

# TCL

# TEACHING CLASSICAL LANGUAGES

An Online Journal of the Classical Association of the Middle West and South

## In This Issue:

Song in the  
Greek Classroom



Computer-Assisted  
Learning  
in Second-Year Latin



**Special Section**  
After Krashen:  
Second Language  
Acquisition and  
Classical Languages

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## Why Latin?

### **Help out and take the National Latin Survey, hosted by Teachers College, Columbia University: [www.NationalLatinSurvey.com](http://www.NationalLatinSurvey.com)**

The last national survey of Latin students and teachers was conducted in the 1920s by the American Classical League. The purpose of the National Latin Survey is to survey middle and high school students and teachers all across the United States and find out the many different reasons why people study and teach Latin.

The immediate goal of the project is to survey approximately 1,200 Latin teachers and 4,100 Latin students. (These numbers may increase to ensure proper sampling.) The long-term goals of the project are to produce at least two reports describing the findings; one report will be a full needs analysis study including all the statistical formulae for the applied linguistics community and the other report will be written for an audience of Latin teachers with no knowledge of statistics. These reports will be submitted to peer-reviewed journals and be made available to the public for free on the project website. The survey is open until December 20, 2013. The link: [www.NationalLatinSurvey.com](http://www.NationalLatinSurvey.com).

Elliott Goodman  
National Latin Survey Project - IRB Protocol Number: 13-285  
TESOL and Applied Linguistics Programs  
Department of Arts and Humanities  
Teachers College - Columbia University  
Email: [NationalLatinSurvey2013@gmail.com](mailto:NationalLatinSurvey2013@gmail.com)  
Web: [www.NationalLatinSurvey.com](http://www.NationalLatinSurvey.com)  
Fax: (212) 678-3428  
Phone: (310) 613-7070

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## **Wanted: videos of Latin Teachers in action Video Archive of Latin Teaching**

Observing Latin teachers teaching and interacting with their students is a crucial component of Latin teacher preparation and development. Yet many teachers have only one or perhaps a couple of Latin teachers in their area that they can observe teaching. Wouldn't it be wonderful to be able to observe dozens of teachers using a variety of methods and teaching different age groups? To meet this need, Julie Zammit and I and others over this past summer have developed a call for Latin teachers who would like to help create a Video Archive of Latin Teaching. The Archive seeks videos of Latin teachers in the classroom, not to mention editors, reviewers, and others to help recruit and organize the Archive. The Video Archive is a new project intended to be a well-organized and searchable video library offering examples of effective classroom teaching. This online library can offer a mechanism for sharing actual teaching practices and serve as a resource for Latin teacher preparation.

We need your help. Even if you have not videotaped your teaching before, we can provide assistance. All we need are Latin teachers willing to share a few minutes of their teaching with those preparing to become Latin teachers. Videos are meant to be no more than 5-15 minutes long and may show you teaching any topic or method that you would like to share: speaking, reading, translating, teaching vocabulary, grammar, working in pairs or small groups, focusing on culture, working with special needs, etc. If you are interested in helping out in some way, please take a few minutes to fill out this brief online survey: [https://docs.google.com/forms/d/1wZ6QOGuG1YYMSBkc3PRG\\_gTZYsTGCD09adf-gFJ5IuM/viewform](https://docs.google.com/forms/d/1wZ6QOGuG1YYMSBkc3PRG_gTZYsTGCD09adf-gFJ5IuM/viewform)

Gratias vobis ago!

John Gruber-Miller, Classical and Modern Languages, Cornell College

600 First St. SW, Mount Vernon, IA 52314

Email: [jgruber-miller@cornellcollege.edu](mailto:jgruber-miller@cornellcollege.edu)

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Cover by Meghan Yamanishi.

### Editor

John Gruber-Miller, Classical and Modern Languages, Cornell College  
600 First St. SW, Mount Vernon, IA 52314  
[jgruber-miller@cornellcollege.edu](mailto:jgruber-miller@cornellcollege.edu)

### Assistant Editor

Meghan Yamanishi  
[myamanishi@cornellcollege.edu](mailto:myamanishi@cornellcollege.edu)

### Editorial Board

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# Letter from the Editor

**John Gruber-Miller**  
**Cornell College**

Charles Dickens opens his novel *Hard Times* with a disturbing portrait of Thomas Gradgrind, a man preoccupied with Facts and Reason.

*Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. (Dickens, Hard Times, Chapter 1)*

For Gradgrind, imagination, wonder, and curiosity are to be replaced with facts, rules, and definitions. Indeed, not only do students learn just facts, they learn in only one way: they are “little vessels . . . arranged in order, ready to have imperial gallons of facts poured into them until they [are] full to the brim.

This issue of *Teaching Classical Languages* attempts to refute Gradgrind’s principles of education, offering not just rules, definitions, and paradigms, but new ways of reaching students of different learning styles and interests. In “Song in the Greek Classroom,” Tim Moore explains the power of ancient Greek music to help students learn pronunciation, vocabulary, grammar, and history and culture. He explains how to incorporate ancient Greek music in first semester Greek, offering the text, music, and audio files for ancient melodies and passages from epic and drama sung with the rhythms provided by the meter. In “Computer-Assisted Learning in Second Year Latin,” Jennifer Sheridan Moss shows how technology can be harnessed to help students review how a complex Latin passage was unpacked in the classroom. She examines student self-reports to measure the impact of the strategy has on student motivation and explores student success compared with previous iterations of the course.

In addition a special section, “After Krashen: Second Language Acquisition and Classical Languages,” includes three articles, revised and expanded from a 2012 APA Panel, that introduce Latin teachers to new approaches to teaching and learning Latin. The work of Stephen Krashen, especially *Principles and Practice in Second Language Learning and Acquisition* (Oxford 1982), has had a profound influence on the teaching and learning of both modern and classical languages. Central to his approach is that a second language is acquired subconsciously, much like one’s first language. Since acquisition occurs subconsciously, large amounts of comprehensible input are necessary. Although Krashen has espoused extensive reading as the best way to develop literacy (*The Power of Reading*, 2nd ed. Libraries Unlimited, 2004), modern language educators have until recently sought comprehensible input primarily from native speakers.

Given Krashen’s impact on second language acquisition, it is our responsibility to address how current research on learning a foreign language applies to the learning Latin and to consider how learning Latin (and Greek) may offer new avenues for second language acquisition research. In “The Implications of SLA Research for Latin Pedagogy: Modernizing Latin Instruction and Securing its Place in Curricula,” Jacqui Carlon presents a lucid overview of the research in second language acquisition and argues that this research should underpin what we do in the Latin classroom. Besides defining key terms in SLA, her essay provides practical examples of how to

use these new approaches in the Latin classroom. In “Latin and Power: Warnings and Opportunities from the Long History of the Language,” William Brockliss observes that, even more than the practical benefits of studying Latin, ordinary folk have been attracted to Latin because of its extraordinary symbolic power. After presenting examples of Latin as a language of power over the past two thousand years, he suggests a half-dozen texts from the Middle Ages and early modern period that offer non-elites access to the riches of Latin. Finally, in “Engaging Multiple Literacies through Remix Practices: Vergil Recomposed,” John Gruber-Miller summarizes how an understanding of functional literacy is giving way to an emerging paradigm of multiple literacies—textual, visual, digital, and cultural. He reports on how students in an advanced Latin course, *The Age of Augustus*, used digital resources to transform their understanding of classical reception and to create their own remix of a scene from Vergil’s *Aeneid*. In short, the five articles in this issue offer us and our students compelling ways to motivate language learners, enhance language learning, and open our imagination to the beauty and power of music-making and story-telling.

## *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.

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Guidelines for submission may be found at <http://www.tcl.camws.org/guidelines.pdf>.

# Song in the Greek Classroom

Timothy Moore

Washington University in St. Louis

## ABSTRACT

Song can be an effective tool in the teaching of ancient Greek at any level. Several of the melodies preserved in Egert Pöhlmann and M.L. West's *Documents of Ancient Greek Music* are sufficiently accessible that instructors can teach students to sing them. These songs bring the joy of singing to the classroom, and they provide a direct connection with ancient Greek experience. They also prove useful in the teaching of pronunciation, grammar, and vocabulary; and they encourage discussion of both ancient music and other aspects of Greek culture, including the transmission of texts, theater, epigraphy, attitudes to death, and history. Another way of bringing song to the Greek classroom is through the singing of ancient verse with melodies made up by the instructor or students. Because of the close correspondence between meter and rhythm in Greece, singing Greek verses with long syllables as quarter notes and short syllables as eighth notes captures something of the way much verse was performed in ancient times; and singing of verses provides both valuable mnemonic help and an enjoyable way to introduce discussion of literary history and other elements of culture.

## KEYWORDS

Ancient Greek language, song, ancient melodies, meter, pedagogy, music, ancient Greek poetry

In 2009 Georgia L. Irby-Massie published in this journal a persuasive case for the value of song in the teaching of ancient Greek. After a review of scholarship on the contributions song can make to language learning in general (see also Sposet), Irby-Massie noted that song is especially good as a mnemonic aid in the learning of vocabulary and grammar, that it contributes significantly to the teaching of culture and history, that it brings pleasure to the classroom experience, and that it is an effective way of reaching students with different learning styles. She then recorded her own experiences, in which she and her students translated popular contemporary songs into Greek.

I would like in this article to supplement Irby-Massie's observations with two other ways I have successfully incorporated song into the teaching of Greek: the singing of actual ancient Greek melodies and the singing to my own tunes of verses from Greek poetry. Although they lack the direct connection to the world outside the classroom provided by Irby-Massie's popular songs, these two methods are equally effective as mnemonic aids, and, like those songs, they bring pleasure and help instructors reach students with various learning styles. They also have an advantage over the translation of songs from English, in that they provide a direct link to Greek culture, introduce students to authentic texts, and offer an incomparable opportunity for students to recreate important elements of actual ancient Greek performance. These songs are also much easier to implement than modern songs, as they do not require composition in Greek. They can thus be incorporated into the earliest stages of language training, so they give a valuable opportunity for even novice students to use, and not just learn about, the language. The extant melodies and sung verses encourage in students an appreciation both of what is familiar and what is profoundly different in Greek culture: students see that for the Greeks, as for us, song was an important part of life. But at the same time students experience the strangeness of the melodies and recognize the basic foreignness of Greek

culture. Work with actual Greek songs and sung verse also reinforces students' feel for the inherent rhythms of the Greek language. Nor are these songs difficult to learn: they are valuable tools even for instructors who lack both vocal talent and musical training.

### SINGING EXTANT GREEK MELODIES

Until relatively recently ancient Greek music was almost exclusively the domain of the specialist, and pedagogical use of extant melodies would have been very difficult. Numerous publications in the last thirty years, however, most significantly the works of Andrew Barker (*Greek Musical Writings* I-II) and M.L. West (*Ancient Greek Music*), have made it much easier for non-specialists to understand how Greek music worked. Furthermore, all the extant melodies discovered through about 2000 are now gathered conveniently into Egert Pöhlmann and M.L. West's *Documents of Ancient Greek Music* (hereafter *DAGM*; for a brief introduction to ancient music, see Moore, "Music, Greek and Roman").

Many of the melodies preserved in *DAGM* present considerable difficulties: they are exceptionally fragmentary, with texts that are quite uncertain and sometimes with nearly insurmountable problems of interpretation (for analysis of the melodies, see especially West, *Ancient Greek Music*, 283-326 and Hagel, *Ancient Greek Music*, 256-326). Those melodies are probably best left out of all but the most advanced and specialized Greek classes. Some of the melodies, however, raise far fewer difficulties and lend themselves well to pedagogical purposes at any level. Still other melodies, while presenting great challenges in their entirety, have sections that can be used with profit in the classroom. I offer here three melodies that I have used in teaching the first semester of Beginning Greek.

The most easily accessible of the surviving melodies is the so-called "Song of Seikilos," a song written for an epitaph by a certain Seikilos some time in the first or second century CE (*DAGM* #23). Here is the text of the song with the ancient musical notation (*DAGM* p. 88):

6    C    Z̄    Z̄̇    KIZ    İ  
6    ο    σον    ζη    σφαινου

7    K̄    I    Z̄    İK̄    O  
7    μη    δενο    λω    σσυ

8    C̄    ŌΦ̄    C    K    Z  
8    λυ    που    προ    σολι-

9    I    K̄I    K    C̄    ŌΦ̄  
9    γονε    στι    το    ζην

10    C    K    O    I    Z̄  
10    το    τε    λο    σο    χρο-

11    K̄    C    C̄    X̄  
11    νο    σα    πα    ι    τει

Here is the text with the notes transcribed into modern notation (*DAGM* p. 89):

Ὁ - σον ζῆς, φαί - νου,  
 μη - δὲν ὀ - λωῦς εὐ - λου - ποῦ,  
 πρὸς ὀ - λί - γον ἐς - τί τὸ ζῆν,  
 τὸ τέ - λος ὁ χρό - νος ἀπ - αι - τεῖ.

Here I sing the song (for ease of singing, I sing the melody about a third lower than Pöhlmann and West's transcription).



1

I begin the first day of Beginning Greek by teaching this song to my students. Students thus do something fun with the Greek language instantly. I then begin each class for the first two weeks of the semester with the song, and we sing it occasionally (alternating with the songs discussed below) throughout the rest of the semester. I present the song, in a handout and projected with the document camera, with Pöhlmann and West's transcription into modern notation and with a transliteration and translation, as below (all translations are my own; for handouts containing each song discussed, see appendix):

hoson zays fīnou,  
 mayden holos su lupou,  
 pros oligon esti to zayn,  
 to telos ho chronos apītay.<sup>2</sup>

As long as you live, shine.  
 Do not grieve at all.  
 Life is for a short time.  
 Time demands an end.

Students thus do not at this point deal with the ancient musical notation. The song does, however, provide a rich variety of jumping-off points for discussion of both language and culture.

First, pronunciation. Because on the page I project and hand out the transliteration and translation are at the bottom of the page rather than interspersed with the lines of music, students

<sup>1</sup> The performances in this article are licensed under the [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 United States license \(CC BY-NC-SA 3.0 US\)](https://creativecommons.org/licenses/by-nc-sa/3.0/).

<sup>2</sup> Rather than use a standard system of transliteration, I use what I think would be the least ambiguous reproduction of the Erasmian pronunciation for students who do not yet know Greek.

are encouraged to follow the Greek letters as they sing. The song thus reinforces effectively the lesson of the first day: the alphabet, as students begin pronouncing letters even before they have officially learned them. Students immediately have an exercise they can repeat with pleasure as they practice pronunciation, and I can refer back to the song as I review the sounds of various letters and letter combinations in the first days of class.

Second, grammar. I do not explain any of the song's grammar when we first sing it. Later in the course, as grammatical features present in the song come up, I refer back to the grammatical feature in the song. As a result, students become familiar with certain grammatical features even before they officially encounter them. Some of these features, like the second declension noun ὁ χρόνος and the preposition πρὸς with the accusative, occur very early on in Crosby and Schaeffer, the textbook I have most recently used for Beginning Greek. Others, such as the middle imperatives of contract verbs, occur much later. But since we sing the song regularly, it is always available as an inductive reinforcement of my generally deductive approach to the teaching of grammar.

Third, vocabulary. I do not insist that students know the meaning of each word in the song, but we can begin early discussing English derivatives of some of the words such as ὀλίγος and χρόνος; and the song helps get students ready to learn features of vocabulary such as the articular infinitive (τὸ ζῆν) and compound verbs (ἀπαιτεῖ).

Finally: history and culture. By singing we are recreating an essential element of Greek culture; and incorporation of songs like this one makes it easy to keep culture continually on the forefront, mingled with the learning of grammar and vocabulary, rather than relegating it to a few special occasions. Most conspicuously, one need not have a great knowledge of ancient music to use the song profitably as an introduction to Greek music. The melody itself, with its modal nature, reveals to students that Greek music worked differently from our own, even without any technical discussion of how the melody works. From there the instructor can go as far as he or she wishes, discussing, perhaps, the importance of song in Greek culture and its various contexts,<sup>3</sup> or, for the more technically inclined, some of the logistics of how Greek melody worked. One might note, for example, that after the initial jump of a fifth, most of the song's intervals are small, as they often are in Greek melodies, and that the song moves towards lower pitches at its end, a feature typical of the extant melodies. The song also gives an opportunity for discussion of the tonic accent, whether or not the instructor is teaching pitch accents throughout the course. Without any discussion of the controversial technicalities of exactly how the accent worked, instructor and students can observe that with the exception of the attention-getting opening word, accented syllables are consistently on higher pitches than unaccented syllables in the same word, reflecting the tonic nature of those accents (cf. Cosgrove and Meyer).

Music is just one of many areas of Greek history and life, however, for which the song makes a good jumping-off point. Its content leads easily into a discussion of the importance of the *carpe diem* motif in Greek poetry, and from there into beliefs about death and the afterlife. Because the song dates from the Roman era, it provides an opportunity to discuss the importance of Greek and the liveliness of Greek culture well after the classical period on which our textbooks tend to concentrate. One would certainly want to show an image of the inscription (available [here](#)

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<sup>3</sup> One might mention, for example, the centrality of song and lyre playing in upper-class Athenian education, the key role of singing and instrumental music in the symposium, the use of song to accompany all sorts of work from weaving to tending sheep to baking, and the use of the *aulos* to accompany some athletic competitions. For a good review of music in Greek life, see West, *Ancient Greek Music*, 13-38.

or *DAGM* p. 214, pl. 2). With it, instructors can introduce many features of Greek epigraphy, including the desire to have a conspicuous and memorable funerary epitaph: Seikilos provided extra insurance that passersby would remember his words by giving them a tune to which they could sing them.

