in succeeding days they begged for further clues and hints. The only help I gave them was the instruction that they must think in Latin. Translating the riddle into English and coming up with an answer that they translated back into Latin would not work. Four days later I received an email at midnight from a good student, but not the best student in the class, with the correct answer in Latin. I was filled with an unexpected feeling of elation. This student had figured out a difficult riddle and she had done it by thinking in the language!

This was in many ways the culmination of a year of experimentation with a new approach in my first year Latin course. Despite the hard work of my best students, they fall far short of reading proficiency even after four years of continuous study.[1] In this I do not think that my students are unusual. I am a good teacher of

---

1 It is not my intention here to explore the concept of "reading proficiency" or discuss whether it should be somewhat different for classical languages than modern languages. ACTFL has recently

Latin with a methodology that straddles a traditional grammar-translation approach and some of the new strategies that have been bubbling up in Latin pedagogy since the 1970s. I use a book that emphasizes an inductive method, but I have my students memorize vocabulary and forms along the way. I have incorporated new pedagogical techniques (more oral work, for example) and new content to stimulate greater interest and learning, but I also test them regularly, with translation of sight passages always as a core component of that testing. It is in the sight passages, for courses at every level, that it becomes apparent that my students cannot read Latin well enough to be regarded as proficient in the way that other language teachers assess proficiency.[2]

As I contemplated the sort of change that I might make, I knew that I wanted my students to become better at a few, key things. I hoped that they would learn vocabulary more deeply than they had in the past. Despite assigning the words regularly (both Latin to English and English to Latin), quizzing them orally in class and on tests, and having a sight passage as a core component of all my testing, I have found student knowledge of vocabulary to be a critical weakness.

I believe that my students' shaky grasp of too little vocabulary is a central impediment to their becoming truly proficient at reading Latin. Because they are often looking up the meanings of words as they work through a sentence, they never attain enough speed and comprehension to have that success snowball into an even

released new proficiency guidelines and the World Readiness Standards for Learning Languages, and the American Classical League, in conjunction with the Society for Classical Studies and several regional classics organizations, named members to a writing team that has developed a revised version of those standards adapted to the teaching of Latin and Greek. It is my impression that the speed and accuracy of reading comprehension demonstrated by a highly proficient learner of a modern foreign language far outstrips that of the best Latin and Greek students - and that is not even taking into account that the classics student would need to use a dictionary, grammar, commentary, and even a translation in places. Nowhere have I found reading proficiency guidelines that imagine the use of such aids for a reader rated highly proficient. In my experience, teaching at 4 different colleges and universities, and at the Intercollegiate Center for Classical Studies on 3 separate occasions, very few undergraduates, many of whom have been studying Latin for 7-8 years, can sight read a wide variety of original texts comfortably. Of the 42 students at the Intercollegiate Center for Classical Studies in 2015-2016 to whom I administered an advanced Latin placement exam consisting of a sight passage of Tacitus, I would have rated only 1 of them as highly proficient in his comprehension of the passage.

2 Since the 1970's there has been a steady stream of articles and chapters that query how well our students are actually learning to read Latin and offer various remedies. See Gruber-Miller 1998, Kitchell, and Sassenberg for more recent versions of this argument. It is sobering to see an accomplished Latinist like Mary Beard admit to occasional struggles sight reading neo-Latin texts that have never been translated (See http://timesonline.typepad.com/dons_life/2016/08/what-does-the-latin-actually-say.html.).

more secure knowledge of vocabulary (and grammar and syntax), which would lead by its own momentum to a greater fluency of reading. In places where they have forgotten the meaning of a word they will often wreak havoc on vocabulary and grammar that they do know in a desperate attempt to make everything work. These challenges with vocabulary are exacerbated at the higher levels of Latin, especially if they do not commit vocabulary securely to memory, because the dominant activity in class is the translation of a usually short and grammatically challenging passage of poetry prepared beforehand with all of the necessary aids on hand.[3]

I also wanted my students to develop a greater intuitive feel for how the Latin was conveying meaning on a number of different levels. At the level of individual forms, I wanted them to gain an implicit knowledge for the fact that an accusative like *puellam,* for example*,* would most likely receive the action of the verb or serve as subject of an indirect statement. On the clausal level, both within and between them, they often struggled to see the true meaning. On the one hand this might be a simple case of improving my teaching and their learning of how the grammar and forms are working to convey meaning, but it seemed more than that. Many of them could apply their knowledge of the rules and forms correctly to the Latin, but they tended to move mechanically and slowly, word by word, as they translated and often did not truly comprehend the Latin.

The most interesting new movement in Latin pedagogy is led by those who have applied the theories of second language acquisition to their methods, utilizing Latin orally and extensively in class to teach Latin.[4] This is not just a greater em-

---

3 Carlon 2016 reviews the current state of thinking about how memory and the learning of vocabulary works in second language acquisition and she discusses how many of these ideas might be best implemented in a Latin classroom. In general, she advocates for an approach that would include comprehensible input, active use of the vocabulary by the student, and deliberate learning (i.e. memorization), noting that students need to be shown how to memorize vocabulary. My own impression is that few students do as much effective deliberate learning of vocabulary as we imagine or hope. And in classrooms where there is very little comprehensible input or active use of Latin, deliberate learning of vocabulary alone does not put enough words securely into long term memory such that a student can become a highly proficient reader.

4 Carlon 2013 is the most persuasive, scientific argument for incorporating into the teaching of Latin more techniques and strategies from the research on second language acquisition. It confirmed for me that the various frustrations I felt with the efficacy of my own traditional grammar-translation methodology and the directions I wanted to head in were well founded. Patrick has loads of ideas about how to actually use Latin orally in the classroom to teach the language. He often remains entirely in Latin, and insists that his students do the same. My own advice would be that a completely Latin classroom might be the ideal, but even a partial change such as I describe below will yield benefits and insight that will allow a teacher to ultimately transition to a more fully immersive language

phasis on oral exercises related to Latin (e.g. reading the text aloud in Latin before translating it into English or transformational drills), but using it as the primary means of communication to actually teach the language. For most of my career I would never have seriously entertained this as a potentially effective approach. And until I experimented with it recently, I did not think that this methodology could be put into effect by someone like me who had not learned Latin as a spoken language. In addition, the literature on this new pedagogy can be challenging and it is daunting to contemplate making a fundamental change to how we teach a subject that we have taught the same way for many years.

What follows is my account of what changed my mind and some of the new things that I put in place to create a more active and oral Latin classroom. Overall, I feel that the shift towards a more oral, communicative methodology was a success. The sight passage that I had written for the 2nd semester final exam was more challenging than any that I had done in the past and their performance on it was quite good.[5] Even more significant was the excitement they displayed in class, especially when we were doing oral, communicative activities. This intensified my own interest in finding new ways to teach introductory Latin. The dynamic had changed in my classroom for the better on both sides.

My own history with Latin is undoubtedly similar to that of many high school and college teachers of Latin in this country. I began Latin in high school with two years of introductory grammar culminating in courses on Vergil and Cicero in the final two years. The Latin teacher was a legendary character, a personality whose charisma inspired us to rise to the challenge of his rigorous classroom. I did a great deal of memorization of grammar and vocabulary, with a mountain of parsing on a regular basis. We scoffed at those in Spanish class who were learning how to ask the whereabouts of the bathroom, while we read central texts of the western tradition. When I arrived to university I performed well in various author courses and eventually graduated with a degree in Latin.

Still, I had some sense that all was not well. Throughout high school and college I had not done much sight translation. I tended to freeze up when facing

experience. Other bibliography in this area that I have found valuable include Wills, Gruber-Miller 2005, Coffee, Tunberg and Minkova, Rasmussen, and Lindzey. There are an ever increasing number of organizations and websites that advocate for a spoken Latin approach to teaching the language, among them SALVI, the Paideia Institute, and Justin Slocum Bailey's website, LIMEN.

5 I am doing a close study of their performance on this sight passage to better understand what they did and didn't understand. Unfortunately, I do not have copies of exams from previous years to compare.