A little later in the semester I teach the students a song by Mesomedes, the official court musician of the emperor Hadrian (*DAGM* #24). Here is the song's text with the ancient musical notation (*DAGM* p. 92):

C Z Z Φ Φ Φ C C  
1 ἄειδε Μοῦσά μοι φίλη,  
  
I Φ M M  
2 μολπῆς δ' ἐμῆς κατάρχου,  
  
Z- Z Z EZ N N I I-  
3 αὔρη δὲ σῶν ἀπ' ἀλκέων  
  
M ZN I Φ C P M ΦC  
4 ἐμὰς φρένας δονεῖτω.

Here is the text with the notes transcribed into modern notation (*DAGM* p. 93; I would read the third note from the end as a quarter note rather than an eighth note):

1 ἄ - ει - δε Μοῦ - κά μοι φί - λη,

2 μολ - πῆς δ' ἐ - μῆς κατ - άρ - χου,

3 αὔ - ρη δὲ σῶν ἀπ' ἀλ - cé - ων

4 ἐ - μάς φρέ - νας δο - νεί - τω.

Here I sing the song (again lower than Pöhlmann and West's transcription):

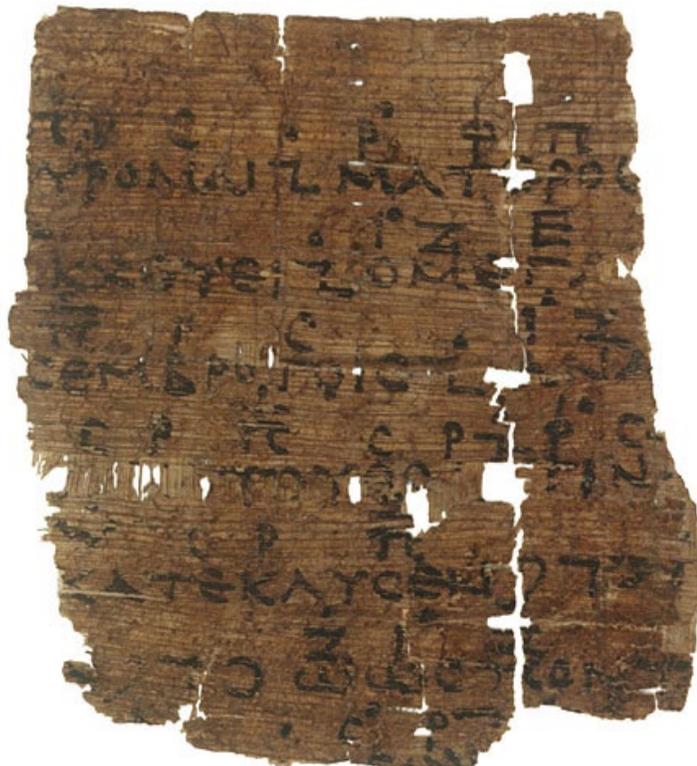


The grammatical rewards of this song are especially notable. I introduce the song right about the time students learn the various forms of alpha-stem nouns, the personal pronouns, the possessive adjectives, and consonant-stem nouns, so the phrases μουσά μοι φίλη, μολπῆς δ' ἐμῆς, σῶν ἅπ' ἄλσέων, and ἐμὰς φρένας all give immediate payback. Meanwhile, students get some preparation for three different forms of the imperative, which come later in Crosby and Schaeffer's text. The song also reinforces some familiar vocabulary and introduces some new words.

But again the song's greatest value is as a gateway to culture. As I teach this song I project only the text with the Greek notation, along with the translation below:

Dear Muse, sing for me.  
Begin my song.  
Let the breeze from your groves  
move my soul.

The students thus do not see the modern transcribed notes at all. They can feel with a sense of accomplishment that they themselves are reading ancient Greek musical notation. I do not explain the intricacies of the notation, but even without training in either ancient or modern music one can see the repeated notes and perceive which notes are higher than others. The song sounds even odder to our modern ears than the Song of Seikilos, so students get more of a feel for how Greek musical sensibilities were different from ours. The song can also lead to profitable discussions of such matters as the philhellenism of Hadrian, who promoted his Greek freedman Mesomedes to such a high post (on Mesomedes, see Pöhlmann); the Muses; poetic inspiration (compare the invocations to Muses that begin so many Greek poems from the *Iliad* [1] and *Odyssey* [1] on); and, for those more technically inclined, the iambic meter. The missing notes (which I fill in in my recording with guesswork) can help students become aware of the vicissitudes in the transmission of classical texts and the importance of textual criticism.



Later in the first semester of Beginning Greek I introduce a final ancient melody: a fragment of Euripides' *Orestes* preserved on papyrus ([source](#)):

Here we stick to just the first two lines of the song; that gives us plenty to sing and talk about, and the students do not become bogged down in the intricate complications of the song as a whole.

Here are the first two lines with the ancient musical notation (*DAGM* p. 12, lines 338-339):

[ κατολοφυρομαι ]

] Π Ρ Σ Ρ Φ Π [

1 [κατολο]φυρομαι ζ ματερος [αιμασας]

] Ζ

2 [οσαναβ] ακχευει

Here are the lines with the notes transcribed into modern notation (*DAGM* p. 13), and a translation (the first κατολοφύρομαι is not on the papyrus).

κα - το - λο - φύ - ρο - μαι μα - τέ - ρος αἰ - μα σᾶς,

ὄ σ' ἄ - να - βακ - χεύ - ει.

I lament, I lament, the blood of your mother, which drives you mad.

Here I sing the lines, doing some guesswork on the missing notes (again lower than Pöhlmann and West's transcription).



Besides some useful vocabulary, this fragment offers a nice review of deponent verbs, the relative and personal pronouns, and the possessive adjective. And here the potential rewards in terms of culture are immense. Musically, the fragment offers students one of the earliest (perhaps the earliest) extant Greek melody, possibly by Euripides himself. Most interestingly, it includes a quartertone interval, a feature of Greek music not found in modern Western music. The notation also offers what appear to be notes for the accompanying instrumentalist, separate from the vocalists. This provides an excellent lead-in to a discussion of the *aulos* and its role in Greek theater (for an image of a reconstructed *aulos* and sound files of the instrument being played, see Hagel,

“[The Aulos](#)”). As the words are those of a chorus, the song encourages discussion of that aspect of Greek theater as well. But, of course, one would not want to stop there: the song leads well into discussion of tragedy and its performance, Euripides himself, and the myth of Orestes and the house of Atreus. The word ἀναβάκχουει offers the chance to talk about Dionysian ritual and the frenzy that often accompanied it.

The song also offers the perfect opportunity to discuss the importance of papyrus for the preservation of Greek texts, and the challenges of deciphering papyri. One could discuss here the intriguing fact that the order of verses in the papyrus is different from that in the manuscript tradition, where ματέρος αἴμα σᾶς ὁ σ’ ἀναβακχεύει comes before κατολοφύρομαι κατολοφύρομαι (338-339). Together the three songs introduce students to all three ways ancient Greek texts have been transmitted: through inscriptions (the Song of Seikilos), the manuscript tradition (the Mesomedes fragment) and papyri (the Euripides fragment).



An aulos. Source: [Wikimedia Commons](#).

### SINGING ANCIENT VERSE WITH MADE-UP MELODIES

The number of extant melodies that lend themselves to presentation in the Beginning Greek classroom is limited. Another source of song, however, is boundless: Greek verse sung with the rhythms provided by the meter, using melodies of the instructor’s and students’ own making. Many, if not most, ancient Greek verses outside of the iambic trimeters of drama were written to be sung. While the pitches sung are in almost all cases lost, a close proximity of the rhythm is preserved in the meter. There was not exact correspondence between meter and rhythm, but the two were closely enough intertwined that an awareness of the meter gives us a good clue as to the nature of the rhythm (cf. Dale 161). Even without the melodies, therefore, we can preserve some part of actual ancient performance if we sing Greek verses to the rhythm suggested by the meter, singing long syllables as quarter notes and short syllables as eighth notes (cf. Moore, “Don’t Skip the Meter!” on singing Latin verse). The singing of Greek verse also provides another fun way both to reinforce students’ learning of vocabulary and grammar and to introduce important features of Greek culture. It should also be noted that singing is one of the most effective ways of helping students appreciate quantitative meter; for the distinction between long and short syllables is clearer when one pitch is sustained through the length of each syllable. I offer here three passages I have sung to my own melodies in the first semester of Beginning Greek.

An exceptionally good candidate for this kind of singing is a portion of the frogs’ chorus from Aristophanes’ *Frogs* (209-214). In class I project the text as follows, marking long and short syllables:

υ υ υ - υ - υ -  
 βρεκεκεκεξ κοὰξ κοὰξ,  
 υ υ υ - υ - υ -  
 βρεκεκεκεξ κοὰξ κοὰξ·  
 - - υ - - υ υ  
 λιμναῖα κρηνῶν τέκνα,  
 υ - υ - - υ -  
 ζύναυλον ὕμνων βοὰν  
 - - υ - - υ υ -  
 φθεγζώμεθ', εὐγηρυν ἐμὰν  
 υ - - υ - υ -  
 ἀοιδάν, κοὰξ κοὰξ

Brekekekex koax koax  
 Brekekekex koax koax  
 Let us, the marshy children of the springs,  
 sing a shout of hymns along with the *aulos*,  
 my sweet-sounding song,  
 koax koax.

Here is the passage with a melody of my own making but with the rhythm suggested by the meter:



This song is, of course, immensely fun. It is also an excellent way of demonstrating apposition, a feature of language with which students often have trouble, as well as the hortatory subjunctive. And it makes a superb gateway into discussion of Old Comedy, Greek attitudes toward death and the underworld, and the nature of Greek dramatic choruses. Further discussion of the first lines' onetime use in a Yale football cheer would also not be out of place (cf. Branch).

Another Aristophanic passage I have had students sing is *Clouds* 985-986:

- - - - υ υ - υ  
 ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα,  
 - - - - υ υ - υ - - - - υ υ - υ  
 ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμὴ παιδευσὶς ἔθρεψεν

But those are the customs,  
 from which my method of education nourished the men who fought at Marathon.



I teach this song right after Crosby and Schaeffer have introduced the Battle of Marathon. The passage lets students see the significance of that battle in the Athenian mind. It also gives some useful practice on demonstrative pronouns and the aorist, which have recently been introduced in the textbook when we first sing the song. Furthermore, the introduction here of the argument between Ὁ Κρείττων Λόγος and his opponent provides an excellent opportunity to discuss the cultural changes and controversies of fifth-century Athens. Furthermore, the passage provides a stress-free way into Greek meter, with some easily comprehended anapests.

Finally, the Homeric epics lend themselves very well to singing in class. Near the end of the first semester of Beginning Greek I have students sing the following verse from the *Odyssey* (9.408):

— ◡ ◡ — — — — — ◡ ◡ — ◡ — —  
 ὦ φίλοι, Οὐτίς με κτείνει δόλῳ οὐδὲ βίηφι.

Oh my friends, Nobody is killing me, with guile, not with violence (understood as, “O my friends, nobody is killing me with guile or violence”).



This line offers a useful review of the vocative, the dative of instrument, and οὐτίς (introduced in Crosby and Schaeffer just before I teach this song); and it provides an excellent foundation for discussion of the double negative, which students often find confusing. Furthermore, it inspires discussion of the plot of the *Odyssey*, Homeric epic, and Greek ideas about civilization and hospitality.

In the case of Homer, we have some guidelines as to what pitches to sing. The Homeric epics were almost certainly sung originally in unison with the accompanying four-string *phorminx* (West, “The Singing of Homer”; Danek and Hagel, “Homer-Singen” and “[Homeric Singing](#)” [including an image of a *phorminx* and sound files following the principles outlined below]). Four notes were therefore available. M.L. West has made a strong case that the *phorminx*’s notes would have been the equivalent of our e f a d’ in relative pitch. Not in absolute pitch—the strings would have been tuned to match the range of each individual singer—but the *phorminx* was tuned to a scale with the second lowest string tuned ½ step above the lowest, the next string a third above that, and the highest string a fourth above that (West, “The Singing of Homer,” 119-121). Drawing evidence from the extant melodies, other languages with tonic accents, and statistical patterns of accents and units of sense and verse, Georg Danek and Stefan Hagel propose various ways in which sentence structure and accents worked together to determine which of the four pitches were used when. Among their proposals are the following:

- In Greek melodies there is a tendency for pitches to fall at the end of sense units; these usually correspond with verse ends and caesurae in Homeric verse.
- There is inevitably a lowering of pitch after a syllable with an acute accent, but not always a rise in pitch on the accented syllable.

- A grave accent is higher in pitch than the previous syllables of the same word, but not necessarily higher than the accented syllable of the next word.
- A circumflex accent can involve a lowering of pitch on the same syllable.

I have tried to follow Danek and Hagel's principles in the melody to which I sing *Odyssey* 9.408. One need not explain all of these details to a first-year Greek class, but even a brief reference to them will give students a fascinating glimpse into how the oldest Greek singing might have worked.

### QUESTIONS AND CHALLENGES

Using song in the Greek classroom raises a number of questions. First, how much song is appropriate? Time is, of course, always one of the great challenges in the teaching of Greek, especially at the college level; and engaging in an activity that takes too much time away from the teaching and practice of the language without sufficient rewards would be an error. As I hope will be clear from the above, songs do bring great rewards, and they reinforce rather than distract from the teaching of grammar and vocabulary. At the same time, they need not take great amounts of class time. All the songs are short, and students need only sing along, so only a very limited amount of class time needs to be spent in teaching them. I found that six songs worked well in a single semester of Beginning Greek. With a song sung each day, six songs give sufficient variety to keep students from growing weary of any one song, but there are not so many that significant time is taken away from other material. Because I begin each class with a song, the singing becomes a warm-up exercise rather than a distraction. But it is by no means necessary to include this many songs: the inclusion of even one or two songs, with fewer class days begun with song, would be a useful addition to any Greek class.

A greater potential challenge is the amount of material in the songs that moves well beyond what students have learned so far. I have found, however, that this has not been a problem. Students are not tested on the songs, so they need not be responsible for each word or grammatical form in them. As I present the songs, I explain briefly the unfamiliar forms, such as the epic form βίηφι in the Homeric passage. Some students may remember these much later when they first meet these forms officially. But I concentrate on the grammar and vocabulary with which the students are already familiar.

Another potential problem is the non-singing student. We live in a society where (sadly) singing in public is not encouraged, and some students simply don't like to sing or are shy about singing. This has in fact proved much less of a problem than I thought it might when I first started singing with my Greek students. Because I start the course with a song, singing is presented as an inherent part of the course, not something "extra" that is forced upon the students. All singing is done as a group, so no one is ever put on the spot. Most students in fact seem to enjoy the singing and join in enthusiastically. Though some sing with less gusto, no one has out-and-out refused to sing.<sup>4</sup>

A more serious potential problem is the non-singing instructor. Many teachers of Greek lack vocal training and confidence in their voices. Such teachers should keep several things in mind. First, the extant melodies presented here are quite simple. Once one gets accustomed to the

<sup>4</sup> Even in a much larger class—a Greek Mythology class of 120 at Washington University in St. Louis—I have successfully led students in singing Mesomedes' "Hymn to the Muse."

(to us) unusual nature of the tunes, they are easy to learn and sing. In the case of the made-up melodies, instructors should remember that they don't even need to match any pitches but can just sing whatever pitches come to mind. Those who are not comfortable singing on their own can teach the melodies by singing along with the recordings linked to this article or, in the case of the extant melodies, various other recordings (e.g., Neuman, Neuman, and Gavin; note also the variation on the Song of Seikilos by Miklós Rózsa sung by Peter Ustinov as Nero in the 1951 film *Quo Vadis?*). Even for those who find singing in front of a class intimidating, extant Greek melodies and verses sung to made-up melodies can be an exceedingly welcome addition to any Greek class.<sup>5</sup>

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<sup>5</sup> My thanks to the editor and referees of *Teaching Classical Languages* for much good advice.

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## APPENDIX. HANDOUTS OF EACH OF THE SONGS

The Song of Seikilos (1<sup>st</sup>-2<sup>nd</sup> cent. CE)


Ὁ - σὸν ζῆς, φαί - νου,  
 μη - δὲν ὀ - λωσὺ λυ - ποῦ,  
 πρὸς ὀ - λί - γον ἐσ - τί τὸ ζῆν.  
 τὸ τέ - λος ὁ χρό - νος ἀπ - αι - τεῖ.

hoson zays fīnou,  
 mayden holos su lupou,  
 pros oligon esti to zayn,  
 to telos ho chronos apītay.

As long as you live, shine.  
 Do not grieve at all.  
 Life is for a short time.  
 Time demands an end.



Mesomedes' "Hymn to the Muse" (2<sup>nd</sup> cent. CE) (Ancient Transcription)

1           C Z Z   Φ Φ   Φ C C  
 Ἄειδε Μοῦσά μοι φίλη,  
  
 2                   I       Φ M   M  
 μολπῆς δ' ἐμῆς κατάρχου,  
  
 3           Z- Z Z EZ N N I I-  
 αὔρη δὲ σῶν ἀπ' ἀλκέων  
  
 4           M ZN   I Φ C P M ΦC  
 ἐμάς φρένας δονεῖτω.

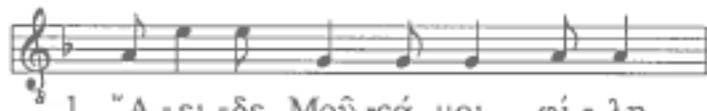
Dear Muse, sing for me.

Begin my song.

Let the breeze from your groves

move my soul.



Mesomedes' "Hymn to the Muse" (2<sup>nd</sup> cent. CE) (Modern Transcription)


1 Ἄ - ει - δε Μοῦ - κά μοι φί - λη,



2 μολ - πῆς δ' ἐ - μῆς κατ - άρ - χου,



3 αὐ - ρῆ δὲ κῶν ἀπ' ἀλ - cé - ων



4 ἐ - μάς φρέ - νας δο - νεί - τω.

Dear Muse, sing for me.

Begin my song.

Let the breeze from your groves

move my soul.



Euripides, *Orestes*, 338-339

[κατολοφυρομαι]

1 [κατολο]φυρομαι ] Π Ρ Σ Ρ Φ Π [ματερος] αιμασας ]

2 [οσαναβ] ] ζ ακχευει



κα - το - λο - φύ - ρο - μαι μα - τέ - ρος αἰ - μα σās,

ὄ σ' ἄ - να - βακ - χεύ - ει.

I lament, I lament, the blood of your mother, which drives you mad.



Aristophanes, *Frogs*, 209-214

υ υ υ – υ – υ –  
 βρεκεκεκεξ κοὰξ κοὰξ,

υ υ υ – υ – υ –  
 βρεκεκεκεξ κοὰξ κοὰξ·

– – υ – – υ υ  
 λιμναῖα κρηνῶν τέκνα,

υ – υ – – υ –  
 ξύναυλον ὕμνων βοὰν

– – υ – – υ υ –  
 φθεγξώμεθ', εὐγερυν ἐμὰν

υ – – υ – υ –  
 ἀοιδάν, κοὰξ κοὰξ

Brekekekex koax koax

Brekekekex koax koax

Let us, the marshy children of the springs,  
 sing a shout of hymns along with the *aulos*,  
 my sweet-sounding song,  
 koax koax.



Aristophanes, *Clouds*, 985-986

— — — — —  
 ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα,

— — — — —  
 ἐξ ὧν ἄνδρας Μαραθωνομάχας ἡμὴ παιδευσὶς ἔθρεψεν

But those are the customs,

from which my method of education nourished the men who fought at Marathon.



Homer, *Odyssey* 9.408

— ∪ ∪ — — — — — ∪ ∪ — ∪ ∪ — —  
ὦ φίλοι, Οὐτίς με κτείνει δόλῳ οὐδὲ βίηφιν.

Oh my friends, Nobody is killing me, with guile, not with violence.



# Computer-Assisted Learning in Second-Year Latin<sup>1</sup>

Jennifer Sheridan Moss  
Wayne State University

## ABSTRACT

This article describes a use of instructional technology in an intermediate-level college Latin class. Students were aided in their translations of Cicero's *Pro Archia* by the use of a tablet computer which recorded the process of parsing and translation in electronic files. The files were then available to students for use in reviewing, studying, and preparing for quizzes and exams. Students believed that the instructional technology helped them improve their understanding of the Latin text. Analysis of their outcomes shows that the technology primarily helped those students who came to class and used the materials for review.

## KEYWORDS

instructional technology, Latin, intermediate Latin, learning management systems, tablet computer, smart board

## INTRODUCTION

Over the past few years I, like many instructors, have sensed the imperative to incorporate technology into my teaching. Indeed, American college students have been shown to be a highly connected population. A Pew Study on College Students and Technology from 2011 reports that 98% use the Internet, 96% own cell phones, and 88% use laptops (Smith, et al.). Even more intriguing, 73% say they cannot study without technology and seven in 10 take notes on keyboards instead of paper (Laird). Even in the world of Latin instruction – a field small compared to that of other world languages – there has been extensive development of tools for computer-assisted language learning: there are even Latin and Greek dictionary applications available for mobile devices. While classicists have been publishing survey articles of electronic resources for well over a decade (e.g., Reinhard), the pace of innovation in digital learning is simply dazzling. A teacher who wants to remain up-to-date must read blogs such as [The Digital Classicist](#) and [eLatin eGreek eLearn](#).<sup>2</sup>

1 Above all, I wish to express my gratitude for the patience and humor of the students who allowed me to experiment with their learning. In the preparation of this analysis, I benefitted from the wisdom of Tim Spannaus, Larry Lombard, and the editors and anonymous referees for *TCL*. Sacip Toker, a PhD student in Instructional Technology at WSU, carried out the statistical analysis. The technology used in the project was funded and supported by the College of Liberal Arts and Sciences and the Foreign Language Technology Center of Wayne State University.

2 Teachers of Latin can also learn from digital pedagogies of modern language instruction; for example, [CALICO Journal](#), produced by The Computer Assisted Language Instruction Consortium, and [Language Learning and Technology](#) focus primarily on modern languages, but have an occasional article on Latin, and the website [MERLOT](#) provides ideas on computer-assisted learning in its world languages area.

My preferred “technology” for teaching elementary and intermediate Latin has always been the overhead projector. Overhead projectors have many advantages. They are inexpensive, widely available, and do not become obsolete in a few years. An instructor can prepare a text ahead of time by printing or copying it on a transparency, and then can write on the transparency in real time while facing the class.

In the past, I have printed the text my Latin class was reading onto transparencies, and then, as we parsed and translated a passage in class, I wrote whatever clues the students needed with markers, taking advantage of the ability to use different colored pens to note different things (e.g. underlining all verbs in blue, or all direct objects in red). When a class session was done, however, the students lost access to the notes we had made on the transparencies. Now and then I had a student ask me for copies of the transparencies, but it was never practical nor economical to produce color copies of all the transparencies we used in a day.<sup>3</sup> The students therefore were left with only whatever notes they had taken themselves.

While I did not want to use computers simply for the sake of using computers,<sup>4</sup> I knew that students would benefit from having access to the notes and annotations that I made daily on transparencies, which recorded the thought process involved in translating instead of a translation itself.<sup>5</sup> Rather than straying far from my traditional mode of teaching, which had successfully prepared students to be able to translate, I used the computer to create a digital form of the decidedly analog marked-up transparency. The digital files would then be accessible via learning management software (we use Blackboard) so that students could review the material as often as needed. I thought that this was an ideal application of computer technology in that it would digitize a tried-and-true pedagogical method and allow students to have access to material that would certainly enhance their learning.

While my project focused on a college course, this adaptation of a traditional pedagogy, enhanced with digital resources made available via learning management software, could be employed at any level where Latin is taught, including elementary, middle, or high school.

## PROJECT DESIGN

To test whether giving students access to the work we did in class would improve their learning, I designed a project around third-semester Latin (LAT 2010: Intermediate Latin I, hereafter referred to as the “target class”) during the Fall semester of 2009. Third semester is a notoriously difficult one for many students as they make the transition from a textbook, with its artificial Latin, to Latin as it was written by the Romans.<sup>6</sup> Many have tried to address this very problem by developing a new methodology for teaching elementary Latin that would smooth the path to

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3 Before finding the Tablet PC, I attempted to scan overhead projector transparencies, but this yielded poor results, as the scanner sometimes recorded slight curves in the transparencies themselves as well as ink smudges. Indeed, the ink often wiped off on the inside of the scanner.

4 “Technology for technology’s sake is dangerous” is the first rule of [The 7 Habits of Highly Effective Teachers Who Use Technology](#).

5 The software of Hollingsworth (2008) takes a similar approach to coaching students through Cicero’s *In Cat. I* without providing a translation.

6 “It seems to be generally accepted by all who teach Latin and Greek that the most difficult learning period, for both students and teachers, is the intermediate level” (May 159). While the challenge of third-semester Latin is a perpetual complaint among instructors, there is remarkably little written on how to lead students through it successfully; still relevant is Riddering.

reading Classical Latin.<sup>7</sup> While teachers have now agreed upon standard student outcome goals for Latin learning ([Standards for Classical Language Learning](#)), no one has studied whether the traditional grammar/translation approach, the reading method, or oral Latin best prepares students to meet these goals.

At Wayne State University, Intermediate Latin I begins with the completion of a Latin textbook<sup>8</sup> and grammar review. Students then spend approximately two-thirds of the semester reading a prose author, either Cicero or Caesar. For the semester of this research project, students read Cicero's *Pro Archia*, which at the time was still part of the Latin AP curriculum and therefore was well represented in teaching materials. I taught the course as I had in the past, by assigning passages of increasing length for translation and grammatical analysis, while occasionally stepping back from the language to discuss the historical and cultural context of the speech.

Planning for the course began the summer before. Using an internal grant, I hired a student assistant who was knowledgeable in Latin.<sup>9</sup> The assistant divided the entire *Pro Archia* into individual sentences, each contained in a separate digital file. These were in Microsoft Word format so that they could be edited or combined as necessary. The text was graphically represented for clarity: it was written in a large font, placed on the page in landscape layout, and widely spaced, allowing plenty of room for the writing of comments at a later time by me or my students.<sup>10</sup> I formatted some sections of the text further to make clauses or phrases more graphically obvious to the students, a methodology suggested by Harrison. A sample page, containing *Pro Archia* 5, is displayed in Appendix 1.

To project and manipulate the files during class, I used a Dell Tablet PC, a laptop with a screen that can be rotated outward to form a tablet. The computer included a tablet PC version of Microsoft Word, which allows one to superimpose handwritten text atop a Word file using an electronic stylus. The stylus can write thin (pen-like) or thick (highlighter-like) lines, and the color of the "ink" can be changed as often as necessary.<sup>11</sup>

Students employed several resources to prepare their translations. Each of the files described above was available to the students on Blackboard; I preferred that they use these so that their pages would match the ones projected in class. Students used the notes and vocabulary in Cerutti's school text of the *Pro Archia* to prepare each lesson. I suggested that they purchase colored pencils or markers for working on their texts.

For each assignment, students read a passage and translated as well as they could on their own. I encouraged them to use their pages to mark clauses, connect words that agreed with each

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7 Surveys of different pedagogies include Sebesta, Balme & Morwood, and Story.

8 At that time we used Shelmerdine.

9 My college generously granted funds for assistance.

10 I have observed over my years of teaching that students struggle less in reading Latin when the text is written in a large font and is generously spaced on the page.

11 A number of other devices and software packages would achieve the same results. Text files could be projected on a SMART Board, marked up using its digital tools, and saved as digital files. Paper copies of the files could be projected using a document camera, marked up with regular pens and highlighters, and saved via a computer connected to the document camera. Currently, the most innovative technology for this pedagogical technique would employ a computer and projector along with an iPad and the software package [Doceri](#). This too would allow the text to be projected, but the marking would be done on the iPad with either a finger or a stylus. Because the iPad is wireless, it could easily be passed from student to student while they remained seated in their desks. It would also be possible to record not just screen shots of the finished pages, but the entire lesson, including audio, using any of these devices by incorporating software such as [Camtasia](#).

other, and to note questions they had on the text; I strongly discouraged them from writing vocabulary crutches or writing out a full translation. During the next class, we would review the passage. I projected the same pages that they had worked on at home and annotated whatever was necessary. For example, in Appendix 2, I have marked *Pro Archia* 5 to explain a number of points of grammar, to break off clauses from each other, and to identify people represented by pronouns; I used a highlighter in this particular passage to identify the correlatives joining various elements in the sentences.

At the end of each class, I converted the marked computer files to PDF format and saved them to Blackboard. Students could then gain access to the files in order to review the text soon after class, or before a quiz or exam. On occasion, I also posted a podcast explaining a passage that we had rushed through, or which contained some particularly difficult grammar.

Students' learning was assessed regularly in this class. There was a weekly quiz which tested students' ability to analyze the grammar and translate the passages that were read most recently; the quiz on *Pro Archia* 5 is contained in Appendix 3. All the quizzes related directly to the material in the annotated text files. There were also three exams, evenly spaced throughout the semester, which asked similar questions in addition to reading comprehension and essay questions.

### PARTICIPANTS

Like most Latin students, those enrolled in the class I studied were self-selecting. A majority of the undergraduates at the University are required to study three semesters of a foreign language; most study Spanish, and more than a dozen languages are available. The average enrollment in a Latin 1010 (Elementary Latin I) cohort is 33 each year, of which only a few will be Classics majors, and some will have taken some Latin in high school. By the third semester the number of students is considerably lower (average 12), as students drop because of poor performance or scheduling conflicts.

There are factors which can diminish student success even in a group that is self-selecting. Wayne State University's student body includes many non-traditional students, including adults who may be in their 40s or older and have never studied a foreign language. Both traditional and non-traditional students will often skip a year or more between taking first and second year Latin courses, and thereby forget what they have learned. Also, many students who are not particularly successful in first and second semester Latin will nevertheless continue through the sequence with systemic defects in their knowledge base. These students share the class with extremely strong students.

The target class included fourteen undergraduate students who completed the semester with passing grades; all of them had taken their entire Latin sequence at our university.<sup>12</sup> When measured against other students who started Latin at Wayne State University, this group was strong: their collective grade point average in Latin 1010 (first semester Latin) was 3.15, whereas the overall average for students who passed Latin 1010 (2000-2009) was 2.89.<sup>13</sup> The class included

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12 The class also included three graduate students taking the course through a different registration rubric (LAT 5000: Latin for Graduate Students); these students were not included in any of the statistical analyses below, but their comments do appear as part of the survey results.

13 The collective grade point average for Latin 1010 students was calculated based only on those students who passed the class (excluding those who failed or withdrew) 2000-2009 (n = 279). Only such students would have continued to higher level classes.

one non-traditional student and one with learning disabilities. Four students had skipped at least a year between taking the first and third semesters of Latin.

## OUTCOMES

### *Student Response*

Students took an anonymous survey on Blackboard at the halfway point in the semester to provide their opinion on the use of the tablet computer. 15 of 17 students responded to the survey, and overall their response was quite positive, indicating that the students used the files and benefited from their use. The complete survey and responses, including write-in responses to the open-ended questions, can be found in Appendix 4.

The first few questions focused on students' use of the files. Question 1 asked how often students downloaded marked-up files from Blackboard; more than half responded "always" or "often"; no students reported "never" downloading the files. The second question asked students whether they used these files "[t]o review the passage soon after...class," "[t]o review the passage for the quiz," or not at all; the vast majority (14 of 15) chose the first option, with one student reporting using them to study for quizzes. Question 3 was a free-response follow-up to Question 2, asking students to explain any other ways in which they used the files. Students described various scenarios they had devised for using the clean and marked sheets to review for quizzes and exams. Each process was detailed enough to suggest that students had been extremely mindful of the benefit of using the marked-up sheets.<sup>14</sup>

The second half of the survey asked students about the utility of the files. Overall, students seemed to find the files helpful. Question 4 asked students to compare the usefulness of the marked-up files with that of notes in the textbook. Ten students reported needing both; two preferred the textbook notes and three preferred the marked-up files. Moreover, thirteen of the fourteen students who responded to Question 5 agreed or strongly agreed that "[a]ll in all, the time, effort, and expense that go into the marked-up files are worth it." Only one student disagreed with this statement. The final question asked students for any other comments they might have on the value of the marked-up files in learning to read Cicero. Seven students responded to this open-ended question; six praised the methodology and thought that they had benefitted from it. One student was concerned about students who might not have internet access at home (Appendix 4).

Positive student response to the use of the tablet computer was also noted in my teaching evaluations for the semester. Voluntary student comments on the teaching evaluations were also overwhelmingly positive, with the exception of two students who voiced annoyance (and rightly so) about the times when the computer failed to work correctly<sup>15</sup>. Telling among the comments were: "I started out clueless and am now very confident in translation." "I think I finally get it." "I started out the semester claiming Latin was the bane of my existence, BUT now by changing my studying techniques [using the marked-up files] I am enjoying the class." [emphasis in original]

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<sup>14</sup> Student responses to the free-response questions from the survey are found in Appendix 4.

<sup>15</sup> A design flaw in the Dell Tablet PC allows the cable connecting the computer to the project to disconnect easily. We also experienced computer freezes and power interruptions.

### *Statistical Analysis*

In addition to student feedback, I employed a number of different quantitative measures to determine whether the use of the tablet computer enhanced student learning and outcomes in third-semester Latin:

- Collective grade point average (GPA) of the class;
- Distribution of grades in the class;
- Student persistence to the (voluntary) fourth-semester Latin course;
- Collective GPA in the fourth-semester class;
- Grades for students by number of times files were accessed.

The data studied included all students enrolled in LAT 2010 from 2000 through 2009. The first four metrics compared students in the target class with those in previous cohorts. I have included only the grades of those students who finished the class in determining class grade point averages.<sup>16</sup> Overall, the number of students included in the study is small (n=124); this course however does not enroll large numbers of students (the classes during this period ranged in size from 6 to 23, with an average enrollment of 12) and creating a larger sample would require looking across several decades, which might introduce biases that could affect the analysis.<sup>17</sup> I was not able to try computer-assisted instruction in LAT 2010 across several semesters because I am not always assigned to teach the class.

### *Class Grade Point Average*

From 2000 through 2009, the average collective grade earned in Latin 2010 was 2.92. The target class earned an average of 2.81. This is slightly lower than the 10-year average but the difference is not statistically significant because the range of class GPAs was small (Appendix 5 & 6).<sup>18</sup> The GPA of the target class, whose members were instructed with technology, was lower than the average GPA among students who were taught in the traditional manner (the cohorts from 2000-2008, with an average GPA of 2.93), although this difference too is not statistically significant (Appendix 5). There is not enough evidence here to support a difference in learning in the 2009 cohort.

### *Grade Distribution*

The grades in third-semester Latin classes tend to be high in relation to other classes because most weak students will have stopped studying Latin before reaching the third semester. Indeed, from 2000-2008, 71% of students earned an A or B as their final grade. One measure of improved student learning would be to have the grades distributed more evenly, with fewer stu-

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16 Three students did not finish the class, but they stopped attending before the experiment started.

17 For example, the high school curriculum changes periodically, which might leave students with a better or worse understanding of language.

18 While it seems surprising that the target class scored worse than average in the third semester when they had done better than the average in the first semester, poor attendance may have played a role: six students in the class missed two or more weeks of class.

dents in the D range and more in the C and B ranges, i.e. that students who might have gotten a D or C would instead get a C or B.

The grade distribution in 2009 was indeed quite different than in previous years. As can be seen in the chart below (Appendix 7), a greater percentage of students earned As than in previous years (49% compared to 35%), and fewer students earned Bs (14% compared to 36%). This might imply that some students who, without the technology, may have earned a B instead improved their performance by using the technology and earned an A. The percentage of students earning Cs was nearly identical in the target group and previous semesters (21% vs 22%). The number of Ds, however, rose substantially, from 7% in previous semesters to 21%. A possible explanation for the higher percentage of Ds might be found in the group's poor attendance. In all, this class missed 11% of classes; those students who missed five or more classes (19%+ of class time) were those who were most likely to earn Ds as a final grade. Thus, while good students may have been able to improve their grade by reviewing via the online materials, the materials did not prove to be an adequate substitute for the learning that went on in class.