Latin text that I had never seen before. I almost never sat down to work through a passage without a dictionary, grammar, and commentary by my side, and when all else failed, a translation. After nine years of regular coursework in Latin from high school through college I had not developed the ability to work through an unseen passage without aids. Class time and most tests, however, were a controlled environment where I was rewarded for my preparation and memorization of the translation of the reading that had been previously assigned.

Eventually the intense reading demands of graduate school, especially of texts such as inscriptions that had no published translation, cured me of my excessive reliance on commentaries and translations and substantially improved my ability to actually read Latin. I no longer tried to understand a text by working backwards from the translation to the rules of Latin that I had been taught must be at work.

When I began teaching Latin in graduate school at the University of North Carolina-Chapel Hill, we were lucky to have Cecil Wooten overseeing the instruction of the beginning Latin program. Cecil had thought a lot about the methodologies of good language teaching and regularly read through new Latin textbooks to see if something had been developed that might replace *Wheelock*. He was ahead of his time in getting us to do oral work from the very beginning with our students, asking them basic questions in Latin with the vocabulary and grammar that they were learning. It was from him that I learned to write Latin stories, sight translations, which were the core of all our tests. Still, our approach was mostly a traditional grammar-translation model with *Wheelock* as our text.

Fast-forward twenty years. I had gotten tenure at Gustavus Adolphus College, a good liberal arts college in the Midwest. I taught Latin with the *Oxford Latin Course* and had evolved my pedagogy such that I taught with a sort of mash-up of deductive and inductive methods. My students were hard-working and smart. Yet if I were brutally honest, I had serious doubts that by graduation even the best of them could adequately understand an unseen passage of Cicero or Vergil, much less Propertius, Plautus, Tacitus or Seneca. But they were not to blame. They had done everything I had asked of them. It was, as I had always explained to myself, simply a case that the ancient, inflected languages were more difficult than modern languages. The vocabulary, grammar, and syntax of Latin and Greek were too vast and complex, and the differences between the ancient and modern world too severe, for my students to know enough of the words, see how the grammar was constructed, and intuit the subject matter and its probable direction enough to translate with true

understanding. And so it was not realistic that they could deal with a text they had never seen before without the aid of a dictionary, grammar, commentary, and probably even a translation in many places.

As I reflect back on it I think the insufficiency of this explanation had been gnawing at me for a while. The real turning point came after we had a student in our department who was a double major in Latin and Scandinavian Studies. He had taken Latin in high school and came in with very good language ability. When he arrived at Gustavus, he took the beginning levels of Swedish and placed into intermediate Latin. By the time he was a senior, and without ever studying abroad, he was described to me as fluent in Swedish by his professors and a Swedish exchange student studying at Gustavus at the time. His work in our department was consistently excellent and was awarded high honors, but he did not have the sort of wide ranging reading fluency in Latin that he had acquired in Swedish by the time of his graduation.[6] It did not make sense to me that a student who I knew to be hard working and talented could be so much better in a modern language like Swedish than Latin.

At about the same time I went to a meeting of the Classical Association of Minnesota and met Liz Zogby, who was teaching K-5 Latin in Seven Hills Academy, a classical charter school in Minneapolis. When she described the Latin curriculum that she had developed for 5-10 year olds I was intrigued. What I encountered when I visited her classroom was the most exciting display of Latin pedagogy that I had seen in my 25 years of teaching. Her fourth graders had been working on the myth of Perseus for several weeks. They had become quite familiar with the vocabulary, grammar and basic outline of the story. On the day that I visited, Liz had broken them into small groups and distributed slightly different versions of the story that she had written. They read through them and worked out what it meant and what they would do in their performance as one of them narrated in Latin. The groups watched each telling of the story with great delight. When in the last performance Medusa and Perseus unexpectedly got married, there was an explosion of "ewwws" from the boys and "hurrahs" from the girls. Liz later showed me the results of a ses-

---

6 Although we do not administer any sort of sight translation exam prior to graduation, I did have this student in his senior year for an advanced Cicero course. He performed very well throughout the term, but his ability fell short of what would be termed "high reading proficiency", especially of unseen passages. I was very happy when he received a prestigious fellowship at UC Berkeley and began his graduate work there in Scandinavian Studies in the fall of 2014. It is a testament to how good his Swedish was. His primary area of reading and research in Swedish is in the early modern period (1500-1790). In conversations with this student after he graduated he told me that his ability to read "historical Swedish" far surpassed his Latin.

sion from the previous week when she had asked them to write the story of Perseus as they remembered it without any aids. There were several page-long narratives written in perfect or near perfect Latin.

The other classes I visited that day were equally engaged in their Latin learning. A few of the activities were more traditional and recognizable to me - writing up vocabulary cards, chanting of paradigms - but most of Liz's teaching made use of an oral, communicative approach wherever possible. She had even converted all of her classroom management (e.g. counting backwards in unison to get them to settle down and focus) into Latin. Her classes were conducted in a hybrid Latinglish that worked seamlessly. This was even true even with the kindergartners, since they had not even begun reading English yet! In all her classes Latin vocabulary was always in the air, the students were constantly being exposed to little bits of grammar and syntax in the language, and it was obviously so much fun. Each month she taught them famous Latin phrases and as they were scrambling in the halls before recess I overheard various cries of "tempus fugit!"

Liz had developed her own curriculum largely in desperation. Her experience as a classics major in college with an emphasis on ancient languages had not really prepared her to teach Latin to children. Nor had she found many resources that could be easily applied to the natural abilities and strengths of younger learners. She went to a Latin immersion experience - a three-day retreat in which the participants agreed to communicate only in Latin. It was from that experience she began to read the scholarly literature on second language acquisition. Their emphasis on story-telling and the importance of producing a large volume of meaningful and comprehensible input, both reading and oral, in the teaching of a foreign language became the foundation of the many new things Liz tried.

Reflecting on my earliest experiences with Latin, I know that at first I did not really consider Latin capable of live, communicative interaction. It was a language of reading and analysis, and in my view, any attempt to speak it was an artificial and pointless exercise. In graduate school I began to open up to the possibilities of Latin as a spoken language. Cecil taught us how to use some oral Latin in our beginning Latin classes. A few years later we asked Jerzy Linderski to teach his Livy class in Latin and he obliged. The graduate students also put on two plays of Plautus, in Latin, during my time there. I played the pimp Cappadox in a production of the *Curculio*, and the slave Milphio from the *Poenulus*. I was surprised by how much I enjoyed interacting in the language, even if it was entirely scripted.

So when I heard from both Liz and Lorina Quartarone at St. Thomas University how central the immersion experience had been to their teaching of Latin, I knew that I wanted to try it. The following summer the three of us set up a spoken Latin immersion experience in Minnesota. We invited Jim Dobreff to teach it, and he, together with Diane Anderson, led a group of 16 pre-collegiate teachers and professors in a week of Latin immersion. Jim had been hired recently at UMass-Boston to help with their various programs that emphasize spoken Latin. During our week we read some Erasmus; discussed issues of grammar, vocabulary, and culture as they came up in the reading; sang Latin songs; listened to Jim lecture on trees in the arboretum; learned the Latin vocabulary of basketball in the gymnasium as we played; visited the art museum in Minneapolis and discussed various paintings; went on a tour of a local winery during which Jim translated our guide's presentation from English into Latin and our questions from Latin back to English; and we stayed entirely in Latin for all our interactions, in class and out, with each other.

I had persuaded one of my colleagues, Eric Dugdale, to do this immersion camp with me. Eric is one of the most talented classicists I know. His ability at both ancient and modern languages is very high. He grew up in Colombia, the child of German and English medical missionaries, and by 18 he was fluent in English, Spanish, German, understood the local native language Embera, and had studied French, Latin, and Greek. During his university studies he became functionally fluent in French and Italian. Eric and I had known each other for many years and are good friends, but the first hour, when we decided to start communicating only in Latin before the others had arrived, was the most agonizing time we have ever spent in each other's company. We could only communicate the most basic information to each other and the frustration of feeling that we knew Latin but were unable to express ourselves better was intense.