### *Fourth-Semester Latin*

In the past, because of low enrollments, all students at Wayne State University who went beyond third-semester Latin met together in a single class, although their assignments were tailored to their ability. This created an intimidating environment for fourth-semester students, so in Winter 2007, Wayne State University introduced an independent fourth-semester Latin course (LAT 2020, Intermediate Latin II) that would introduce students to Latin verse, just as LAT 2010 introduced them to prose. As of the winter semester of 2010, very few students had taken this course (n=14), but the statistics regarding their persistence and success merit examination.

On average, 27% of students who take Latin 2010 have taken Latin 2020. In Winter 2010, 28% of students moved from the third to fourth semester. Thus, although students believed that they were better equipped to read Latin, this did not persuade more of them to continue with the language.

While one might imagine that only the best Latin students would continue to study beyond the required third semester, that has not always been the case, and even some students who did well in previous semesters have not earned the highest possible grades. As a result, the collective GPA of fourth-semester students (2.98) is consistent with the average seen in third-semester Latin (2.92).

The students in the 2009 cohort (n=5), however, earned higher grades during the fourth semester than earlier groups. Their average (3.13) was more than one standard deviation above the average, even though no student earned an A, and one earned a C, which is a particularly low grade for a class such as this one. This is an interesting trend, but it could also be an anomaly given the extremely small number of students involved. This seems to indicate that students who were exposed to the tablet computer had better learning outcomes than those who had not.

### *File Access*

The original design of this project included an analysis of whether access to the marked-up files would correlate to higher grades on individual quizzes. In other words, if a student accessed a particular marked-up file, did s/he do better on the quiz on that section of the text than a student who did not?

When the Fall 2009 semester was over, I compared the overall number of times a student accessed the online files (“hits”) and his or her final grade (see Appendix 8). There appears to be no correlation between the two. Indeed, the number of times some of the students accessed the files seems unusually high, as a student had to access each file twice at most (once to study for the quiz, and a second time to study for the exam), and there were 61 files. Blackboard forces the user to download a file of this sort; it is possible that students did go back to the files more than once, and re-download them each time. Of course, the students with a lower number of hits might have downloaded the files once and viewed them without accessing them again on Blackboard, which would give a distorted picture.

Unfortunately, I am not able to investigate this further. The latest version of Blackboard does not allow the tracking of user statistics on individual items, as earlier versions had. This in itself is an object lesson for the problems of depending on technology.

### CONCLUSIONS

This project sought to determine whether the use of a particular and new technology would improve student success in Intermediate Latin I. The project did not introduce new pedagogy, but rather digitized an old one by giving students access to digital files which recorded traditional class translation work. I personally have always found that marking up texts provides the best guide to review for understanding. I was careful in this project not to provide students with translations, lest they memorize the translation and not actually understand how the language is structured. In my experience students also respond well to any graphic enhancements to their Latin learning.

Based on student feedback, students seemed to appreciate the technology, and believed they were learning more because of it. I believe that two students, one non-traditional language learner, and one student with learning disabilities, may have benefitted the most from the technology. In these cases, as I worked closely with each student, I could see that they were using the marked-up files, and that their understanding improved because of it. Both students were highly motivated and put a great deal of time into being successful.

When some students from the 2009 cohort moved from the third to the fourth semester of Latin, they emphatically insisted that I use the tablet computer again. This is not surprising, given their belief that it gave them a better understanding of the material. These students scored collectively better in their fourth-semester class than earlier classes had, but the number of students analyzed is extremely small and the higher average may not be statistically significant in the long run. I did not repeat my use of the tablet PC after Winter 2010 because of the technical problems mentioned above, but in the future as I move a group of Latin students into reading sentences with multiple clauses, I intend to create marked-up files with Doceri, which is simpler to use and does not require specialized hardware.

Ultimately, the statistical analysis of student outcomes appears to show that students who attended class and used the marked-up files for review improved their grades through a more comprehensive understanding of the grammatical structures of Cicero. This finding is consistent with those in other fields of study; students who use online resources in blended courses benefit the most if the materials they access are linked to classroom work (Perera and Richardson, 296-97). The online marked-up files were not designed as a substitute for classwork, and they appear to have been of no assistance to students who did not struggle through the original grammatical and syntactical analyses in class. Indeed, if students who skipped class used the sheets without working through the text themselves first, they may have done worse on quizzes and tests. The technology

also helped the students in fourth semester, first because they were better prepared for the class, and also because they had learned to use the online files to their advantage the semester before.

The use of computer technology alone will not improve student-learning outcomes. This study confirms that blended-learning approaches may not improve student learning if students are not engaged with learning in class, and that students should not consider access to online materials as a substitute for attending class and the hard work that entails.

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**APPENDIX 1**

5.4 Nactus est primum consules eos

quorum alter res ad scribendum maximas, alter cum res gestas tum etiam studium atque auris adhibere posset.

5.5 Statim Luculli...

cum praetextatus etiam tum Archias esset,

...eum domum suam receperunt.

5.6 Dedit etiam hoc non solum lumen ingeni ac litterarum,

verum etiam naturae atque virtutis

ut domus...

quae huius adolescentiae prima favit,

...eadem esset familiarissima senectuti.

APPENDIX 2

5.4 Nactus est primus consules eos  
 quorum alter res ad scribendum maximas, alter cum res gestas tum  
 etiam studium atque auris [adhibere posset.]

*Handwritten notes:*  
 - Checkmarks (✓) above "Nactus" and "adhibere posset."  
 - "ante." with an arrow pointing to "Nactus".  
 - "D.O." above "consules".  
 - "novels" above "alter res".  
 - "Cato" above "alter cum".  
 - "Correlatives" written vertically on the right.  
 - "use twice" below the bracketed phrase.

5.5 Statim Luculli...

(cum praetextatus etiam tum Archias esset,  
 ...eum domum suam receperunt.)

*Handwritten notes:*  
 - "S" above "cum".  
 - "S" above "etiam".  
 - "although" to the right.  
 - "locative = 'at'" to the right.  
 - "loc." above "domum".  
 - "D.O." above "Archias".  
 - "V" above "recepterunt".

Cicero Pro Archia

5.6 Dedit etiam hoc non solum lumen ingeni ac litterarum,  
 verum etiam naturae atque virtutis

*Handwritten notes:*  
 - "V" above "Dedit".  
 - "S" above "etiam".  
 - "D.O." above "lumen".  
 - "gen" written twice with arrows pointing to "lumen" and "naturae".

(ut domus... = familia  
 quae huius adolescentiae prima favit,  
 ...eadem esset familiarissima senectuti.)

*Handwritten notes:*  
 - "S" above "ut".  
 - "aut" with an arrow pointing to "quae".  
 - "isdem, eadem, idem = the same" to the right.  
 - "V" above "eadem".  
 - "V" above "familiarissima".

Cicero Pro Archia

## APPENDIX 3

Latin 2010

Fall 2009

Quiz on *Pro Archia* 5

Nactus est primum consules eos quorum alter res ad scribendum maximas, alter cum res gestas tum etiam studium atque auris adhibere posset.

To whom does the first *alter* refer? \_\_\_\_\_

To whom does the second *alter* refer? \_\_\_\_\_

Statim Luculli cum praetextatus etiam tum Archias esset, eum domum suam receperunt.

What is the function of *eum* in the sentence? \_\_\_\_\_

Translate the sentence:

Dedit etiam hoc non solum lumen ingeni ac litterarum, verum etiam naturae atque virtutis ut domus quae huius adulescentiae prima favit, eadem esset familiarissima senectuti.

The correlatives *non solum...verum etiam* connect which two words/phrases?

What is the subject of *esset*? \_\_\_\_\_

Translate the sentence:

## APPENDIX 4

*Responses to Student Survey Questions*

Question 1: How often do you download the marked-up files from Blackboard?

Response	Number Responding	Percentage
Always	4	27%
Often	4	27%
Sometimes	4	27%
Infrequently	3	20%
Never	0	0%

Question 2: How do you use the marked-up files?

Response	Number Responding	Percentage
To review the passage soon after we've read it in class.	14	93%
To review the passage for the quiz.	1	7%
I don't use the marked-up files.	0	0%

Question 3: Explain any other use you have devised for the marked-up files

- Student A: "I mainly use the marked up files to help compile my study sheets for the exams. If I miss a day of class they are useful, as well."
- Student E: "I compare it with my own notes to see if I got everything correctly and to (sic)I also highlight sections in my notes to correspond with the marked up notes."
- Student F: "Honestly, I only use them to review for the quizzes or tests."
- Student H: "I print out two unmarked copies and one marked up copy. I use on (sic) unmarked for my rough translation and for in class discussions. Then, I use a marked copy and the previously used unmarked copy to review, before testing myself with the other unmarked copy, but sometimes I accidentally print out more copies than I need, in which case they make good paper airplanes."
- Student I: "To replace my own sheets that I may have lost."
- Student K: "I use them sometimes if I think I missed marking something on my own paper, but I mostly use my own paper. I would use the marked-up file, if I were to miss a class."

- Student M: “I use both the unmarked and marked-up files to practice translating, to review passages after we’ve worked on them in class, and then to review for daily quizzes.”
- Student O: “I use them to identify how I translated incorrectly, seeing what words go with which ones helped me see where I went wrong and helped me better understand the sentence.”

Question 4: How much more useful do you find the marked-up files than the notes in the textbook?

Response	Number Responding	Percentage
I need both to get through the passages.	10	67%
The notes are more useful than the marked-up files.	2	13%
The marked-up files are more useful than the notes.	3	20%
At this time I don’t really understand the passages even with the notes and marked-up files.	0	0%

Question 5: All in all, the time, effort, and expense that go into the marked-up files are worth it.

Response	Number Responding	Percentage
Strongly Agree	6	40%
Agree	7	47%
Neutral	0	0%
Disagree	1	7%
Strongly Disagree	0	0%

Question 6: Use this space to leave any further comments you have on the value of the marked-up files in learning Cicero

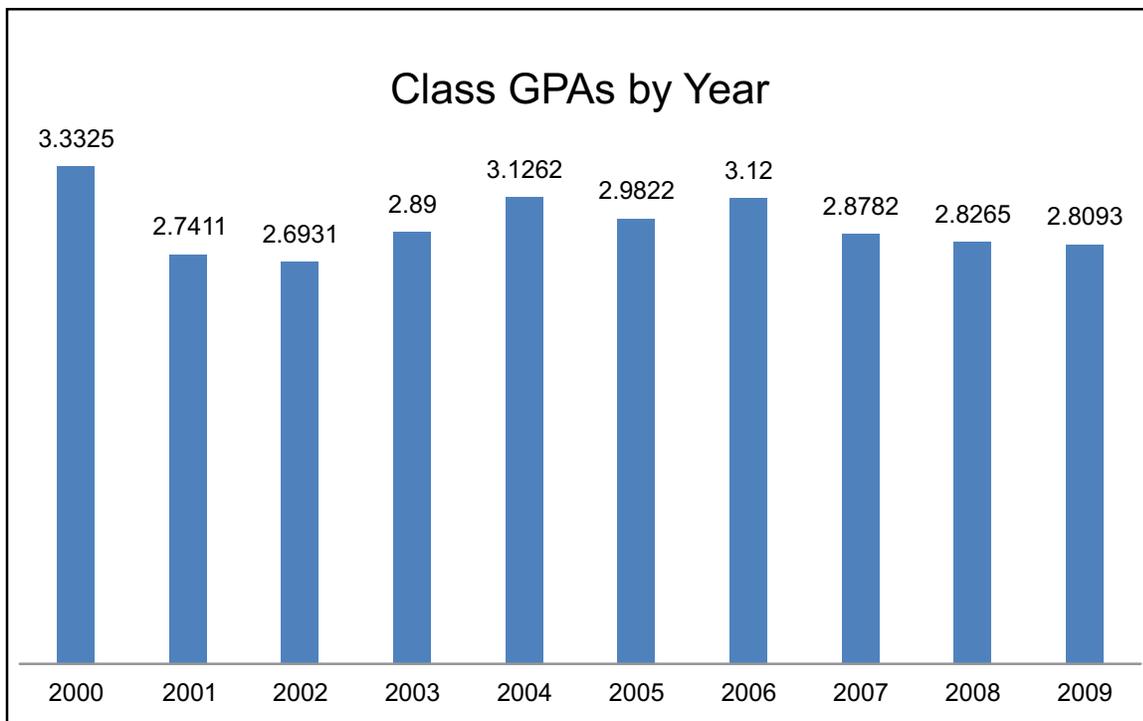
- Student B: “The marked-up files have helped me tremendously in learning Cicero. I’m able to actually look at and understand what the teacher is talking about. Also, anything I forget when I leave class (which is often), I can go right to the marked-up files and review them.”
- Student D: “I think the marked up files are great and they are really helping me get through the class. They are really good for review after class and before the quizzes. They really help me in case I missed something during class and the markings really help with translating. This is a great idea and well worth all the time, money, and effort that goes into this project. I would recommend this for all language classes and I cannot imagine how this semester would have been without it..”

- Student H: “In reference to question 4, having both may not be absolutely necessary, but I feel that I gain a greater understanding of translating by seeing two different sets of information about the same passage. They seem to fill in the blanks for each other, or at least remedy any markings that I neglected to record in class. However, if implemented as required material for class, then this may be inconvenient for people without direct access to a computer (there are still people out there who don’t have computers at home), since the libraries at Wayne are often crowded in any area with computer access.”
- Student I: “The marked up files are incredibly helpful when doing the translations, however I believe the same function could be served using overheads that are then scanned into the computer for download.”
- Student K: “I really like the podcast, it is nice because I can go back and re-listen to parts I missed, where as in class I cannot. The marked up files themselves are hard to understand, so them along with the podcast takes away the confusion.”
- Student M: “I find both the marked up copies and the notes in the textbook very helpful when trying to translate the text. In fact, I think I would have a much more difficult time, if I didn’t use both options.”
- Student N: “Cicero is really into himself! But the marked-up files help me deal with such a self intrested (sic) man.”

## APPENDIX 5

*Latin 2010 Grade Point Averages*

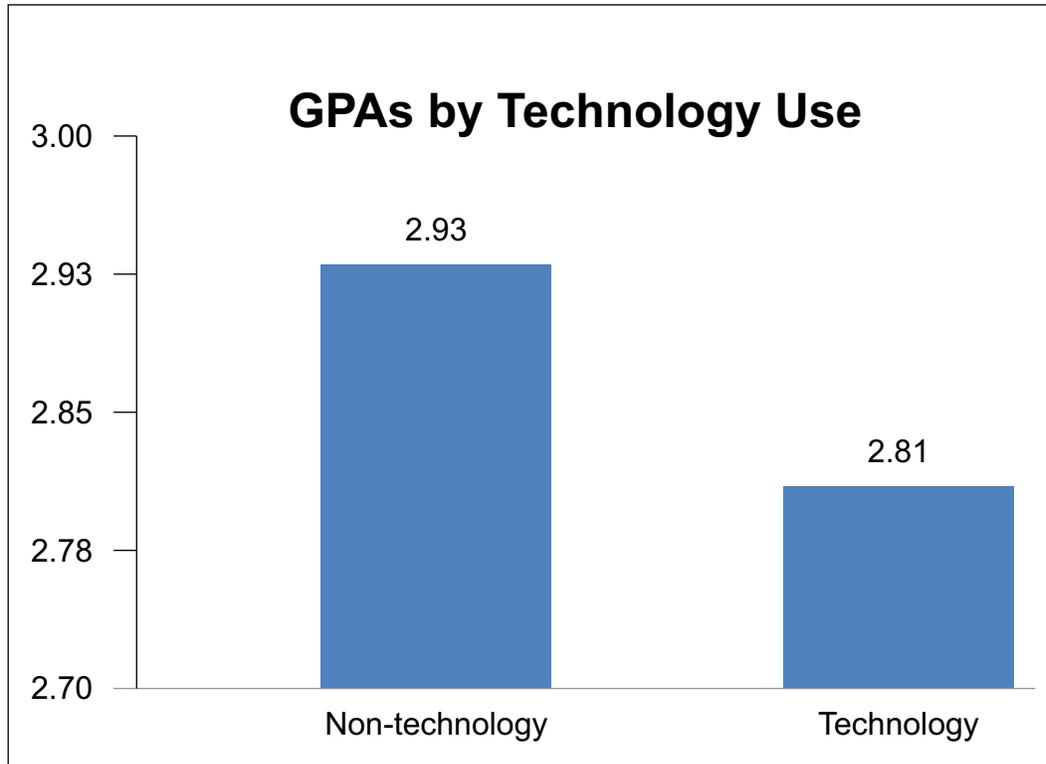
Class Year	Mean	Std. Deviation	N
2000	3.3325	.66858	8
2001	2.7411	.99632	9
2002	2.6931	.99573	13
2003	2.8900	1.22354	6
2004	3.1262	.50100	8
2005	2.9822	1.04447	18
2006	3.1200	.71184	14
2007	2.8782	.68615	11
2008	2.8265	1.00958	23
2009	2.8093	1.10847	14
<b>Total</b>	<b>2.9198</b>	<b>.92012</b>	<b>124</b>



## APPENDIX 6

*Grade Point Average by Technology Used<sup>19</sup>*

Class Groups	Mean	Std. Deviation	N
Non-technology	2.9338	.89836	110
Technology	2.8093	1.10847	14
<b>Total</b>	<b>2.9198</b>	<b>.92012</b>	<b>124</b>

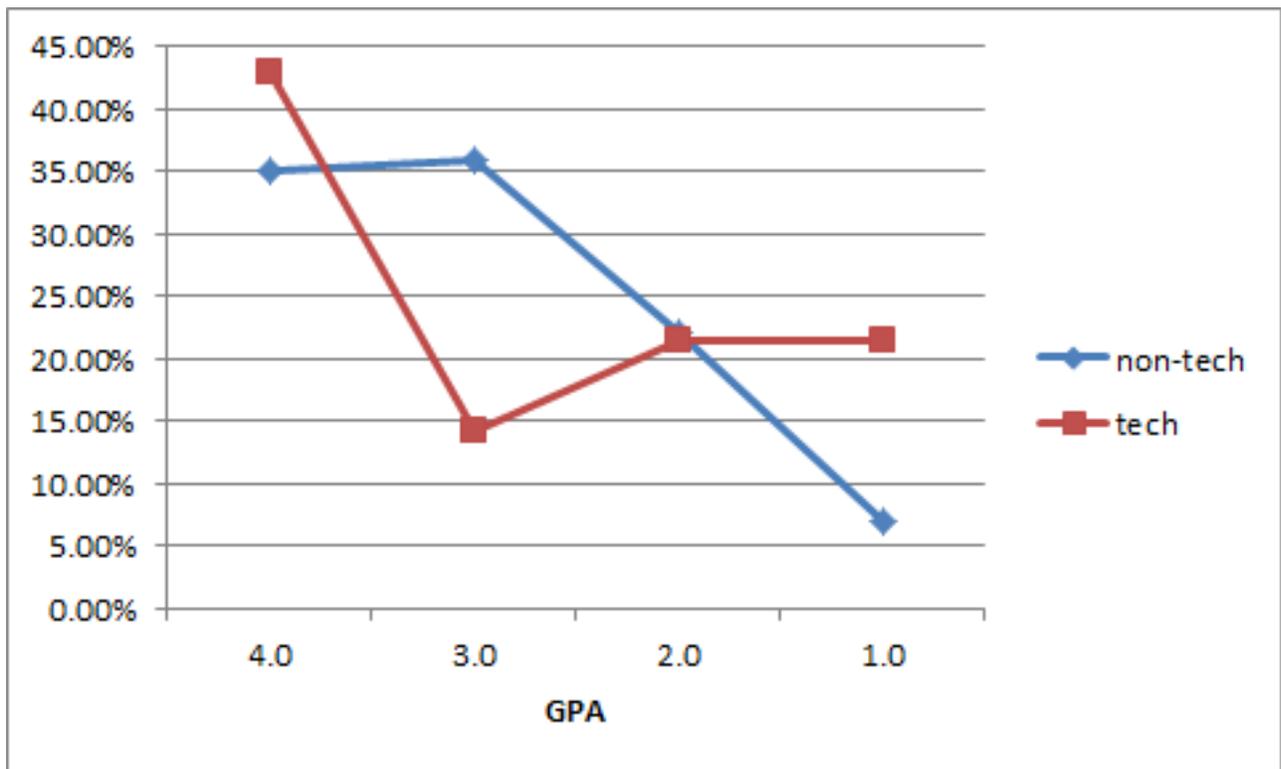


<sup>19</sup> GPA scores of each year from 2000 to 2008 were compared one by one to 2009 GPA scores to examine the difference between regular and technology utilized instruction.

APPENDIX 7

Grade Distribution

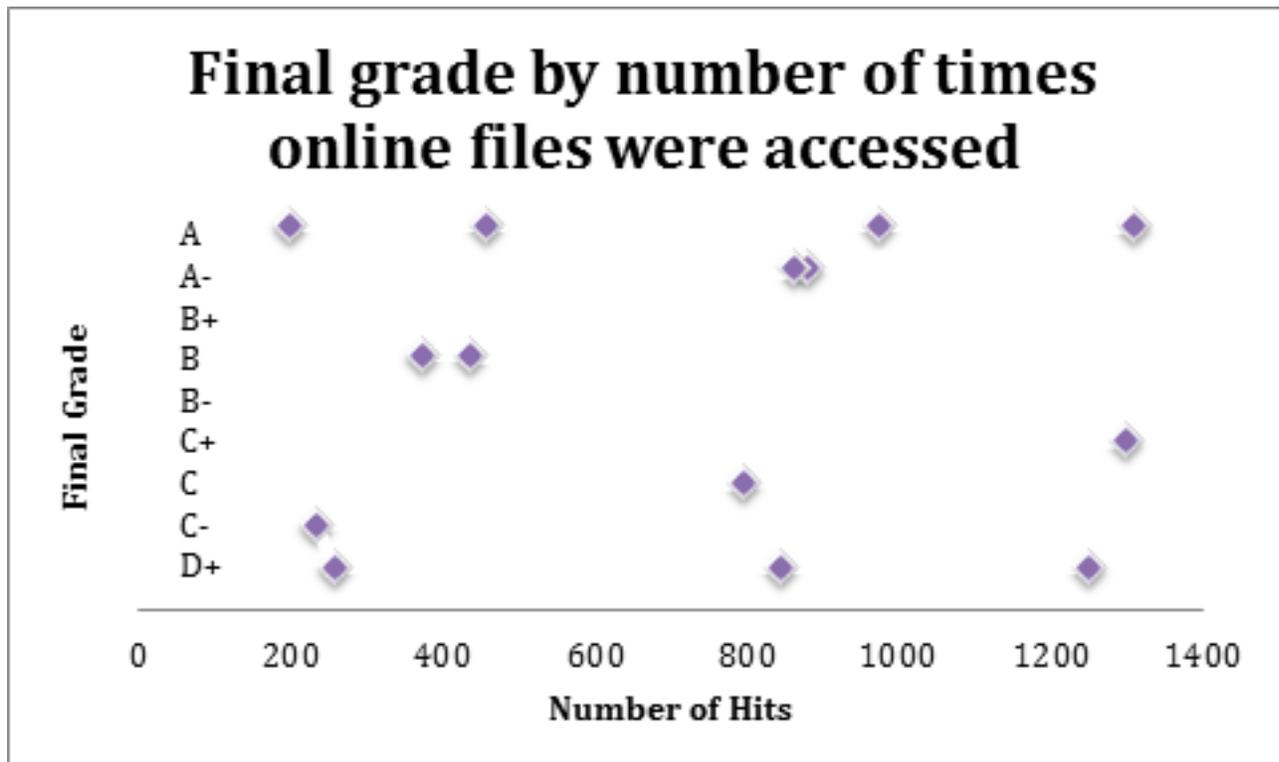
Grade	2000-2008 (non-technology)	2009 (technology)
A	35%	43%
B	36%	14%
C	22%	21%
D	7%	21%



APPENDIX 8

*Final Grade by Number of Hits*

Number Of Hits	Final Grade
1309	A
1297	C+
1248	D+
975	A
878	A-
860	A-
845	D+
794	C
457	A
437	B
373	B
258	D+
234	C-
197	A



# The Implications of SLA Research for Latin Pedagogy: Modernizing Latin Instruction and Securing its Place in Curricula

Jacqueline M. Carlon  
University of Massachusetts, Boston

## ABSTRACT

This paper calls for profound reconsideration of Latin teaching methodologies and for the promotion of Latin as a communicative language rather than an artifact to be studied. It delineates the imperative for change as a necessity for the survival of Latin programs, then introduces the reader briefly to: the discipline of Second Language Acquisition (SLA) research and certain principles derived from its results that are particularly relevant to learning Latin; and to instructional applications of SLA research that pertain primarily to the teaching of grammar. Finally, it calls for SLA research aimed specifically at the acquisition of Latin with fluent reading as the goal, which would not only inform instructional practice but would also serve to set Latin on a par with its modern language counterparts, yet one whose study provides unique benefits. An appendix offers examples of classroom activities that align with instructed SLA research results.

## KEYWORDS

Second Language Acquisition, Focus on Form, Processing Instruction, Latin, pedagogy, grammar, research

Why should anyone study Latin? As instructors we often argue that Latin is different from modern languages, and indeed its status as a unique and useful discipline, one that helps train the mind, assured it a solid place in Western education for centuries. Yet for the last 50 years, Latin's position in curricula has become more and more precarious, largely because it is frequently viewed as an artifact, a leftover from an elitist and antiquated educational system. Now generally part of world or foreign language departments in the schools and many colleges, Latin is compelled to stand beside modern spoken languages, where it is often found lacking. In just this past year in my role as Coordinator of Classics in Curricula for the Classical Association of New England, I was called on to defend Latin as a language to a college counselor who had refused to credit an incoming student for any language study. I also struggled unsuccessfully to persuade a superintendent of schools, who is considering eliminating Latin instruction at the middle school level, to reconsider. While he acknowledged the great value of studying Latin,<sup>1</sup> he insisted that his students should be studying a language that has native speakers, dismissing entirely the legions of writers with whom our students are learning to communicate. Never has it been more important for us to delineate what we do and reconsider how we do it, within a theoretical framework that recognizes Latin as a

<sup>1</sup> Such as improved SAT scores or critical thinking skills, familiarity with the roots of Western culture, exposure to English derivatives, metalinguistic knowledge—all of which are by-products of Latin instruction, rather than the acquisition of the language itself.

fully-functional and communicative language, one that can indeed be acquired by our students just as readily as any modern language.

Many teachers of Latin might argue that Latin instruction already has changed or is changing with the introduction of texts that front readings and offer connected narratives—texts like *Ecce Romani* or the *Cambridge Latin Series* or *Disce Latinam*—but research in Second Language Acquisition (SLA) indicates clearly that the methods and exercises used by these newer texts and their practitioners often differ little in approach from those of traditional grammar/translation texts. The focus remains on translation and the dissection of the text, wherever it appears in the chapter or unit, rather than reading. Exercises are largely mechanical, requiring a knowledge of forms but all too often without a need for comprehension. Students may be led to grammar inductively rather than deductively, but detailed (even esoteric) knowledge of grammar is often still a primary goal. Should it be and if so to what extent?

SLA research is a new discipline, less than 50 years old, and research into instruction in second languages is even newer.<sup>2</sup> For the first 25 years, researchers focused primarily on investigating the internal processes of second language acquisition, addressing such questions as the order in which certain linguistic features of a language are acquired, the importance and quality of linguistic input, the role of social interaction, and the value of motivation. More recently, a subdiscipline—Instructed SLA—has turned its attention to researching instructional practice, testing the efficacy of various pedagogical methods which respond to SLA research findings.

Perhaps the most widely known and publicized SLA research was done by Steven Krashen in the 1980s, whose results concluded that grammar should never be explicitly taught. He argued that, given sufficient comprehensible input, students would acquire an implicit knowledge of the grammatical rules of a second language, just as they did their first language.<sup>3</sup> But subsequent research has disproven Krashen's theories, at least in some settings.<sup>4</sup> The reality is that input can often be comprehended without attention to syntax, in which case grammar becomes invisible and thus is not learned. Students need to notice and use grammar, particularly complex structures, to acquire it.<sup>5</sup> More recent SLA research offers a number of insights—including ways to make grammar visible and thus accessible to students—that should inform every language teacher.

It is important to note that almost all SLA studies have focused on the acquisition of English, German or the Romance Languages, with an occasional study that considers an Asian lan-

<sup>2</sup> In so young a discipline, it is no surprise that there are competing theories and disagreements over methodology. In addition there are many aspects of second language acquisition that have yet to be studied in depth or at all, particularly those that pertain to the importance of age and ability to learner success. However, there is certainly sufficient evidence from a number of duplicated studies to inform second language pedagogy. Texts by Lightbown and Spada as well as by VanPatten, *From Input to Output*, provide accessible introductions for language teachers to SLA theory and its application in the classroom. Nassaji and Fotos offer a review of recent and ongoing areas of research specific to the teaching of grammar.

<sup>3</sup> Krashen and Terrell, *The Natural Approach*. Krashen, "Seeking a Role for Grammar," makes it clear that he remains unconvinced by the positive results of SLA research on the effectiveness of instruction, maintaining that these studies show that only explicit knowledge is enhanced by instruction, not acquisition of the language or the ability to communicate.

<sup>4</sup> Of particular note are Richard Schmidt's work on the importance for acquisition of attention to form, and Merrill Swain's research with French immersion programs, which concludes that meaningful input alone does not insure mastery of syntax; her results led to her subsequent theory regarding the role of production in language acquisition, which posits that production forces the learner to process morphosyntactically rather than relying solely on semantics ("The Output Hypothesis").

<sup>5</sup> Following Schmidt's hypothesis regarding 'noticing,' significant research has been done on the importance of attention and noticing to processing and acquisition, e.g. Leow; and Leow, Hsieh, and Moreno.

guage. I know of no formal research conducted using Latin. Yet there are many results that can and should be adapted to Latin pedagogy. So here, let us consider some conclusions that are most informative for the Latin classroom.

## ACQUISITION PRINCIPLES

### *Implicit Knowledge Is Critical to Fluency*

The most important finding in my opinion is that fluency in any language requires implicit knowledge,<sup>6</sup> that is an ability to access and use the language that is automatic. Explicit knowledge of a language may help the learner attain implicit knowledge but by itself will not lead to fluency.<sup>7</sup> Latin instruction has long been focused on imparting information about the language, rather than developing the students' implicit system and thereby the ability to read fluently. All too often our students know their paradigms and can recite the various forms necessary for even the most difficult grammatical construction but are unable to recognize the very same forms when they see them in a reading passage. Their explicit knowledge may help them to dissect the passage, after which they may be able to reassemble it for understanding, but the process is discouragingly slow and frustrating. This is not to say that there is no benefit to possessing metalinguistic knowledge, but rather that if the teacher's goal is fluent reading, the focus of instruction must shift accordingly from knowledge about the language to the language itself.

### *Meaningful Input Builds Implicit Knowledge*

It is clear that Krashen was right to focus on input, which is critical to learning any language, and to emphasize that input must be meaningful.<sup>8</sup> We all know that our students become better readers by reading and understanding more Latin. But many texts offer random collections of sentences that focus on a grammatical point, or drills that ask for isolated words to be transformed from singular to plural or present to imperfect. Such exercises lack meaning and so do little to enhance students' implicit knowledge of the language.

### *Comprehension First, then Focused Production*

In the process of learning any language, native or foreign, accurate understanding comes long before correct production. We should not expect our students to produce accurate Latin before they have had substantial experience with comprehension. This is not to say that we shouldn't ask our students to write or speak, just that we must modify our expectations and focus our requirements on production that will build skills rather than frustrate the learner. Research has shown that output is an important part of attaining a detailed grasp of the grammar of a language, but just like effective input, output must be meaningful and carefully guided by the teacher if it is to affect the students' implicit knowledge.<sup>9</sup>

<sup>6</sup> For definitions of implicit knowledge and other key terms used in second language research, please see the Glossary of Abbreviations/Terms in Appendix 1.

<sup>7</sup> VanPatten, *From Input to Output*, Chapter 3.

<sup>8</sup> VanPatten, *From Input to Output*, Chapter 2.

<sup>9</sup> Since Swain first put forth her output hypothesis in 1985, a number of researchers have investigated the efficacy of communicative output in language acquisition; see particularly: Izumi, who concluded that guided output was more effective than visual enhancement of text (that is, highlighting specific elements of the text with varied fonts, colors, etc.) in drawing attention to grammar; Nobuyoshi and Ellis, who posit that pushing students to produce more accurate output contributes to acquisition of the language; and Toth, who finds that communicative output (CO) is as effective

***Vocabulary Is Critical and Dominant***

We have always known that vocabulary is paramount to understanding, but it is best learned in context rather than through memorized lists. Even then research suggests that the learner will not truly acquire a word until it has been seen or heard in a minimum of six to as many as twenty different contexts.<sup>10</sup> Why is this pertinent to the teaching of grammar? Because the lexical always dominates. If the meaning of the sentence can be understood through its vocabulary, learners will not notice forms. So, for example, the use of the future tense with *cras* or *proximo die* is redundant, and the student can and will ignore the form of the verb. Vocabulary will also dominate in a statement like: *agricola frumentum portat*, where the only reasonable meaning abrogates the need for the student to notice inflection.<sup>11</sup>

Once sufficient research on the cognitive process of learning a second language had been conducted to set some working parameters, some SLA researchers turned to designing protocols that might guide classroom practice, and the following results are particularly applicable to the teaching of grammar.

**INSTRUCTIONAL APPLICATIONS*****Teaching Complex Grammar Can Accelerate Comprehension***

Providing explicit grammatical instruction (EI) can be effective in helping students cope with complex structures in the second language (L2), particularly those that have no parallel in their first language (L1). Yet there is little indication that EI is useful for teaching simpler features of a language, items that the learner will naturally acquire with sufficient exposure.<sup>12</sup> However, the way in which input is presented always matters a great deal. The material must be meaningful, and the student must be required to pay attention to grammatical form in order to comprehend the input. In other words, to expand the student's knowledge of the language, exercises or readings must be structured to focus on a form or forms that are necessary for understanding.<sup>13</sup>

or better than processing instruction (PI) in helping students acquire forms. The use of output-based instruction is, however, not without controversy. Benati, "Comparative Study," argues that PI is superior to CO, while DeKeyser and Sokalski suggest that the effectiveness of output-based instruction depends upon the skill being learned; i.e. input is most effective for comprehension, output for production; they see these two processes (comprehension and production) as separate from one another. For more on PI, see below.

10 A recent summary of the research on the effect of the frequency of exposure to vocabulary on its acquisition may be found in Marmol 150-1, whose results provide evidence for the positive effect on acquisition of the dispersion of particular vocabulary words through a text. Horst, Cobb and Meara demonstrate the value of reading in acquiring vocabulary and the difficulties inherent in much of the research, which have contributed to the wide disparity in hypotheses as to the necessary number and quality of exposures.

11 VanPatten's first input processing principle ("Input Processing in SLA") declares that learners process words first, ignore grammar made unnecessary by a lexical item, process non-redundant grammar before redundant forms, and meaningful before non-meaningful forms regardless of redundancy; for anything redundant or non-meaningful to be processed at all, the sentence must not be of such complexity as to strain processing resources; finally learners process items appearing first in the sentence ahead of any other content.