I gradually grew better at the ordinary verbal interactions with my fellow Latin campers; and strangely, as I shifted some vocabulary over to my active memory, it felt like the words were moving to a new part of my brain. For interactions that were less predictable, especially when Jim spoke at a regular speed with more advanced constructions and in longer sentences, I still felt lost. I desperately translated the Latin into English in my head as fast as I could, but would soon lose track of what had been said.

Then suddenly, towards the end of the third day, my comprehension steadily increased. Somewhere on that day I let go of trying to translate and understand the

Latin through English, and from that point I heard and understood everything much better. At the very end of the week I picked up some letters of Cicero that I had been reading right before the immersion experience began. I flew through the text at twice or three times the speed that I had been reading them before. It felt like I was seeing patterns in the relationship of clauses that I had been only dimly aware of before. I was stunned by this change. We had done no reading of classical Latin during the week, nor had we been studying any vocabulary or grammar all that systematically or intentionally. How could I feel such an improvement? I suspect that it was due partially to the intensity of staying entirely in Latin for a week, something that I had never done before. But it also may be that I had absorbed the rhythms and structures of Latin better than I ever had before. And cutting out the intermediate step of English was key. I suddenly realized that I had almost always understood Latin through English rather than on its own terms.

All of this led me to make major changes in my teaching of beginning Latin for the following fall. During the camp several of us had been asking Jim how exactly he taught introductory Latin entirely in Latin. He explained that he had his students read Ørberg's *Lingua Latina*, but they didn't bring it to class or ever translate it. It provided a sizeable quantity of comprehensible and meaningful reading input outside of class. The learning in class came through the things Jim did with the group, starting with an initial question and answer about everyone's names and basic descriptions of where they were sitting in relation to each other, and it grew from there.

I knew that I was not ready to make the leap to an entirely immersive, Latin classroom, so I settled on a hybrid approach. I kept many things in place from my earlier pedagogy. I used the same textbook, *Oxford Latin Course*, and required that students memorize forms and vocabulary as I had always done. We would be completing as much of the book (to the end of chapter 28 - most of the basic grammar) as in other years. I also kept an emphasis in the tests on the sight translation of a lengthy passage. At the same time I wanted the students to develop a much greater instinctive feel for grammar and vocabulary than I had seen in the past. To this end, I decided that I would aim to communicate with them in Latin for a minimum of 15 minutes per class. I still had the students read for homework the Latin narrative that connected from chapter to chapter in the *OLC*, but I cleared room for the new things that I wanted to try by cutting back on our in-class translation of the readings. Fortunately, in beginning Latin at Gustavus we meet five days per week (50 minute

class period) all year long. It was enough consistent contact to try a new, more active and oral approach, at the same time as we completed the traditional elements of beginning Latin.

On the first day I began and stayed in Latin for the first 15 minutes as we worked on learning names. They were somewhat shocked but also intrigued. I eventually told them in English that I was conducting an experiment to teach Latin with much more oral work in Latin and techniques designed to sharpen their active knowledge of Latin (and by "active knowledge" I meant their knowledge of the language such that they can speak, write, or understand the language without consulting a dictionary or grammar every step of the way). One of the first things I did was have them assume a Latin name, something I had never done before. This turned out to be extremely useful throughout the course of the year. Not only did it facilitate conversation, but I also regularly worked their names into all sorts of written exercises.

Some of the ways in which I sharpened their active knowledge of Latin will be quite familiar to all teachers of Latin no matter their pedagogical approach. For example, composition is in many ways the most "old school" of exercises. A regular feature of their homework was an English sentence I made up using vocabulary and grammatical features that they had recently learned, which they had to translate into Latin. Class every day would begin with them first passing in this homework, but then going to the board en masse to write the Latin sentence correctly. I would keep quiet and let them argue about or explain to each other why something was right or wrong, only correcting them at the very end. It was an invigorating start to each class and much more lively than any bit of review or composition I had done in the past. They enjoyed it immensely and commented on how valuable it was to get this feedback immediately on concepts we were in the midst of.[7]

Another new activity that I called "Powerpoint Latin" involved the revealing of a Latin sentence on a powerpoint slide one word at a time. I asked them either to think quietly to themselves about how the meaning of the sentence was emerging word by word, or called on them to narrate the possibilities of meaning each step of the way. This was an attempt to get them to understand Latin as it is written rather than immediately rearranging Latin word order as they hunt all over for the subject-verb-direct object.

7 In order to avoid using English in any way, I asked them on all the tests to produce a paragraph in Latin saying something comprehensible and interesting about a picture that I provided to them. This was suggested to me by Jim Dobreff, who does this in his beginning Latin course.

Some of the things I tried had just a smattering of oral Latin. For example, after they had studied new vocabulary I would begin class by asking "*quid significat* _____" and they would answer in English. This at least got them to hear and think of the word in Latin first before the responded in English. Another activity that I modified to include some Latin was my weekly story time. On Fridays I have usually reserved 20 minutes to read some part of an ancient story, often Homer or Vergil. I still did these dramatic readings, but inserted whatever Latin vocabulary they had learned recently into the English translation.

The drawback to all these activities was that they were still using English to get at their comprehension of the Latin. One of my mantras in the class was that they should always try to "think with their Latin mind" as a way to combat their reflex to think about the Latin through English. The greatest challenge in employing more oral Latin in this introductory level class was to make it comprehensible without using English so often as a crutch that they would see it as some sort of substitution game rather than a real language. All the literature on second language acquisition agrees that students will learn if the input is meaningful. I tried to do this in a variety of ways. Borrowing from Liz's use of Latin especially in issuing classroom commands, I would mimic something - for example, closing a book - and then say "libros claudite." After a few weeks, I would eliminate the movements and simply say the words. There were at least 20 regular commands or smaller bits of conversation and questions that they understood, followed, or responded to by the end of the first semester.[8]

I have always found that beginning Latin students have a number of problems with prepositions. Although to my mind the prepositions have clear, concrete meanings, reading them rather than actually seeing them in action or using them to communicate seemed to inhibit my student's accurate recall of their meaning. In addition, they frequently do not see the relationship between the preposition and the object that usually follows it.[9] To combat this I called my two tallest students up to

8 Greetings and goodbyes (*salve/salvete, vale/valete*), questions at the beginning of class about the whereabouts of students (*quis adest/abest, ubi est* _____?), or how they were doing (*quid agis/agitis*) and some basic responses (*male, bene, optime*), and a growing number of commands and adverbs appropriate to various situations in class (*sede/sedete, surge/surgite, audi/audite, scribe/scribite, da/ date, dic/dicite, responde/respondete, librum claude/libros claudite, magnā cum voce, lente, iam nunc*)

9 I trot out a huge bag of tricks for helping students deal with the various challenges that seem to attend the prepositions. I always pronounce it "PREEE-position" and tell them that a prepositional phrase is the easiest little gift bag of Latin they will ever encounter in a sight translation; but they will

the front of the room and had them form a little house with their arms arching up over my head. I then proceeded to walk through the house, sit in the house, run away from the house, work near the house, etc. As I did so, I spoke what I was doing in Latin and had the class them repeat the prepositional phrase. I then directed them to call out prepositional phrases and move me around the house. Periodically, and as we encountered new prepositions, we reenacted the human house activity.

One of the challenges of reading Latin literature is its love of the abstract. Most Latin textbooks do attempt to introduce vocabulary for real and specific things, but they tend to prioritize the abstract words. None of them, to my knowledge, expose students early on to the most tangible words that everyone hears all the time and learns first in their native language: the words for the body. This is also the case in the *OLC* and so one day we ran through more than 30 Latin words for various body parts, starting from the face and moving down from there. I even got them up to sing "*Caput, Umeri, Genua, Digiti*" (with the further line of "*oculi, aures, os, nasus*") which took care of 8 words very quickly. I didn't let them take notes, nor did I worry if it belonged to a declension or was a form we had not yet learned. Over the course of a week we would review these body parts every day for 5 minutes. At the end of the week we played a game of "*Simon dicit*" and they loved it.[10]

The oral, more active dimension of these exercises gave me new and very immediate opportunities, beyond sight translation, to see their understanding of the language. It changed up the slower dynamic of translating a homework passage and required of them a more heightened focus in class in case I asked a question or directed them to do something. And it was just plain fun. Although a few students were made more anxious by the oral nature of the classroom, most of them were excited by it and rose to the challenge of listening more carefully and responding appropriately. I began looking for additional ways that I could convert my old ways of teaching into these new oral exercises. Although I still reserved some time for translation of the prepared passages, I began reviewing the stories in the OLC by asking simple true/false questions in Latin. And at the end of term, instead of a more traditional review, I conducted a Jeopardy-like session all in Latin, with categories such as "nomina" and "verba", in which they reviewed vocabulary. Their favorite categories, however, were the more complex, communicative ones such as "nomen

regularly pluck the object of a preposition out in an attempt to have it do some other kind of work in a sentence.

10 Jim Dobreff told me that he had his beginning students learn the words for the body early on, in part because the body parts are always right there and easy for them to review.

discipuli/discipulae" in which I described a student in the class and they had to figure out who it was.

It was still the case throughout the semester that the oral Latin was highly structured and organized by me. It seemed that the immersive element of the class was not intensive enough to have prepared us to simply converse in Latin in an open-ended way, nor was I confident that I could manage a more general conversation in a productive direction. And yet, there were a few moments during the term when I could see that they were almost capable of expressing themselves more seriously in Latin and wanted that. One of those moments came in a written exercise where I have them write Latin poems following the haiku form. It is so compact that it is excellent compositional training for the sorts of concision that they will see when they begin reading Latin poetry. They produced several interesting, contemplative haikus on love and death (we had just read the Dido-Aeneas story in the *OLC;* for examples, see Dugdale).

Another moment came towards the end of the semester. I decided to begin one class period by asking them several questions in Latin and to insist, when they tried to respond in English, that they must remain in Latin. I modeled to them various humorous ways of answering the question "*quid est difficile*?" (*difficile est in equo dormire*), and began going around the room asking the question. I came to one of the best students in the class and instead of taking an easy, humorous route, she began to try to describe some of the struggles she was having that semester. I was surprised by this, but I shouldn't have been. A new language can give us new opportunities to understand and express ourselves. It is one of the main benefits I hope students will take away from reading real Latin like Vergil or Ovid. And here was a student striving for that in her first semester.

In the spring I thought that that we would have to spend the bulk of our time learning the grammar of second semester Latin in more traditional ways, and I gradually cut back on the time I reserved for active, oral Latin. I see now that this was unnecessary. Still, I kept up with many of the experimental strategies that I had tried in the fall and added or refined a few. For example, I made a change to the oral vocabulary quizzing that I often did at the beginning of class ("*quid significat* _____?*") by changing it into a powerpoint exercise. I would find an image of the word on the internet, project it as a powerpoint slide, and then ask them "*quid signi-*

ficat _____?" while pointing to the image.[11] This took the English entirely out of the exercise and allowed me to add further description in Latin.

At one point, I asked them what area of vocabulary, not covered by our textbook, they might want to learn. They named a few and "words for animals" was one of the most popular.[12] Similar to the vocabulary of the body from the fall, I taught them approximately 20 new words for animals, but did so by describing the animals entirely in Latin. They really enjoyed this and it was apparent to me that by the middle of their 2nd semester they had enough vocabulary such that I could explain almost anything in terms they would understand.

I also converted one of my period-long quizzes into a scavenger hunt. I set up Latin clues around the building, which they had to find and solve (some of which involved performing tasks that I order them to do in Latin) in order to complete the quiz. I broke them into small groups and everyone who completed the quiz by the end of the period was assured of an 85, with extra points awarded depending on how fast and well they did on the quiz and some added bonus exercises. Finally, I began writing Latin emails to the entire class with various riddles and jokes. Several of them went out of their way to comment in the final evaluations how much they had loved both the alternative form of testing, but also these little, daily Latin communications.

I am certain that these students learned Latin better than any group that I have taught in the past.[13] I looked back at several second semester final exams that I had given over the years and this sight passage was more difficult and much longer than any previous one. Overall, the students performed quite well on it. And I have never had beginning language students free write Latin. It was certainly not perfect, but they could do it in a way that only our upper class majors are capable of *after* taking a prose composition course. In addition, even with all the experimentation and my worries that many of them might have chosen Latin in order to avoid speaking the language, the retention was quite good. At Gustavus Adolphus there is a two

---

11 It is easier to find images of nouns rather than verbs, though there are many gifs that can prompt the idea of a verb.

12 Some other areas of vocabulary they are eager to learn include "sex" and other kinds of taboo language (curses, terms of verbal abuse, etc.). I do teach them some of this, but am careful to point out that it is not acceptable to use this sort of language against other people (as the Romans would have).

13 Since I was teaching 2 sections, I had the notion that I might try to teach one of the sections with the new pedagogy and one with the old and compare them. But on the third day of class when a student in the control group asked me why they were not getting to do all the "fun, spoken Latin" and which method I thought might turn out to be better, I folded and taught them both in the same way.

semester language requirement, so it was to be expected that 25 of the 27 students would stay in Latin between the first and second semester. It was especially gratifying, however, to see 13 of those 25 continue into the third semester when they had already satisfied the requirement.[14]

I imagine that a fully immersive Latin program would realize even greater gains in the students' knowledge of Latin, at least as judged by their ability to sight translate real Latin. At this time I do not know of any studies that have examined this, but there are a growing number of programs and individual teachers, on the collegiate and pre-collegiate level, who are teaching Latin with a more active, oral pedagogy.[15] The evidence of the effectiveness of this methodology will have to come from the performance of their students.[16]

Even though I did not give my students a fully immersive experience in beginning Latin and I do not yet have definitive proof that it is a better approach, I look upon this more active and oral pedagogy as successful and worth continuing for a few reasons. First, there is no doubt that it allowed me to give students repeated exposure to words at a far higher rate than before. Previously, when I relied only on the readings as a way for the students to encounter the Latin in context, they might see a particular word only a few times throughout the semester.[17] With the oral exercises in class I could greatly increase the rate of exposure. In addition, the social, communicative dimension of asking a question or giving a command made the importance for students of remembering individual words and elements of grammar

14 For comparison, the following year and a half at Gustavus Adolphus (when I was on leave) the beginning Latin sequence went from 27 to 24 to 4 in the third semester.

15 The SALVI website is a hub of information and contacts for those who are interested in spoken Latin, especially in the 3 day and week long immersion experiences that have become popular. I do not know of a complete list of those who are teaching Latin entirely in Latin, but at the college/university level this includes Lorina Quartarone at the University of St. Thomas, the classics department at UMass-Boston, and Nancy Llewelyn at Wyoming Catholic College.

16 From my conversations with Jim Dobreff, he contended that the ultimate purpose of those who advocate the use of spoken Latin in the classroom is to make students better readers of Latin. It would seem that a study of students' ability at sight reading would be the best sign that this pedagogy was superior. In my opinion this would also be the most compelling evidence to persuade those teachers who might be on the fence about making such a change or were even more openly opposed to it.

17 I have not done a systematic study of vocabulary in the *Oxford Latin Course*, but as we move beyond the first 5-6 chapters and there is much more vocabulary assigned, many individual words tend to be used much less frequently. This is perhaps inevitable for any textbook, but it suggests to me that the only way to remedy this is to use the words orally in class. In terms of assigning a base of words that all undergraduates reading Greek and Latin should know, the core vocabulary lists developed by Chris Francese are an extremely valuable new tool.

much more intense. There was a crispness to their focus in class that was a definite improvement upon the past.

There was also a new found excitement and joy for both the students and me that was undeniable, especially in our work together in class. In part, I was freed up from the grammar-translation mode to explore many new ways of getting them to demonstrate their understanding of the language. There was greater variety in what we did together in class and they grew to have several favorite activities that we would regularly come back to. But I am convinced that at the core of this new dynamic was an unexpected delight when they understood something I said or could make themselves understood to me or their classmates.