12 Benati, "Effects of Structured Input Activities," found no advantage in the acquisition of the Italian future tense for EI over structured input (SI), that is input designed to draw student's attention to the desired form; Farley, however, concluded that EI did increase the rate at which students acquired the Spanish subjunctive. These studies suggest that the efficacy of EI depends upon the complexity of the grammatical feature being taught.

13 Norris and Ortega analyze findings from 49 studies conducted between 1980 and 1988 and report that L2 instruction is not only effective but also durable. De Graaff, Fernandez, and Henry et al. are among those whose studies have shown the efficacy of EI when it is incorporated in PI. Hulstijn and de Graaff have proposed a series of hypotheses

### ***Focused Instruction Increases Accuracy***

Processing Instruction (PI) is a term first used by Bill Van Patten two decades ago to describe the method he advocates for helping students acquire syntax: the instructor presents grammatical information (EI), the student practices that information with meaningful exercises, and then the student produces (in a limited way) the grammatical feature. PI is certainly similar to what we have been doing in Latin classrooms for years, but it has some distinct differences. Van Patten is not talking about drill-and-kill or isolated grammatical forms. Nor is he talking about the production of sentences or even entire words, but rather very carefully orchestrated presentation of a structure, followed by exercises that are focused on a form or forms.<sup>14</sup> Since Van Patten first presented PI as a model for grammatical instruction, many studies have demonstrated this method's efficacy when compared with either traditional instruction or with input-only environments, at least for short term gains in accuracy.<sup>15</sup>

### ***Grammar Should Be Taught Selectively***

When students are first introduced to a new rule, the reliability of the rule and its scope have a profound effect on the learner's ability to acquire the rule. It is critical to teach the high percentage information first,<sup>16</sup> leaving out exceptions, particularly if the exceptions can be learned as lexical items, rather than more rules.<sup>17</sup> Perhaps the best Latin examples of items that should not be included in grammatical instruction on this basis are third declension neuter i-stem nouns<sup>18</sup> and the ablative form of the supine.

### ***Complex Grammar Should Be Simplified***

The complexity of a grammatical concept is directly proportional to the difficulty of its acquisition—not surprisingly. Furthermore the complexity with which grammar is presented to the learner contributes substantially to problems with understanding. Making the most difficult structures accessible, especially the ones that are used frequently, should be the focus of instruction.<sup>19</sup> The simpler the teacher can make the explanation, the more likely the student is to understand the concept and to attend to its use. Latin has a great deal of complex syntax, made more complex by regarding the relationship between explicit and implicit knowledge, including the tantalizing (but still unsubstantiated) idea that EI is more important for inflectional languages (105). Harrison offers a number of meaningful exercises that compel the Latin student to focus on a form or forms. Her examples include the use of pictures, which help students to make connections between the language and its real-world application, something that is often lacking in Latin grammatical exercises.

14 See Appendix 2 for examples of how PI might be used in the Latin classroom.

15 See particularly Benati, "Comparative Study"; Cadierno; DeKeyser and Sokalski; Ellis, "Place of Grammar"; and Fotos. The long-term effect of EI and PI have not been studied. Indeed there is still considerable disagreement concerning the protocols followed in this type of research, since they depend on testing that focuses on explicit grammatical knowledge. There is as yet no real understanding of the process by which explicit knowledge becomes implicit, or if, indeed, it ever does so. Regardless of the discord among researchers, the results of EI/PI testing indicate gains in L2 comprehension and grasp of syntax that consistently exceed those that result from traditional grammar instruction.

16 Mahoney's work is particularly useful for this purpose, as she demonstrates clearly the predominance of the present and perfect tenses, as well as providing clear statistics on the frequency of each of the six cases.

17 Ellis, "Current Issues," considers in detail when it is most effective to teach grammar and what types of syntax are particularly suited to instruction.

18 Of course the exception to the exception is *mare, maris*, which is used frequently; however, its forms can easily be taught as lexical items.

19 DeKeyser and Sokalski demonstrate the efficacy of EI for both simple and complex syntax. Ellis, "Current Issues," concludes that grammar should be taught not just as a collection of discrete items, but with a massed approach (101).

our overwhelming need as Latinists to be excruciatingly specific about usage. Despite the fact that I feel I must know all the minute syntactical details of a sentence, I am not at all convinced that my beginning and intermediate students really need to know, for example, the difference between an Ablative of Description and an Ablative of Specification, e.g.: *Pompeius virtute magnus erat*; *Pompeius magna virtute erat*. It seems vastly more reasonable and useful to teach them that the ablative generally serves as an adverbial descriptor, as in the examples above, where it tells the reader ‘how’ Pompey was *great* or ‘how’ *he* was generally.<sup>20</sup>

### ***Knowledge about the Language Is Valuable for Learners***

There is some evidence, particularly for older students, that metalinguistic knowledge does enable language acquisition and promote learner accuracy, and it may also allow students to move more quickly through the natural stages of second language learning—that is a language’s order of acquisition.<sup>21</sup> But how much knowledge about the language the student must have to affect the rate of acquisition is still unclear.

### ***Correction Should Be a Student-Focused Process***

Finally, Instructed SLA research regarding correction of student errors (Corrective Feedback) indicates that recitation or writing of the proper form(s) by the instructor does little to help the learner acquire proper syntax. It is much more effective for the teacher to elicit the corrected form from the student.<sup>22</sup> So with the written work that tends to dominate assessment in Latin instruction, it is better to circle an error and have the student figure out what is wrong, and with oral responses, it is best to guide the student to self-correction.<sup>23</sup>

While this has been just a brief survey of some aspects of SLA and Instructed SLA research, the implications for Latin pedagogy are undeniable. Meaningful input is crucial. We should provide engaging material for our students to read and hear, right from the beginning. As one of the founders of the Conventiculum Bostoniense,<sup>24</sup> whose Latin immersion program focuses on SLA and Latin pedagogy, I am a strong advocate for the use of oral Latin in the classroom to whatever extent the instructor is comfortable. I can attest from my own experiences that exposure to spoken Latin transforms reading ability, and here I mean Latin that is communicative, not oral drilling of declensions or recitation of forms or even the reading aloud of passages for translation, but rather

20 Ruebel demonstrates just this kind of approach in his consideration of how best to teach the ablative case. Other consolidations and simplifications of grammar can be equally effective, such as presenting verbs as belonging to one of two types of conjugation rather than five or presenting all pronouns and adjectives that use the pronoun declension as a group rather than as many discrete declensions.

21 See particularly Roehr and Gánem-Gutiérrez.

22 This is certainly the view put forth by Ellis, “Current Issues,” 99-100; he refers to the extensive literature on corrective feedback, but notes that little work has been done on the effect of feedback on acquisition.

23 Anderson and Beckwith discuss the differing effects of *indirect* and *direct corrective feedback*, declaring that the former is particularly useful for “long-term acquisition of grammar” (37).

24 The Conventiculum Bostoniense (CB) was founded in 2006 with four specific goals: to provide current and prospective teachers of Latin with a full immersion experience; to introduce participants to SLA theory and discuss its application to the teaching of Latin; to give teachers exposure to and opportunities to develop active methods—speaking and reading—to use in their classrooms; and to provide graduate credit. While the CB has unique goals, there are many other Latin speaking experiences open to teachers and others interested in oral Latin in the USA and Europe, as well as a number of schools where active Latin is an integral part of instruction. For a comprehensive treatment of the current state of active Latin pedagogy and practice see Coffee.

exchanging ideas and sharing information. Reading is a more difficult and less natural skill than listening, and there is no quicker way to familiarize students with common vocabulary and simple grammar than engaging them in using the language they are learning.<sup>25</sup>

Meanwhile, with the knowledge that production is much more difficult than comprehension, we need to moderate our expectations for student writing, focusing production on meaningful output to reinforce knowledge of vocabulary and syntax. The research on grammar instruction indicates the need to simplify and distill grammatical instruction to make it less complex; we should focus on more difficult syntax that students will be unlikely to understand without assistance; and we must avoid at all costs teaching grammar without context, as if it were an artifact all on its own, disconnected from the language that defines it. It should go without saying that paradigms without understanding are useless. Who among us hasn't had the student who can state perfectly the precise form of every word in a sentence without having any idea of what it means? The paradigm does not need to disappear; in fact, some of our students, depending upon their linguistic backgrounds and learning styles, will find it helpful; but it should be the summary at the finish line, not the signal at the start.

There are a great many questions that SLA research has yet to answer. Perhaps the most compelling is why, if we can all learn a first language, do some people have persistent problems with learning a second one? The truth is that even the modern language community has been cautious in responding to the research, and rightly so, as the reassessment of Krashen's theories has demonstrated.<sup>26</sup> Yet there is no doubt that we should take instruction from persistent and repeatable results from research in other languages in order to serve our students' best interests.

On the other hand, despite some protests to the contrary, Latin *is* different from modern languages in that our classrooms are focused on the teaching of reading, rather than all four language skills. While some SLA research has been done with reading as a component of language acquisition, none has considered reading as the primary goal. Indeed, Latin and Greek classrooms may provide ideal laboratories in which to investigate the connection between reading and acquisition, information that could be exceptionally valuable even beyond the L2 classroom, in teaching reading to the profoundly deaf. But we need more than anecdotal evidence about our students' learning experience. Just some of the research areas specific to Latin that would be immensely useful to instructors include: investigating the order of acquisition for Latin, which would help us to modify instruction and expectations in the classroom; determining which elements of syntax are particularly difficult for our students and which are easily acquired (I think there may be some surprises for us here); testing the effectiveness of EI and PI in the acquisition of complex grammatical structures; examining the role of vocabulary in a language in which word order can be highly variable; considering the efficacy of alternative ways of contextualizing vocabulary to facilitate its acquisition; assessing the effectiveness of spoken Latin in enhancing reading speed and accuracy of understanding; evaluating the role of metalinguistic knowledge in the development of reading skills; testing the effectiveness of transitional readers in preparing students for advanced reading; and determining whether a focus on translation rather than comprehension contributes to

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25 There is, of course, a long history of the active use of Latin as a teaching medium. See particularly Tunberg and Minkova.

26 Ellis, "SLA and Language Pedagogy," extensively considers the issue of how SLA research should affect classroom practice and concludes that results should be used to inform pedagogy and evaluate outcomes, rather than reforming methods wholesale. He further suggests that teachers might use the research to frame their own investigations into effective teaching.

or hinders reading ability. These are meant merely to be starting suggestions for what will surely be extensive, rewarding and valuable studies.

This brief consideration of SLA research and its implications for the Latin (and Greek) classroom is meant to be a call to arms. I firmly believe that we are at a critical juncture in the history of Latin instruction, one at which we must redefine Latin not only as a tool for understanding language and culture but as a vibrant communicative language in its own right, one that stands equal at the very least to its modern language counterparts. We may not have a native population with which to communicate, but we have many of the most influential thinkers and writers of the past 2,500 years to address, riches beyond measure. The road ahead is perilous, because we must revise our pedagogy and re-present our goals without allowing Latin to lose its unique identity as a foundation for linguistic knowledge and as a training ground for critical thinking skills. We do not want to be just another language, but we can no longer linger in approaches that promote the all too common notion that Latin is irrelevant, a relic of an outmoded, elitist system. A number of our colleagues in the schools are transforming their classrooms into vibrant havens for living Latin, while still honoring the unique values of its study. College-level programs need to do the same. At UMass Boston, we have just begun to teach all of our beginning and intermediate courses actively, using immersive texts and methods. It is too soon to report definitive results, but the early data are incredibly promising—excited students and higher retention from semester to semester. Change is not only possible, it is imperative, and not only can SLA research be instructive in the process of redefining our discipline, but our participation in future studies will also signal Latin's identity as a communicative language and will help to secure its place in curricula at all levels. As its teachers and advocates, we know how transformative the study of Latin can be, but the current data-driven educational climate demands that we clearly define and then prove empirically its value.

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**APPENDIX 1: GLOSSARY OF ABBREVIATIONS/TERMS**

**Acquisition:** the learning of a language; sometimes used to describe a process of which the learner is unaware, one that happens at an unconscious level.

**Corrective Feedback:** an interactive process with a learner by which the instructor points out incorrect use of the language, either explicitly correcting the error and/or providing a grammatical explanation or implicitly guiding the student to produce the correct form, e.g. by modeling it.

**Explicit Instruction (EI):** any explanation of grammatical rules in the language classroom, including both instruction by the teacher and inference by the student at the direction of the instructor. This approach to language learning contrasts directly with any immersion environment that lacks direct instruction.

**Explicit Knowledge:** an understanding of how the language works, which may include elements of its vocabulary, its forms and grammatical structures, but always as information that must be intentionally accessed by the learner.

**Focus on Form(s):** any type of instruction that draws attention to grammatical form/structures within meaningful discourse; also a component of PI (see below), in which the instructor crafts materials and approaches that compel the language student to notice and process or produce the form of a word or words in order to extract meaning from the target language.

**Implicit Knowledge:** an automatic understanding of the target language, with which the language learner understands what is read or said in the target language or accurately produces it in speaking or writing intuitively, in much the same way that a first language is understood and used.

**Input:** anything heard or read in the target language. Sources include the instructor, media, native speakers, fellow students, indeed any source through which the language learner is exposed to the target language.

**Comprehensible Input (CI):** input in the target language that can be understood by the student, whether through context, accompanying gestures or previous knowledge.

**Structured Input (SI):** input in the target language that is specifically designed to focus the learner's attention on a particular linguistic feature.

**Instructed SLA:** a subdiscipline of SLA (see below) research that tests SLA hypotheses in instructional settings to determine their pedagogical implications and efficacy.

**L1:** a learner's first (native) language

**L2:** a learner's second or subsequent language, generally one being learned in a classroom, although the abbreviation is also used to refer to the acquisition of language by cultural immersion.

**Metalinguistic Knowledge:** the ability to describe the component parts and syntax of a language.

**Output:** the production of the target language, in speaking or writing.

**Processing Instruction (PI):** a method by which students are given EI (see above) for a particular feature of the target language, followed by form-focused input and output (see Focus on Form(s) above) that compels the learner to both comprehend and produce that feature.

**SLA:** Second Language Acquisition. This abbreviation is in common use among researchers in Applied Linguistics whose study focuses on the acquisition of non-native languages.

**Target Language:** the language under study.

**APPENDIX 2: PROCESSING INSTRUCTION IN THE LATIN CLASSROOM**

*Example 1*

Background: Students have a great deal of familiarity with the present tense of regular verbs of all types. They are also familiar with all of the vocabulary used in the exercise, including the third principal part of each of the verbs included in the activity. This lesson is affective in nature; that is, it asks students to identify forms, but also to assign actions to themselves and others, making the activity socially engaging.

Goal: to introduce and familiarize students with the perfect tense, since it is second only to the present tense in textual frequency, as demonstrated by Mahoney (102).

Objectives: Students will be able to identify present and perfect forms of common verbs. Students will be able to produce perfect forms of familiar verbs.

**Explicit Instruction**

The instructor will discuss the nature of the perfect tense—completed action—and will demonstrate how the forms of the tense are generated, i.e. 3<sup>rd</sup> principal part and perfect endings, pointing out the similarities and differences in stems and endings.

**Focus on Forms**

The students will then break into pairs to do the following activity.

After students have completed the exercise, the teacher will ask each of them to explain to the class at least one of the actions they chose for themselves in Part 2.

**Focus on Forms—Perfect Tense**

1. From the following lists of verb forms, choose two actions you think each of the persons listed in the chart might have done yesterday after school and two they might be doing now.

- |             |             |            |           |             |
|-------------|-------------|------------|-----------|-------------|
| dicunt      | audis       | clamavimus | legisti   | dormivistis |
| spiraverunt | ederunt     | studuit    | sedet     | spectavisti |
| scribo      | bibi        | monet      | ambulavi  | cucurrimus  |
| dormit      | specto      | audivistis | dormiunt  | student     |
| studuimus   | sederunt    | legi       | spectas   | clamavistis |
| edo         | dormimus    | dixit      | monuerunt | audivi      |
| sedemus     | spirant     | scripsit   | bibunt    | spiratis    |
| ambulas     | scribis     | dormivit   | studetis  | scribunt    |
| curritis    | studeo      | edis       | dicitis   | ambulavisti |
| legunt      | curritis    | dicis      | spiramus  | studuerunt  |
| dormivisti  | spiravistis | studemus   | bibo      | dormivimus  |

**Heri**

You	Your Partner	The Teacher	You and your Partner	Your Partner & a friend	Your Parents

**Nunc**

You	Your Partner	The Teacher	You and your Partner	Your Partner & a friend	Your Parents

2. Now choose one action for yesterday and one for today for each of the persons in the chart that is **not** listed in the correct form above and create the correct form in the chart below.

**Heri**

You	Your Partner	The Teacher	You and your Partner	Your Partner & a friend	Your Parents

**Nunc**

You	Your Partner	The Teacher	You and your Partner	Your Partner & a friend	Your Parents

### *Example 2*

Background: Students are familiar with the nominative and accusative cases of first and second declension nouns and the present tense of the verbs *habere* and *dare*. They have already been introduced to the Roman *familia* in the exercise that follows the instruction, and they have already done similar exercises with the nominative and accusative cases.

Goal: Students will become familiar with the forms of the dative case and one of its major functions as indirect object.

Objectives: Students will be able to identify the dative case, despite varying word order. Students will be able to produce dative forms for nouns of the first and second declension.

### **Explicit Instruction**

The instructor will discuss the nature of the dative case and its use as the indirect object, as well as demonstrating how the dative is formed, including some communicative activity with the students to insure that they understand how indirect objects function grammatically.