I saw this early on in the first semester. At the end of the second week I was searching for ways in which they could demonstrate their growing knowledge of Latin without speaking English. By this point they knew approximately 15 verbs and I had just taught them the negative imperative construction. I went into class one day and explained in English that I would begin doing something until they commanded me properly in Latin not to. At which point I began shouting at the top of my lungs. Some laughed nervously, a few were enjoying an unscripted moment in Latin, while others tried to make me stop by saying, "Shhhhh! Don't clamare!" But I kept on shouting, even louder. Then there was a glimmer of understanding and someone said, "Non clamare!" But I kept on shouting. Finally, they got it: "Noli clamare!" I immediately began falling repeatedly to my knees. I could see the wheels turning in their heads, furiously trying to think of the verb that would make me stop falling down: "Noli cadere!" Just as I was getting back up, another one shouted out (and I hadn't anticipated this), "Noli surgere!" Finally, as I started to walk out of the room, one student stood up and cried out at the top of his lungs to his fellow classmates, "Noli dicere!" because he wanted me to continue walking out the door. We came to refer to this game as "Noli, Magister, Noli!"

I now see in a way that I did not before that the pleasure of experiencing true, live moments of communication is fundamental to the learning of a new language, even for a "dead" one like Latin.

The student's solution to my riddle was "*quod oblitus est litteram 'v'*." She explained to me later that my instruction to think in Latin was key. She gave up trying to imagine a plausible answer in English and instead meditated on the Latin until she saw the literal nature of the riddle: the *servus* would only show up *serus* if he lost his 'v'. She also said that after coming up with the answer she realized that

the solution to the riddle was almost bilingual (which was completely accidental on my part): the consonantal 'v' sounds like a clipped pronunciation of "way." And for those who might object that such a joke is hardly Roman, my thanks to Tony Corbeill for pointing out to me Plautus' punning on *medicus* and *mendicus* at *Rud*. 1304-1306.

Works Cited

Bailey, Justin Slocum. "LIMEN: A Latin Teaching Portal." Indwelling Language, 2016. Web. 1 Dec 2016.

Beard, Mary. "What does the Latin actually say?" *The Times Literary Supplement*. August 11, 2016. Web.

Carlon, Jacqueline M. "The Implications of SLA Research for Latin Pedagogy: Modernizing Latin Instruction and Securing its Place in Curricula." *Teaching Classical Languages* 4.2 (2013): 106-122.

Carlon, Jacqueline. "*Quomodo Dicitur*: The Importance of Memory in Language Learning." *Teaching Classical Languages* 7.2 (2016): 139-165. Print.

Coffee, Neil. "Active Latin: *Quo Tendimus*?" *Classical World* 105.2 (2012): 255-269. Print.

Dugdale, Eric. "*Lingua Latina, Lingua Mea*: Creative Composition in Beginning Latin." *Teaching Classical Languages* 3.1 (2011): 1-23.

Gruber-Miller, John. "Toward Fluency and Accuracy: A Reading Approach to College Latin." *Latin for the 21st Century: From Concept to Classroom*. Ed. Richard A. LaFleur. Glenview, IL: Scott Foresman – Addison Wesley, 1998. 162-75. Print.

Gruber-Miller, John. "Developing Listening and Speaking Skills: Practical Ways to Implement the Standards with the *Oxford Latin Course*." *Classical Journal* 101.1 (2005): 87-98. Print.

Kitchell, Kenneth. "Latin III's Dirty Little Secret: Why Johnny Can't Read." *New England Classical Journal* 27 (2000): 206-226. Print.

Lindzey, Ginny. "The *Biduum* Experience: Speaking Latin to Learn." *Teaching Classical Languages* 6.1 (Spring 2015): 72-107.

Patrick, Robert. "Making Sense of Comprehensible Input in the Latin Classroom." *Teaching Classical Languages* 6.1 (2015): 108-136.

Rasmussen, Susan Thornton. "Why Oral Latin?" *Teaching Classical Languages* 6.1 (2015): 37-45.

Sassenberg, Ellen. "[From Latin III to Literature: Let Grammar Be Your Guide]." *CPL Online* 2.1 (2005): 1-5.

Tunberg, Terence, and Milena Minkova. "Active Latin: Speaking, Writing, Hearing the Language." *New England Classical Journal* 39.2 (2012): 113-128. Print.

Wills, Jeffrey. "Speaking Latin in Schools and Colleges." *Classical World* 92 (1998): 27-34. Print.

Review Article: *Alexandros to Hellenikon Paidion*

Paul D. Nitz
Lutheran Bible Institute, Lilongwe, Malawi

Abstract

Alexandros is a derivative of Rouse's *A Greek Boy at Home* (1909). This review sets the Ancient Greek pedagogical context in which this book arrives, describes its contents in detail, and considers whether this text might be used for a text-based, communicative approach Ancient Greek course.

Keywords

Ancient Greek, pedagogy, communicative, text-based, Rouse, Direct method.

DÍAZ ÁVILA, M., & ROUSE, W. H. *Alexandros to Hellenikon paidion: e libro "A Greek Boy at Home" a W.H.D. Rouse anno 1909 conscripto*. Guadix, Granada: Cultura Clásica. 2014. 17x24 cm. 232 p. ISBN 978-84-935798-7-6. Text and Audio CD. 16 €. Sample pages here.

Alexandros Book Cover (Rubio & Lopez)

In 1909, W.H.D. Rouse wrote a first-year reader containing eighty-four stories in Ancient Greek, called *A Greek Boy at Home*. The stories describe the life and surroundings of an imaginary Greek boy named Thrasymachus. *Alexandros* is a 2014 digest derived from *A Greek Boy at Home*. The main character's name is changed from Thrasymachus to Alexandros. The stories are reduced from eighty-four in *A Greek Boy at Home* to twenty-four in *Alexandros*. Illustrations are added on nearly every page and exercises following each story are included.

Alexandros is meant to be a reading based beginner textbook for the first year or two of instruction in Ancient Greek. Would it be a good choice for use in your classroom? The answer will be influenced by the individual instructor's philosophy of teaching Ancient Greek. My review of *Alexandros* is influenced by my conviction that employing communicative methods in the study of Ancient Greek is the most effective way for most learners to reach an acceptable level of reading comprehension.

In the review, you will find a description of *Alexandros* and comparisons with A *Greek Boy at Home*. An evaluation follows, together with some notes on the book's significance. Finally, I've considered the possibilities of using this book with communicative methods. As an introduction to the review, I felt it was necessary to provide the following overview of the pedagogical context into which this book arrives.

Pedagogical Context

The study of Ancient Greek was greatly promoted by the publishing of the first complete Greek New Testament by Erasmus in 1516 and renewed interest in reading it. During the 1500's and 1600's there was an emphasis in Ancient Greek pedagogy on using Ancient Greek. We hear Erasmus himself advocating the same, as quoted in Wheeler's history of language teaching, "Nor have I ever agreed with the common run of teachers who, in inculcating these authors [i.e., of grammar books], hold boys back for several years. For a true ability to speak correctly is best fostered both by conversing and consorting with those who speak correctly and by the habitual reading of the best stylists" (46). As an interesting aside, evidence of this pedagogical approach is found in Isaac Newton's notebook, written during the years of 1661-1665, and rediscovered in 2011. In the book we see notes on classes in mathematics, physics, and metaphysics, all freely composed in Ancient Greek ("Newton Papers").

By the 1800's teaching methods had shifted. Nearly all Ancient Greek instruction employed what is today known as the Grammar Translation method. This method follows a deductive pattern, as described by Larsen-Freeman and Anderson: "Grammar rules are presented with examples. Exceptions to each rule are also noted. Once students understand a rule, they are asked to apply it to some different examples" (21). The Grammar Translation method is what most today would call the traditional way of teaching Ancient Greek. The method continues to be used in most academic institutions for Latin and Ancient Greek instruction.

There were a few early voices that fought against the Grammar Translation method, advocating inductive methods. One dissenter, and the language learning method he promoted, gives us the context we need to better understand the book here under review. The man was W. H. D. Rouse, headmaster of the Perse School in Cambridge from 1902-1928 and author of *A Greek Boy at Home*. He advocated the Direct Method for teaching Latin and Greek. The method, described more below, encouraged the use of oral instruction in Ancient Greek, reading, and composition. The Direct Method is viewed today as a historical method of language teaching, now surpassed by communicative methods. The Bateman and Lago video series on language teaching methods puts the Direct Method into historical context. "The Grammar-Translation Method was criticized by advocates of more 'direct' methods, who claimed that languages ought to be learned by actually speaking and listening to them rather than merely studying about them." Bateman and Lago go on to quote from *Latin on the Direct Method*, written by Rouse himself. "The current [Grammar Translation] method is not older than the nineteenth century. It is the offspring of German scholarship, which seeks to learn everything about something rather than the thing itself; the traditional English method… was to use the Latin language in speech" (*Latin on the Direct Method* 2).

In the first half of the 20th century, the Direct Method seems to have been the sole contender to the Grammar Translation method. It ultimately lost the battle and by the time Rouse died in 1950, only a few remained who remembered and approved of the Direct Method of teaching Ancient Greek. There was no other viable contender to the Grammar Translation method of teaching Latin or Ancient Greek for the next fifty years.

However, in the last ten years there has been a renewed discussion about the pedagogy of Ancient Greek. Within this discussion, the Direct Method and Rouse's ideas have been newly discussed and praised. In the past four years, Ancient Greek

forums have featured long discussion threads about Rouse and his book ("Textkit Greek and Latin Learning Tools"). Ancient Greek learners have produced freely downloadable audio recordings of his stories (Eidsath, 2014). In 2010, a reprinted version of Rouse's *A Greek Boy at Home* was produced by a USA based Ancient Greek university professor under the title *Rouse's Greek Boy: A Reader*. The most recent and enthusiastic supporter of Rouse's Direct Method comes out of Spain, author of *Alexandros*, Mario Díaz Ávila. He is joined by the many other enthusiastic Ancient Greek teachers who produce supplementary material for *Alexandros* on a Spanish language website for Latin and Greek teachers, dubbed "*El primer portal del mundo grecolatino en español*" [The premier portal of the Greco-Roman world in Spanish] ("Cultura Clásica").

Description

As a book produced by Spaniard classicists, the introduction is appropriately given in both Spanish and Latin. The entirety of the remainder of the book is in Ancient Greek. In the introduction, author Díaz Ávila advises the reader to follow the active methodology of Rouse "*Esta edición está basada en el libro The Greek Boy at Home de W.H.D. Rouse, publicada en el año 1909, que sigue una metodología activa* [This edition is based on the book *The Greek Boy at Home* by W.H.D. Rouse, published in 1909, which follows an active methodology]."

Díaz Ávila briefly describes the Direct Method in the book's introduction and further in an online Spanish language document ("Estructura"). For this review, we will rely on the introduction to Rouse's 1909 *Greek Boy at Home* to provide a description of the Direct Method. Rouse tells us, "One or two dialogues are given early in the book… These are meant to show how the matter of any exercise may be driven home by word of mouth" (iii). Rouse felt the two essential instructional methods should be reading and reproduction. By reading, he meant that the teacher should perform a vocal reading of the stories and explain their meaning in Ancient Greek. "This book is meant to be read aloud and explained in class… All questions should be asked and answered in Greek, and English used only if all else fails" (v). By reproduction, Rouse encouraged teachers to ask questions about the stories in Greek and require students to retell, paraphrase, and reproduce the stories both in written and oral form. Even class notes were to be taken in Ancient Greek. "Whenever the master gives an explanation, the class should write it [in Ancient Greek] in their notebooks… by ear" (v). It seems that oral and aural learning was of the

highest priority to Rouse. "I may caution the teacher that it is not enough for him to speak. His pupils must also speak, and the more they speak the better" (vi).

Both Rouse's *A Greek Boy at Home* and *Alexandros* are first-year graded readers, that is, books intended to teach beginners through stories which increase in difficulty. The stories are not authentic Ancient Greek, but composed by the author. Though Rouse's intended audience were students in boys' prep schools, the content is not immature. In *Alexandros*, Díaz Ávila retains the basic progression as found in *A Greek Boy at Home*. The book begins with a story about a young Greek boy and his family. Through successive topic based stories we learn both vocabulary and culture about ancient Achaia, living in the country, farming, festivals, and the sights of the city of Athens. Within other narratives, we hear some dialogues; learn about body parts, sports, and historical battles.

As the stories progress, grammatical structures become more advanced. Early stories stay with Present Indicative verbs. About three quarters of the way through the book, we find the Aorist Indicative. Later we encounter the Subjunctive and Participles. The use of case functions shows less of a progression. From the first story, many of the forms and most of the functions of Ancient Greek cases are used. Vocabulary is added at a rate ranging from 20 to 50 new words with each story. A full list of the progression of grammar throughout the stories is found in a supplementary online Spanish language document ("Contenidos").

Díaz Ávila's stories are shorter than Rouse's. *A Greek Boy at Home* contains eighty-four stories and about 30,000 words. *Alexandros* contains twenty-four stories composed of about 5000 words. The longest story in *Alexandros* is about 500 words. The longest story in *A Greek Boy at Home* runs over 3000 words.

Each story in *Alexandros* is accompanied by margin notes in Ancient Greek and illustrations defining some of the new words in each story. Unlike Rouse's book with a sum total of about a dozen illustrations, in Díaz Ávila's book, it is not unusual to find up to a dozen illustrations on one page.

A Greek Boy at Home was meant to be read together with a grammar book, *A First Greek Course* (Rouse). In the Díaz Ávila edition, sparse grammatical notes are found within each lesson and a short compendium of grammar and paradigms are found in an appendix. A unique feature of *Alexandros* is that all grammar, and indeed the entire book excepting the Introduction, is written in Ancient Greek. Thus, we do not find either English or Spanish forms of words such as *Nominative, Singular, or Subjunctive*; rather we read the Ancient Greek terms "ὁ ὀνομαστικὴ πτῶσις,

ἐνικὸς ἀριθμός, καὶ ὑποτατικὴ ἔγκλισις." Directions for the exercises are entirely in Ancient Greek. Even the labeling of the exercises is done with Greek numbers: Α', Β', Γ', Δ', ΣΤ', Ζ', κτλ. instead of 1, 2, 3, 4, 5, 6, 7, etc. *A Greek Boy at Home* includes an appended dictionary with glosses given in Ancient Greek. *Alexandros* lacks any dictionary.

Following each story are 5-6 exercises. These typically include (a) several comprehension questions on the story; (b) a section showing Greek words that have cognates in Romance languages; (c) cloze exercises; (d) matching or true/false questions; (e) some substitution drills such as, Ἀλλαξον τοὺς λόγους εἰς τὴν ἐνεργητικὴν διάθεσιν [Change the words into the active voice]. All exercises include a sample showing students how they are expected to answer. An audio CD accompanying the book gives an audio recording of many exercises with answers. A transcript of all audio recordings is provided in an appendix in the printed book.

The *Cultura Clásica* Spanish language website offers many useful supplementary materials. A blog page is available for discussing teaching with the book ("Ἀλέξανδρος"). A *Wikispace* classroom page contains supplementary material such as pictures illustrating vocabulary, audio files, online exercises, and information on Greek culture ("Recursos"). A second *Wikispace* page is devoted to planning lessons ("Programación") and gives more supplementary material, much of which is very high quality. One sample is referenced here containing high quality pictures and vocabulary regarding physical life ("O bios"). An online document, apparently written by Díaz Ávila, explains how to go about planning a course based on *Alexandros* ("Estructura").

EVALUATION

This simplification of Rouse's larger work was carried out with care. The reduction makes *Alexandros* far more accessible than the imposing *A Greek Boy at Home*. The illustrations are beautiful and effective. The text type used is very readable and double spaced, a relief from the printing of *A Greek Boy at Home* or *Rouse's Greek Boy*. I noticed few errors in accents or spelling (see Corrigenda). The book has a sturdy sewn binding with a glossy cardstock cover.