### **Focus on Form**

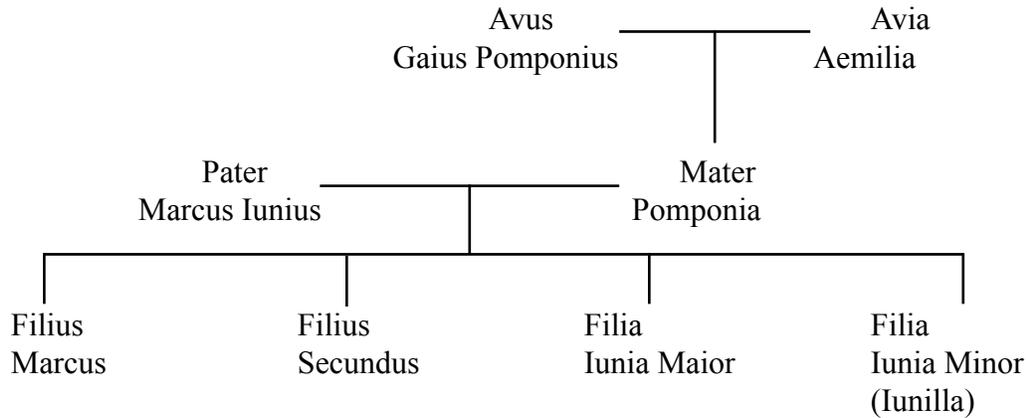
1. Students are given a copy of the family tree for their class's *Familia Romana*. The exercise focuses on listening to a series of sentences about the members of the family, in order to distinguish between the nominative and dative cases.

The instructor reads each sentence slowly and clearly at least twice. In response to each sentence, students are instructed to draw an arrow from the name of the person that is in the nominative to the name of the person that is in the dative. The sentences delineate the movement of an object from one family member to another, in this case, grandfather's false eye. Since the goal for Processing Instruction is to comprehend the meaning based on form, not on vocabulary, the sentences are not read in the correct order of the actions, and the word order varies from one sentence to another, so students must listen carefully to each one in order to get a complete picture of what has happened. Instructors may choose to introduce the exercise in Latin (narrative provided) or English, as desired, and according to the listening skill of the students.

At the end of the exercise, students will be asked a single question—who has the object? They will know because there will only be one family member who has an arrow coming to him/her/it without one going away.

This is an oral/aural exercise. Student response consists only of drawing arrows and answering the final question. The family tree and a model for the exercise are found on the following page.

2. Instructors may choose to extend this activity by asking students to create their own version of this exercise, with a different object. Students can work in pairs/groups, which will then challenge one another with their created exercises to listen for the correct answer.

**Nostra Familia Romana**

Alii in familia:

Feles	Canis	Servus	Ancilla
Cleopatra	Fidus	Brocchus	Horaea

**Quis Habet Oculum Avi?**

Pomponius, avus familiae, unum oculum verum habet. Alter est ligneus. Uno die oculum ligneum non invenire potest; est sine oculo falso. Ubi est oculus avi?

1. Secundus Iunillae oculum dat.
2. Secundo Brocchus oculum dat.
3. Cleopatra Iuniae dat oculum.
4. Horaeae dat oculum Iunia.
5. Aemiliae oculum dat Marcus.
6. Oculum Horaea Marco dat.
7. Iunilla oculum dat Cleopatrae.
8. Fidus Broccho dat oculum.

Quis oculum avi habet?

# Latin and Power: Warnings and Opportunities from the Long History of the Language<sup>1</sup>

William Brockliss  
University of Wisconsin-Madison

## ABSTRACT

This essay explores the interrelationships of Latin and power over the history of the acquisition of the language and in the modern classroom. I argue firstly that a belief has persisted for two millennia that Latin possesses an intrinsic power. Françoise Waquet in *Latin or the Empire of a Sign* has demonstrated a close association between Latin and power from the Renaissance to the early twentieth century. This paper shows that such beliefs hold also for antiquity, the Middle Ages, and the contemporary world, so long as we focus not on elites but on groups excluded from the educational mainstream. Such people have tended to sense an intrinsic power in the language irrespective of the actual meaning of words. Their beliefs are reflected in the use of nonsense-Latin in spheres as diverse as medieval magical spells, Renaissance satire, and modern advertising. Secondly, I suggest ways in which teachers, rather than encouraging such mistaken beliefs, might draw on the long history of the language to empower their students. The use of texts that give voice to otherwise marginalized groups, such as colonial subjects, women, and pupils, serve to challenge the abusive power structures that have traditionally been associated with Latin. What is more, the vast temporal and cultural scope of Latin offers unparalleled opportunities for the enhancement of students' communicative abilities, as they learn both to understand and adopt the perspectives of writers across an extraordinarily wide range of texts and genres.

## KEYWORDS

Latin, power, education, marginalized groups, magic, second language acquisition, ESL, benefits of Latin, motivations for learning Latin, communication, reading, writing, fluency

A Latin teacher's greatest resource is the past. And I'm not just referring to the texts, cultures, and artifacts with which students engage. Ideally, teachers should be aware of the history of Latin pedagogy, whose successes and failures offer valuable support – or salutary warnings – to those attempting to improve language instruction in the modern classroom. It is in the hope of highlighting some of the dangers and opportunities inherent in Latin language teaching that I offer this paper. Firstly, I shall highlight potential hazards in Latin pedagogy by means of a survey of the often misguided motivations of learners of the language throughout history. I hope to show that, while elites have time and again justified learning Latin on utilitarian grounds, those excluded from the educational mainstream have, in their interactions with the language, consistently treated it as a repository of power that can be harnessed to control the uninitiated. Secondly, I would like to suggest how teachers nowadays, drawing on the resources of the past, might avoid perpetuating such attitudes. Far from using the language to subjugate and exclude, they can draw on the long history of Latin to empower learners from marginalized groups. Instructors can harness the many voices of Latin not only to challenge the abusive power structures that have been too often associ-

<sup>1</sup> I am very grateful to John Gruber-Miller, Christopher Stray, Elizabeth Archibald, Jonathan Gnoza and my wife, Elena Poiata, for their advice on this paper.

ated with the language, but also to enhance students' powers of communication and understanding; they can do so, moreover, in a manner consonant with the insights of Stephen Krashen, the focus of this special section.

### A BRIEF HISTORY OF MOTIVATIONS FOR LEARNING LATIN: BELIEF IN THE LANGUAGE'S UTILITY OR ITS INTRINSIC POWER

Most histories of motivations for learning Latin have focused on mainstream channels for the acquisition of the language. When we consider such a history, we find a succession of attempts to justify education in the language in terms of its usefulness in fulfilling certain life-goals of the learner. In the Western Roman Empire, acquisition of Latin was a prerequisite for provincial peoples in their efforts to interact with Roman administrators. In the east, while Greek served as a *lingua franca*, Latin remained the language of the very top level of the imperial hierarchy.<sup>2</sup> After the fall of the empire, Latin endured in the west as a language of learning and religion, serving as the idiom of the western church and the professions. In the Middle Ages, the learning of Latin was directed toward the acquisition of skills in rhetoric and dialectic, deemed necessary for pursuits such as theological inquiry and legal argumentation (Fried, esp. essays by Fried and Luscombe). Renaissance Latin-learners, on the other hand, pursued the more worldly goal of persuasive writing and speech in civic contexts, serving princes and plutocrats (Grafton and Jardine); education therefore emphasized the study of Roman orators and the honing of rhetorical skills through the imitation of their works (Black 331ff.). The language endured as the medium of learning and the professions into the Enlightenment, despite challenges to the usefulness of prioritizing study of an ossified second language over the contemporary languages of Europe (e.g. d'Alembert).

Latin declined in the professions under the pressure of forces such as the nationalistic promotion of vernacular languages and the threat to traditional elites from a new, capitalist bourgeoisie. In this climate, educators felt compelled to rebrand Latin as a means of achieving non-vocational, intellectual goals. In the early twentieth century, it was claimed that Latin strengthened the logical faculties of the learner. Instruction therefore focused on the language's formal, grammatical aspects (Stray). At this point, an education in Latin was about as far distant from Stephen Krashen's ideals as it could be. Krashen urges educators to prioritize the teaching of fluency in a foreign language over the conscious learning of linguistic forms; as he would see it, to conceive of grammar as the goal of instruction is to put the cart before the horse, or rather to abandon the horse – fluency – altogether. More recently, in a manner that would be more pleasing to Krashen, Latin-language education has focused on the acquisition of reading skills. The *Cambridge Latin Course (CLC)*, for instance, aims to teach grammar inductively, in the context of cartoon strips and longer passages. A secondary goal, which reflects the concerns of John Gruber-Miller's paper in this section, is the acquisition of cultural literacy; in the *CLC* and other coursebooks the learning of the ancient language is billed as a means to engage with an alien culture. Such justifications for learning Latin – to foster reading skills and cultural understanding – continue to be offered in classrooms today.

However, when we consider the history of those excluded from the educational mainstream, but who have nevertheless been attracted to Latin, we find a very different set of motivations for learning the language, which may be a good deal less familiar to modern teachers and

<sup>2</sup> As James Adams has shown in the context of Roman Egypt, while Greek was the language of high culture, Latin was treated as a "super-high" language for official documentation, the military, and communication with high officials, including the emperor (Adams 527ff.).

scholars alike. I would argue that the enduring appeal of Latin to such marginalized groups has stemmed from its role in asymmetrical social structures – its role as a language of power.

To prepare the ground for such an exploration, we might consider recent work on the power structures reflected in and perhaps even promulgated by the teaching of English as a second language. Robert Phillipson in his influential book, *Linguistic Imperialism*, argues that English-language teaching is enmeshed in neo-colonialist projects of Britain and America, which seek to exert influence over other countries through the soft power of educational aid. Language is not to be understood as a politically neutral aspect of Anglo-American culture; rather, the teaching of English around the world serves the ends of English-speaking countries, especially the United States and the United Kingdom, which seek to maintain and strengthen existing power structures whose apex they occupy.<sup>3</sup> Building on Phillipson's findings, Alistair Pennycook observes that in the former British colonies and the contemporary American territories English is frequently the only passport to power, but is restricted to a small elite that holds sway over those familiar only with local languages and cultures. Conversely, within the United States and the United Kingdom persistent attempts are being made to induct all into the ranks of English-speakers.<sup>4</sup> However, as Ofelia García observes, the success of Spanish-speaking businesses in Florida, coupled with the enduring poverty of much of the Latino population even after acquiring fluency in English, would seem – at least in the United States – to problematize the notion that a knowledge of English necessarily empowers the learner.<sup>5</sup>

English, then, has real power in the world, power that is often jealously guarded by its possessors. And this is a position very similar to that which Latin once held as the language of the rulers of the Roman Empire. As we noted already, Latin was learned by subject peoples in the hope of joining the discourse of power, much as English is learned nowadays in the hope of advancement. Writers such as Tacitus, however, were under no illusions regarding the realities of the Roman culture that was being imposed on provincial subjects:

*Iam vero principum filios liberalibus artibus erudire, et ingenia Britannorum studiis Gallorum anteferre, ut qui modo linguam Romanam abnuebant, eloquentiam concupiscerent. Inde etiam habi-*

3 Although some have regarded Phillipson's work as reductive, for instance in the lack of agency that it ascribes to politicians and educationalists in Third World countries (Holborow ch. 3), his findings have had the welcome consequence of alerting scholars to the political dimensions of language. (It might also be objected that this paper, too, shows insufficient concern for the agency of those excluded from mainstream educational channels; I would counter that a perception of the intrinsic power of Latin was the one consistent factor that attracted such people to the language, but that it does not in any way account for all aspects of the experience of learners at particular points in time.)

4 The UK government, for instance, operates tests for those hoping to become citizens, including English-language tests ([http://news.bbc.co.uk/2/hi/uk\\_news/politics/4391710.stm](http://news.bbc.co.uk/2/hi/uk_news/politics/4391710.stm)). Prime Minister David Cameron has recently suggested that jobseekers who fail to learn English should lose their unemployment benefits (<http://www.telegraph.co.uk/news/politics/david-cameron/8761311/Learn-English-to-get-a-job-or-lose-benefits-says-Cameron.html>). Both sites were accessed on 24 December 2012.

5 Further analysis of the interrelationships between language learning and power structures in ESL teaching is to be found in Fairclough, esp. 233-47. Bourdieu's notion of "linguistic capital" is also of relevance to our discussion of language-learning and power: an official language is imposed through education, which then becomes the valued idiom in the marketplace of linguistic interactions. This idiom is the preserve of social elites, the possessors of linguistic capital, while lower classes are excluded from it (Bourdieu 43ff.). Interestingly for this paper (see below), Bourdieu finds magic to be a productive metaphor for the effective use of language by those in authority – academic deans, churchmen, or doctors – and he compares the authoritative use of modern prestige idioms to that of Latin in earlier ages (Bourdieu 75-6, 80, 105-6, 107ff., 119-20, 208, 221, 224).

*tus nostri honor et frequens toga; paulatimque discessum ad delinimenta vitiorum, porticus et balneas et conviviorum elegantiam. Idque apud imperitos humanitas vocabatur, cum pars servitutis esset. (Agricola 21.2)*

*Now indeed we educated the sons of chieftains in the liberal arts, and gave preference to British talents over the learning of the Gauls, with the result that those who recently rejected the Roman language desired eloquence. Thenceforth our clothing was held in honor and togas were common; little by little they descended into the blandishments of vice – porticoes, baths and the refinements of feasts. And this was called “culture” among the subjugated when it was part of their servitude.<sup>6</sup>*

According to Tacitus, then, the Latin language is but one of many supposed benefits of Roman occupation advertised to the Britons, which in fact ensured their subjugation to the imperial power.

After the fall of the empire, something odd happened. While the political power of Rome fractured into a patchwork of independent realms, people continued to treat the language that had previously been associated with Roman dominance as a repository of power. This power endured in the liturgies of the Western church, where Latin persisted even when local populations no longer properly understood it; but a sense of the language’s intrinsic power was nowhere more clearly in evidence than in the realm of magic, the dark underbelly of religious spheres, where the language was employed to cure the sick (Kieckhefer, *Magic*, 56ff.), harm enemies (*ibid.* 80-85), and compel spirits (Kieckhefer, *Forbidden Rites*, 69-95, 126-53).

In medieval times, magic was practiced by clergy and laypeople, and both groups harnessed the power of Latin in their spells. Clerics fashioned incantations from fragments of holy scripture in the hope of accessing the spirits, both kindly and malign, that were alluded to in mainstream church doctrine. For instance, a fifteenth-century handbook in the Bavarian State Library focuses on demonic magic, which was most often the purview of wayward clergy, and is written entirely in Latin, a further indication of clerical authorship (Kieckhefer, *Forbidden Rites*, 35-8; Kieckhefer, *Magic*, 6ff.).<sup>7</sup> Other books, by contrast, such as the “Leechbook of Bald” and the *Lacnunga*, both from the eleventh century, or the Wolfsthurn book of magic, from the fifteenth, mix Latin with vernacular languages and gibberish; for that reason they are more likely to be the work of laypeople (Kieckhefer, *Magic*, 3ff., 64ff.). For instance, the Wolfsthurn cure for toothache consists of “a few snippets of religious vocabulary... and then the unrelated counsel that a person suffering this affliction should write a mixture of Latin and nonsense (‘rex, pax, nax in Cristo filio suo’) on his cheek” (*ibid.* 4). The words *rex* and *pax*, perfectly good Latin lexemes, are joined by a nonsense word, *nax*, in a phrase that makes only the vaguest of sense. For a more serious condition, possession by a demon, the book recommends that a jumble of nonsense, almost-Latin and almost-Greek be recited into the victim’s ear:

*Amara Tonta Tyra post hos firabis ficaliri Elypolis starras poly  
polyque lique linarras buccabor uel barton uel Titram celi mas-*

<sup>6</sup> Latin text from Ogilvie and Richmond; translation my own.

<sup>7</sup> The handbook is Clm 849 (Bayerische Staatsbibliothek, Munich), fols. 3<sup>r</sup>-108<sup>v</sup>. On church Latin and magical power, see also Waquet, *Empire of a Sign*, 107-8.

*sis Metumbor o priczoni Jordan Ciriacus Valentinus. (Kieckhefer, Magic, 4)*

The *Lacnunga*, whose author evinces a stronger knowledge of liturgical language, incorporates Christian prayers in Latin alongside nonsensical terms. A healing spell begins with prayers in Latin, before proceeding to Latin incantations and the following words: “*acre arnem nona aernem beoðor aernem nidren acrun cunað ele harassan fidine.*” According to Richard Kieckhefer, the phrase is “gibberish possibly derived from some foreign language” (*ibid.* 65-6). However, given the use of Latin in other magical texts, I would suggest that, while some of the words contain non-Latin phonemes, the first few and the last are probably imitative of the language – note especially *acre* and *nona*, both perfectly respectable Latin words in other contexts.<sup>8</sup>

It would seem that these spells attempt to draw strength not so much from the meanings of Latin words, but from the very fact that they are, or appear to be, Latin. Often, as we have seen, they contain strings of nonsense words, and, even when individual phrases do make sense, their collocation in the spell as a whole renders them meaningless. I submit that the imperfectly educated laypeople who either compiled these handbooks or contributed to the spells collected therein thought of Latin as a language of intrinsic power, which could be accessed merely by stringing together words of the appropriate type.<sup>9</sup>

Such attitudes were not confined to the Middle Ages. In an age when Latin had come to be more readily associated with the professions than with the church, Molière’s phony doctor in *Le Médecin malgré lui*, 1666, spouts a random stream of Latin, hoping to impress his patient’s father with his mastery of medicine:

*SGANARELLE: Do you understand Latin?*

*GÉRONTE: Not at all.*

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<sup>8</sup> *acre* means “bitter,” “keen,” or “fierce” – perhaps an appropriate description for a magic potion; *nona* means “ninth” or “the ninth hour,” one of the times of prayer for medieval religious communities.