The stories, though not compelling, should prove to be interesting to students of Ancient Greek. They give a glimpse into the life of a Greek boy living outside of Athens. We learn about some feasts with servants at hand, sports of wrestling, box-

ing, and more, wars and battles with Persians, and even simple daily life of gathering eggs and climbing trees.

One clear benefit in this book is that through its use of stories, the vocabulary will be learned in context, connected with meaning. Vocabulary lists are given at the end of each lesson, but no glossed definitions are given. This would not be a serious problem for those with access to free online Ancient Greek dictionaries. A teacher could as well easily create a handout with glossed definitions in the students' native language. Though Rouse would have discouraged teachers to use any language other than Ancient Greek, research has shown that a glossed definition in the learner's native language does have a role in acquisition (Nation & Chung).

The stories, from the very beginning of the book, are not easy. Do not imagine a graded reader the likes of *Fun with Dick and Jane* (Grey & Arbuthnot). As with all Greek readers I have seen, the stories start off demanding a fair knowledge of Greek structures and vocabulary. Though the Greek is simple, a typical beginner would have much to learn before he or she could read the first stories with any degree of comprehension. A sample passage from the second story in *Alexandros* will demonstrate the point:

> Ἐν δὲ τῇ οἰκίᾳ καὶ οἰκεῖ ἡ τροφὸς ἡμῶν. Ἆρ᾽ ἐρωτᾷς
> τί ἐστι τροφός; Λέγω δή· ἡ τροφὸς τρέφει τὰ μικρὰ
> τέκνα. Ἡ οὖν τροφὸς ἡ ἡμετέρα οἰκεῖ μεθ᾽ ἡμῶν ἐν
> τῇ οἰκίᾳ καὶ ὀνομάζουσι τὴν τροφὸν ἡμῶν Χαράν
> *[In this house our nurse also lives. So, you ask, what*
> *is a nurse? I will certainly tell you. The nurse takes*
> *care of small children. Therefore, our nurse lives with*
> *us in the house and they call our nurse Charan] (33).*

The thirty audio recordings on the accompanying CD are of very high quality. Multiple voices and sound effects are used to dramatize the exercises. A pleasant Spanish lilted *Erasmian* pronunciation is used. The exercises accompanying each lesson will be useful for out of class homework. The advice of Rouse and Díaz Ávila is to require students to carry out a further exercise of reproducing the stories through paraphrasing and other methods. Specific directions to that effect at the end of each lesson would be a useful addition. The high quality supplementary materials found online ("Cultura Clásica") will be especially helpful to teachers who use *Alexandros*.

The use of Ancient Greek for all instructions and grammatical terms is interesting. It is certainly a choice based on the principles of the Direct Method that "the student's native language should not be used in the classroom" (Larsen-Freeman & Anderson 30). Though it is generally accepted in second language acquisition theory that the sole use of the target language is not necessary, this feature may have an unintended benefit. Since only Ancient Greek is used in the book, it should theoretically make it universally accessible to any Ancient Greek teacher world-wide. On the other hand, the use of Ancient Greek metalanguage is exceedingly rare. For most teachers, this would result in some extra work in deciphering the Ancient Greek grammatical terms (see [Grammar Terms wiki](#)).

SIGNIFICANCE

The publication of this book is a good sign for the reform of the pedagogy of Ancient Greek. Grammar is taught inductively. Students read narratives and descriptions in Ancient Greek as opposed to translating short and disconnected sample sentences, as is typical in most Ancient Greek primers. The use of illustrations to make the text more comprehensible is a rare and a welcome feature.

The lively community of Spanish Ancient Greek teachers using this book is very encouraging. Though the web pages are in Spanish, those who do not know Spanish can understand most of the content with Google's translation tool. An interesting possibility to imagine is the prospect of teachers from around the world sharing teaching notes using Ancient Greek as the medium of communication.

The aim of these simplified versions of Rouse's stories is to provide level appropriate material for the implementation of the Direct Method. Though this method has its limitations and has been superseded by methods better supported by Second Language Acquisition research, the move away from the Grammar Translation method is encouraging.

NOTES ON THE USE OF THIS BOOK WITH COMMUNICATIVE METHODS

Díaz Ávila encourages teaching this book via Rouse's Direct Method. I have great admiration for Rouse and find many good things about the method he advocated. However, as noted above, the Direct Method has been superseded by language teaching methods generally lumped under the label the Communicative Approach (Larsen-Freeman & Anderson 219). Communicative methods are focused on creating communicative competence via acts of communication. Although my ultimate

goal in Ancient Greek instruction is to teach reading competence, I believe it is acts of communication, comprehensible input and output, that will get learners to that goal (see Patrick). I think *Alexandros* could be used as a text-based course that employs communicative methods.

Some would disqualify the book out of hand because it is not an authentic text. The matter of authentic texts is a debate both in the reform minded Ancient Greek teaching community and among second language acquisition theorists. On the one hand, we do not want to present students with inaccurate and unidiomatic language. On the other hand, all extant authentic Ancient Greek is at a level that is beyond beginners. I would have no qualms about using *Alexandros*. It is composed in good idiomatic Attic Greek, its simplicity makes it more accessible than authentic texts, and it could be used to create communicative tasks. I agree with Tomlinson's opinion on the debate about authentic texts: "For me, an authentic text is one which is produced in order to communicate rather than to teach" (Tomlinson 162).

A second consideration in choosing this as a text book would be the level of difficulty. Tomlinson, a prolific writer on the development of language learning materials, notes that opinion is divided on the exact level of difficulty a text should be for learners (Tomlinson 171), but its seems a matter of common sense that we cannot throw too many new words and structures at learners all at once. Starting out at a far too difficult level is the fatal flaw in all the Ancient Greek first-year readers I have looked at: Morice (1883); Moss (1900); Peckett (1965); Rouse (1909); and others. Setting aside the poorly written low-level readers I have seen, Díaz Ávila's *Alexandros* is the simplest of the lot. Still, the the heavy cognitive load in beginning stories of *Alexandros* remains a concern.

In order to use *Alexandros* with beginners, teachers would need to build up their students' ability to comprehend the stories. This could be accomplished by designing a series of communicative lessons. The goal would be to get the learners to a level where they could understand a majority of the vocabulary and language structures encountered in the next story in *Alexandros*. Vocabulary and structures found in a particular story could be broken into smaller portions and taught through communicative methods such as Total Physical Response (Asher), TPR Storytelling (Ray), and the [Where Are Your Keys](#) language game (Gardner).

The job would be difficult and time consuming in the beginning. Before confronting the very first story in *Alexandros*, learners would need to have some communicative exposure to many features of Ancient Greek: (a) Gender; (b) Case

usage and the forms of the 1st and 2nd Declension; (c) Present, Active, Indicative forms of the Omega uncontracted and Epsilon contract verbs; (d) Several forms of the copulative, εἰμί; (e) Adverbial subordinate clauses; (f) Causal clauses; (g) Possessive pronouns ([Contenidos](), pg. 10). One could imagine it taking 20 lessons or more to prepare students to read the very first story in *Alexandros.* However, once beginners were brought up to the level of being able to read the first story couple stories, preparatory lessons for subsequent stories could be considerably fewer.

A concurrent strategy to offering lessons to prepare the students to read *Alexandros* stories could be to rewrite them as embedded stories (*"[What is Embedded Reading?]()"*). To create embedded stories the teacher takes a text and composes simplified versions. In my experience, embedded stories can lead a learner to nearly full comprehension of the unaltered text entirely without leaving the Greek. Taking the example previously quoted, a teacher might create the following leveled versions. By building up comprehension through TPRS and the use of realia, the text from Alexandros would be far more comprehensible.

> *Level 1:* ἡ τροφὸς ἐστιν ἐν οἰκίᾳ μου. τί ἐστιν τροφός; τροφός ἐστιν γυνή. τροφός δίδωσι τέκνοις βρώματα. τροφός τρέφει τέκνα. *[The nurse is in my house. What is a nurse? A nurse is a woman. A nurse gives children food. A nurse takes care of children.]*

> *Level 2:* ἡ τροφὸς οἰκεῖ ἐν οἰκίᾳ μου. ὄνομα αὐτῆς ἐστιν Χαράν. Χαρὰν ἐστιν τροφός. ἐρωτᾷς τί ἐστι τροφός; τροφός ἐστιν ἄνθρωπος. τροφός τρέφει μικρὰ τέκνα. Χαρὰν τρέφει με. Χαρὰν τρέφει ἀδελφὸν μου. Χαρὰν τρέφει ἡμᾶς. ἡ ἡμετέρα τροφὸς ἐστιν Χαρὰν. *[The nurse lives in my house. Her name is Charan. Charan is a nurse. So, you ask, what is a nurse? A nurse is a person. A nurse takes care of small children. Charan takes care of me. Charan takes care of my brother. Charan takes care of us. Our nurse is Charan.]*

> *Level 3:* τίς οὖν ἐστιν ἡ ἡμετέρα τροφός; Λέγω δή· ἡ Χαρὰν ἐστιν ἡ ἡμετέρα τροφός. πάλιν τί δὲ

ἐστιν ὄνομα αὐτῆς; ὀνομάζουσι δὴ αὐτὴν Χαρὰν. Χαρὰν οἰκεῖ ἐν τῇ οἰκίᾳ ἡμῶν. αὕτη οἰκεῖ μετὰ με καὶ μετὰ ἀδελφὸν μου. *[Therefore, who is our nurse? Indeed, I say, Charan is our nurse. Again, what is her name? We indeed call her Charan. Charan lives in our house. She lives with me and with my brother.]*

Original: Ἐν δὲ τῇ οἰκίᾳ καὶ οἰκεῖ ἡ τροφὸς ἡμῶν. Ἆρ᾽ ἐρωτᾷς τί ἐστι τροφός; Λέγω δή· ἡ τροφὸς τρέφει τὰ μικρὰ τέκνα. Ἡ οὖν τροφὸς ἡ ἡμετέρα οἰκεῖ μεθ᾽ ἡμῶν ἐν τῇ οἰκίᾳ καὶ ὀνομάζουσι τὴν τροφὸν ἡμῶν Χαράν *[In this house our nurse also lives. So, you ask, what is a nurse? I will certainly tell you. The nurse takes care of small children. Therefore, our nurse lives with us in the house and they call our nurse Charan] (33).*

Using Alexandros for a text-based course would require effort in creating supplementary lessons and materials. The reader might wonder why the same could not be done in building up to the reading of an authentic text such as Plutarch of the epistles of Paul. One advantage to using this text has been mentioned: the Greek is far simpler than any authentic text. Another advantage is its subject matter. The subject matter of authentic texts is either abstract concepts or difficult narratives. In contrast, *Alexandros* teaches us about writing on tablets, rooms and items in a typical house, sights in the city, and more. Possibly in no other single book do we find such a wealth of physical and easily manipulated Ancient Greek vocabulary and constructions. This may make *Alexandros* a good choice for those who employ communicative methods in the teaching of Ancient Greek.

In conclusion, *Alexandros* is a fine publication that could be used in a text based implementation of communicative methods, though the difficulty of creating a multitude of customized supplementary lessons would be a challenge. *Alexandros* should at least be read by any Ancient Greek teacher because of its wealth of concrete vocabulary and phrases.

Teaching Classical Languages   *Volume 8, Issue 1*

Nitz   67

Works Cited

"Ἀλέξανδρος. Τὸ Ἑλληνικὸν Παιδίον." *ΑΛΕΞΑΝΔΡΟΣ. ΤΟ ΕΛΛΗΝΙΚΟΝ ΠΑΙΔΙΟΝ*. 2014. Accessed 7 Nov. 2016.

Asher, James J. *Learning Another Language Through Actions*. 6th ed. Los Gatos, Calif: Sky Oaks Productions, 2003. Print.

Bateman, Blair, and Baldomero Lago. *Methods of Language Teaching*. London: Routledge, 2011.

Clarcq, L. "What is Embedded Reading?" 2012. Accessed 6 Nov. 2016. Condensed version of "Embedded Reading: A Scaffolded Approach to Teaching Reading." *International Journal of Foreign Language Teaching* (March 2012): 21-24.

"Contenidos gramaticales por capítulos temporalización y distribución." *Cultura Clásica*. Accessed 15 Nov. 2016.

Cultura Clásica. Accessed 15 Nov. 2016.

Díaz Ávila, Mario, and W.H.D Rouse. *Alexandros, to Hellenikon paidion: e libro "A Greek boy at home" a W.H.D. Rouse anno 1909 conscripto*. Guadix, Granada: Cultura Clásica, 2014. Print.

Eidsath, J. "W.H.D. Rouse Greek Course Audio." Accessed 15 Nov. 2016.

"Estructura del curso Alexandros" [Advice on course structure for teachers]. *Cultura Clásica*. Accessed 15 Nov. 2016.

Gardner, Evan. "Where Are Your Keys." Accessed 15 Nov. 2016.

Gray, William S, and May H. Arbuthnot. *Fun with Dick and Jane*. Chicago: Scott, Foresman and Co, 1946. Print.

Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching*. 3rd ed. Oxford and New York: Oxford University Press, 2011. Print.

Morice, Francis David. *Stories in Attic Greek*. London: N.p., 1883. Print.

Moss, Charles Melville. *A First Greek Reader, with Notes and Vocabulary*. Boston and Chicago: Allyn and Bacon, 1900. Print.

Nation, Paul, and Teresa Chung. "Teaching and Testing Vocabulary." *The Handbook of Language Teaching*. Ed. M. H. Long and C. H. Doughty. Chichester, UK: Wiley-Blackwell, 2009. 543–559. Print.

Newton, Sir Isaac. "Newton Papers: Trinity College Notebook." MS Add. 3996. *Cambridge Digital Library,* cudl.lib.cam.ac.uk/view/MS-ADD-03996. Accessed 6 Nov. 2016.

"O bios - Ἀλέξανδρος. τὸ Ἑλληνικὸν παιδίον" [Sample of slides created to learn vocabulary]. Accessed 15 Nov. 2016.

Patrick, Robert. "Making Sense of Comprehensible Input in the Latin Classroom." *Teaching Classical Languages* 6 (2015): 108–136. Print.

Peckett, Cyril William Eaton, and Arthur Reginald Munday. *Thrasymachus.* Shrewsbury: Wilding & Son, 1965. Print.

"Programación Ἀλέξανδρος. τὸ Ἑλληνικὸν παιδίον" [Planning wiki for schedules, lesson plans, rubrics, etc.]. Accessed 15 Nov. 2016.

Ray, Blaine, and Contee Seely. *Fluency through TPR Storytelling: Achieving Real Language Acquisition in School*. 5th ed. Berkley, CA: Command Performance Language Institute, 2008. Print.

"Recursos para Ἀλέξανδρος. τὸ Ἑλληνικὸν παιδίον" [Resources for development of supplementary material]. Accessed 15 Nov. 2016.

Rouse, W. H. D., and R. B. Appleton. *Latin on the Direct Method*. London: University of London Press, 1925. Print.

Rouse, W. H. D., and Anne Mahoney. *Rouse's Greek Boy: A Reader*. United States: Focus Publishing, 2010. Print.

Rouse, W. H. D. *A First Greek Course*. London: Blackie & Son Ltd, 1900. Print. 3rd ed. 1916.

Rouse, W. H. D. *A Greek Boy at Home*. London: Blackie & Son Ltd, 1909. Print.

Rubio, T. M., and S. Lopez. [Online image]. 2014. In Díaz Ávila, M., & Rouse,
W. H. . *Alexandros to Hellenikon paidion: e libro "A Greek Boy at Home"
a W.H.D. Rouse anno 1909 conscripto.* Guadix, Granada: Cultura Clásica.
Accessed 15 Nov. 2016.

"Textkit Greek and Latin Learning Tools." Accessed 15 Nov. 2016.

Tomlinson, Brian. "Materials Development for Language Learning and Teaching."
Language Teaching 45.2 (2012): 143–179.

Wheeler, Garon. *Language Teaching Through the Ages*. Routledge Research in Edu-
cation. New York: Routledge, 2013. Print.