<sup>9</sup> The widespread use of nonsense Latin in magic spells appears to have been a medieval innovation, following the demise of spoken Latin. The vast majority of magical texts from antiquity that are cited in Gordon and Marco Simón’s volume, while not all sterling examples of grammar or orthography, are at least in recognizable Latin. Moreover, while nonsense Latin was occasionally used in ancient magic (e.g. the curse-tablets at *ibid.* 171-2; according to Blänsdorf, these belong to a class of texts that “the writer intended. . . to be read only by the deity” [*ibid.* 152]), this would seem to constitute a rather different phenomenon from later examples. While medieval nonsense Latin might give unlettered readers/listeners the impression that they were in fact reading/hearing Latin, the ancient equivalents were intended to confuse readers who were already familiar with Latin. The perceived Latinity of the medieval examples was all-important; ancient composers of nonsense texts on the other hand were seeking to distance their writings from Latin. As Christopher Stray has pointed out to me (*per litteras*), the use of Latin or almost-Latin to impress appears to have been a more general characteristic of learned culture in the Middle Ages, thus further distinguishing that period from antiquity. The impressiveness of the language was felt not merely in the realm of magic but also in linguistic scholarship, as is suggested by the common origin of the terms “grammar,” “grimoire,” and “glamor” (Reid; Ziolkowski 161; see also Rollo on the “glamorousness” of arcane works of literature). And there was some degree of slippage between the two spheres. Medieval Latin grammars were often characterized by bizarre wordplay; Vergil the Grammarian appears to parody this practice, but his deviant usages may, in a manner similar to magical texts, be intended to conceal mysteries of otherworldly import (Law). On the other hand, his namesake, the epic poet, was regarded in the Middle Ages not only as a grammatical exemplar but also, in the popular imagination, as having been a great magician (Comparetti). Facility in the one sphere of learning implied accomplishments in the other, and both disciplines were strongly associated with the perceived “glamor” of Latin.

*SGANARELLE: rising up in astonishment: You don't understand Latin at all!*

*GÉRONTE: No.*

*SGANARELLE, with various ridiculous postures: Cabricias arci thuram, catalamus, singulariter, nominativo haec Musa, "Muse," bonus, bona, bonum, Deus sanctus, estne oratio Latinas? Etiam, "yes." Quare, "why?" Quia substantivo et adjectivum concordat in generi, numerum, et casus.<sup>10</sup>*

Taken in its historical context, this barbaric assortment of *non sequiturs* and solecisms served to satirize the medics of Molière's day and their absurd pomposity, their tendency to hide shallow competence behind a screen of learning. But if we compare the magic spells of medieval laypeople with Sganarelle's speech, which mingles imperfect memories of grammar drills from the Renaissance schoolroom with nonsense words and a reference to the Latin mass, we see similar tendencies to use Latin to impress, hoodwink, or compel the uninitiated. And, in both cases, it matters not at all what sort of Latin is employed. Géronte is won over by the mere fact that Sganarelle is using Latin, not by the meaning of the words, and believes in the language's power to heal his daughter.<sup>11</sup>

The academicians satirized by Rabelais present a similar case to Molière's doctors: their Latin is little better, but is likewise deployed to impress those with even less learning than themselves. In *Pantagruel* book 1 ch. 6, the hero and his companions, after hearing a student's bizarre Latinized French, conclude that he is attempting to speak French like a Parisian but is in fact butchering Latin. In *Gargantua* ch. 19, a drunken scholar, sent to retrieve the bells of Notre Dame from Gargantua (who is using them for cowbells), delivers an oration replete with technical jargon and Latin phrases, some of questionable grammaticality, including this conciliatory dinner invitation:

*By my faith, domine, if you want to dine with me, in camera by God's-body charitatis, nos faciemus bonum cherubin. Ego occidi unum porcum, et ego habet bon uino. But from good wine one cannot make bad Latin.<sup>12</sup>*

Although this is supposedly the speech of a genuine academician, the Latin is only slightly better than Sganarelle's. The syntax is basic, but does not prevent the scholar from substituting the third person *habet* for the first person verb *habeo*, and the garbled *bon uino* for the proper accusative form, *bonum uinum*. Again, it seems that the primary motivation for the scholar's use of Latin is to impress rather than to communicate; he might have imparted his meaning to Gargantua much more directly in French, but hopes that the use of the ancient language will charm his giant interlocutor in a way that plainer words could not.<sup>13</sup>

<sup>10</sup> I translate from the French text of Couton.

<sup>11</sup> Cf. Molière's *Le Malade imaginaire*, which concludes with a medical degree ceremony in Latin interlarded with French. Though the learned doctors' Latin is somewhat better than that of the impostor Sganarelle, the target of the satire is the same: medics' use of Latin to obfuscate and impress. On the abuse of medical Latin in Molière and elsewhere see Waquet, *Empire of a Sign*, 233-6 and R. Porter. Waquet notes that "those Latin words, devoid of genuine science, worked on the patients like charms" (234), while Porter observes that "the value of certain arcane terms and formulae has consisted in their distinctive magico-psychological healing power..." (44).

<sup>12</sup> I translate from the text of Huchon.

<sup>13</sup> On the use of Latin by characters in Rabelais see also Burke and Porter 7 and 28. I am grateful to Michael Josiah

Rabelais' academicians participate in an educational climate that regarded Latin as a language of power with which the imperfectly educated could attempt to assert authority over the even less educated. Such attitudes persisted in later centuries but in a different guise, centering on the oppression of pupils. As Françoise Waquet has shown in *Latin or the Empire of a Sign*, the attainment of many pupils in the Enlightenment and later ages was woeful (Waquet, *Empire of a Sign*, Part II); but, at the same time, Latin was imposed at the sharp end of the ferrule by many an uninspiring schoolmaster, who drew on the language to reinforce his authority over his young charges. In that respect at least he inherited the position of the Roman educators who, according to Tacitus, promoted the language as a means to keep provincials in their place. And Latin in the early twentieth century reinforced hierarchies not only of age but also of gender. Remarkably, in France, promoters of the value of Latin in the education of girls argued that the oppressive difficulty of the subject for many pupils might prove beneficial, serving to inculcate in young women a sense of their subordinate status in society (Waquet, "Latin for Girls"). Shocking though this is to modern ears, such promoters were battling against a cultural milieu in which girls were utterly excluded from Latin. The choice was between the use of the language to exclude or to oppress women, but, in either case, it symbolized male authority and remained a possession of men.<sup>14</sup> In recent centuries, then, the language has all too often been used to justify the domination of others – young, female or both – rather than as a means of communication.<sup>15</sup>

Waquet's book offers a highly persuasive account of the symbolism of Latin in the modern era, including its use to confuse or impress the unlettered. But I depart from her work in one crucial respect: as I see it, the belief that Latin possessed intrinsic power does not appear to have been confined to the period from the Renaissance to the early twentieth century. Rather, this attitude appears to have both predated and outlasted other beliefs about the language which were prevalent in that period, such as the idea that it possessed a supranational universality or the notion that it could form and strengthen the character of pupils.<sup>16</sup> As we have seen, medieval laypeople believed in the intrinsic power of Latin. What is more, these attitudes appear to persist in the present day, even when the numbers learning the language have sharply declined.

Modern advertising and marketing, for instance, draw on the perceived power of Latin to sell products, often with little regard for the meaning of the words employed. The model-name of my car, a Nissan *Versa*, should mean "turned around," but is probably intended to mean precisely nothing, and I was recently sold a Raleigh *Misceo*, a term whose prurient implications were no doubt lost on the marketing executive who came up with such a name for a bicycle. Hasbro, on the

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Call and Robert Hudson for bringing these passages from Molière and Rabelais to my attention.

14 Cf. Joseph Farrell's exploration of the perceived masculinity of Latin (Farrell 52ff.; see further below) – "By the nineteenth century, Latin becomes an emblem of accomplishments to which women aspired in vain" (97) – and in particular his analysis of a passage from *Little Women* (1869): "'You needn't be so rude, it's only a 'lapse of liny,' as Mr. Davis says," retorted Amy, finishing Jo with her Latin.' Here a common Latin tag (*lapsus linguae*) is figured as male speech (attributed to Mr. Davis [a schoolmaster]) disfigured in female usage by ludicrous assimilation to the vernacular; but it is still recognized as Latin and, like a magic charm, it retains its power to humble those against whom it is pronounced" (*ibid.*).

15 Cf. Ong's ("Puberty Rite") argument for a connection between the exclusion of women and the prevalence of corporal punishment in Renaissance education, which survived into the nineteenth century: an education in Latin was a "puberty rite," which served to toughen the (male) pupil and introduce him to the "tribe" of men. See also Ong, "Latin and the Social Fabric," where he observes that such rites throughout the world act as an introduction to "the religious, magical, and quasi-scientific lore of the tribe" (26).

16 Cf. Waquet, *Empire of a Sign*, 178-206 (formation of character), 231-43 (the power to confuse or impress), 257-70 and Part I (universality).

other hand, did not wander too far from the meanings of the equivalent Latin adjectives when it named its mightiest Transformer Optimus Prime, nor Shell petroleum in the marketing of Optimax fuel.<sup>17</sup> However, even where companies stick closely to the sense of the original words, the point, I would argue, is not to communicate meaning but to impress the consumer (who is assumed not to know Latin) with the portentous, Latinate sound of such coinages.

What is more, several of the themes we have studied in this paper are replicated in J. K. Rowling's *Harry Potter* series – a publishing phenomenon whose very success attests to the continuing belief of the general public in an association between Latin-sounding words and power. The pupils at Hogwarts School are not educated in Latin *per se*, but hone their magical powers in a half-Latin argot. In *Harry Potter and the Sorcerer's Stone*, for instance, Hermione freezes her friend Neville to the spot with the spell *Petrificus Totalus*, a phrase that combines English words of Latin origin with extra Latin endings – about the level, in other words, of Sganarelle's garbled schoolroom drills. Earlier in the same book Hermione succeeds in raising a feather off her desk with the spell *Wingardium leviosa* (Rowling, *Sorcerer's Stone*, 273, 171). The second word clearly draws on the *leu-* root in Latin, meaning “lift,” but not in a form that any Roman would recognize. The first word juxtaposes an English lexeme connected with feathers – “wing” – and a Latinate ending. Belief in the power of the spell, then, appears to depend as much on the Latinate sound of the phrases as on their meaning (or lack thereof) – a phenomenon that we have observed both in the speech of Renaissance quacks and the writings of medieval magicians.<sup>18</sup>

Furthermore, the half-Latin magical language of Harry's world has the potential to serve as a tool of oppression. Muggles, the non-magic people, are utterly excluded from the magical idiom learned at Hogwarts, and Lord Voldemort yearns to subjugate them using his own command of spells. The realities of his vision for the world become clear to the characters in the final book of the series when the disguised heroes visit the Ministry of Magic, now controlled by the cronies of the Dark Lord:

*“It's horrible, isn't it?” [Hermione] said to Harry, who was staring up at the statue. “Have you seen what they're sitting on?”*

*Harry looked more closely and realized that what he had thought were decoratively carved thrones were actually mounds of carved humans: hundreds and hundreds of naked bodies, men, women and children, all with rather stupid, ugly faces, twisted and pressed together to support the weight of the handsomely robed wizards.*

*“Muggles,” whispered Hermione. “In their rightful place...” (Rowling, *Deathly Hallows*, 242)*

17 For other names of modern companies and products that hew closely to the meaning of their Latin roots, see [http://www.billcasselman.com/unpub\\_sept\\_2011/latin\\_greek\\_company\\_names.htm](http://www.billcasselman.com/unpub_sept_2011/latin_greek_company_names.htm) (accessed 24 December 2012).

18 Further *Harry Potter* spells, together with their Latin origins and meanings can be found at <http://grinhamlatin.wikifoundry.com/page/Latin+in+Harry+Potter> or in the lesson plan at [http://news.bbc.co.uk/cbbcnews/hi/newsid\\_4670000/newsid\\_4675100/4675187.stm](http://news.bbc.co.uk/cbbcnews/hi/newsid_4670000/newsid_4675100/4675187.stm) (both accessed 21 November 2012). If teachers draw on these resources, however, they might at the same time encourage students to explore the consequences of Rowling's use of almost-Latin, which are not acknowledged by these sites: it appears that these distorted phrases are not intended primarily to communicate the meaning of the original Latin lexemes, but in large part to impress the reader through their evocation of a supposedly powerful language.

In a manner reminiscent of the practitioners of dark arts in medieval Europe, who used Latin to harm the uninitiated, Voldemort wishes to harness the power of Latinate words to enslave ordinary mortals.

I would argue, then, that from the earliest times to the modern day a belief has persisted that Latin has some sort of intrinsic power, a belief that has proved remarkably durable despite the separation of the language firstly from the power of the Roman Empire, secondly from the professions, and thirdly from the mainstream school curriculum. This belief has been particularly prevalent among those acquainted only slightly with the language, such as imperial subjects in Roman Britain, laypeople in medieval Europe, the medics of Molière's time, modern advertising executives, and the Dark Lord himself.

### DRAWING ON THE LONG HISTORY OF LATIN TO EMPOWER OUR STUDENTS

But where does this leave us as Latin teachers? How are we to avoid fostering in our students such undesirable beliefs about the language? How might we rather communicate the potential benefits of a knowledge of Latin? Many of us know from our own experience in the classroom, and from the research of others (Churchill; Haley; Ronnick), that Latin has the potential to empower students from otherwise marginalized groups, once they are welcomed into the educational mainstream. How might we draw on the long history of Latin to promote such empowerment, rather than keeping students "in their rightful place"?

To answer these questions we could do much worse than draw on Joseph Farrell's survey of the Latin language in *Latin Language and Latin Culture*. Farrell seeks to disrupt metaphors that have traditionally been applied to Latin: its supposed poverty, its masculinity, its human-like life-cycle. In their place he proposes a new model of a "polyglossic" Latin, whose many tongues, or expressive registers, embrace male and female, elite and everyday, rich and poor. By accessing these various registers, teachers can challenge past abuses of Latin – its use to dominate or exclude others (women, the poor, *et al.*); also, more positively, they can broaden and strengthen the communicative capabilities of their students – that is, the mutually reinforcing strengths in reading, writing, speaking, and listening explored in John Gruber-Miller's volume, *When Dead Tongues Speak*.<sup>19</sup> Latin, as opposed to modern foreign languages, would appear to be uniquely well placed to deliver such gains. While it may be true that any one language is fully capable of meeting the pragmatic demands placed on it by individual speakers (Holborow 66ff.), the vast temporal and cultural range of Latin would seem to transcend such particularity and offer learners an array of modes of expression and communicative contexts considerably broader than that afforded by the study of modern languages in only a contemporary context.<sup>20</sup>

This is, in short, a resurrection of the argument from utility, but in a more general form. As Kitchell observes, appeals to the utility of Latin at particular moments in time have been too many and too various to suggest any one quality of the language that we, as teachers, might reliably identify as the best reason for learning the language. But if instead we take a broad view of the history of Latin, we gain a powerful and compelling rationale for our subject that is not tied to the particular demands of any moment in time. Yes, we will always have to justify our subject to administrators by matching up the skills imparted by Latin with the exigencies of the contempo-

19 The interpretative processes of reading or listening are acts of communication no less than writing or speaking (Gruber-Miller, "Introduction," 11).

20 As Gruber-Miller reminds us ("Introduction"), effective communication is closely tied to cultural context; see further below.

rary world, but we can also make the more general, and stronger, argument that a familiarity with the rich history of Latin, with its extraordinary versatility of genre and register is a uniquely potent resource for the development of learners' communicative powers.

Space does not permit me to cover such a vast historical range with any thoroughness, but I would like to recommend some texts beyond the usual temporal scope of Latin pedagogy that would, I believe, not only encourage students to gain a critical understanding of exploitative power structures, but also offer them the opportunity to broaden their expressive capabilities. Texts with performative potential include the *Carmina Burana* from the twelfth century CE; these bawdy celebrations of love, the spring, and drinking were authored by the subversive Goliardic poets, who left the church to expose clerical hypocrisies and to sing of secular life. (Most of the content is suitable for high schools, but teachers would be advised to check through individual poems before using them in class.) The poems are best known through the musical settings of Carl Orff, and Orff's Latin texts are available in Judith Lynn Sebesta's Bolchazy-Carducci edition, with translations, vocabulary help, and essays that pose questions concerning both the poems and Orff's music. I would particularly recommend "O fortuna" (an evocation of the vicissitudes of Fortune, captured by Orff's rousing opening [*carmen* 1]), "Ecce gratum... ver" and "Estuans interius" (two jaunty songs of love and passion [*carmina* 5 and 11]), and "Olim lacus colueram," in which a cooked swan bemoans the loss of its bright, white hue, set by Orff to a painfully high tenor melody (*carmen* 12). These stress-verse poems could be recited rhythmically to express their meaning, or could even be sung by particularly brave souls. For sheer variety, Keith Sidwell's *Reading Medieval Latin* is hard to surpass. Some texts may not be suitable for non-denominational schools (the book focuses for the most part on Christian texts), but excerpts from, e.g. Heloise and Abelard's letters describing their ill-fated love affair (278-85), would probably be enjoyed by students in any setting. They could respond to the couple with letters of their own, questioning the characters' motives and actions, or they might perhaps recast Heloise's writings in a more assertive manner; to modern eyes she appears rather too accepting of the exploitative dynamics of a relationship with her much older tutor, Abelard. In addition to Heloise's writings, use of Laurie Churchill's [Medieval Women Writers](#) site and her three volumes of *Women Writing Latin*, edited with Phyllis Brown and Jane Jeffrey, could broaden the curriculum beyond the male authors that usually dominate Latin studies – as indeed Farrell recommends (52-83). From *Women Writing Latin*, learners could study Hrotsvit's plays, whose female characters assert their moral principles in the face of male lust and violence (Damen); or Hildegard of Bingen's accounts of her visions, which profess her physical weakness while taking to task such august figures as the Holy Roman Emperor; or the poems of the Dutch scholar and champion of women's education, Anna Maria von Schurman. Such study of the history of women's communication could have the obvious benefit of engaging female students more effectively; they might otherwise feel excluded from Latin courses, which have traditionally been dominated by male perspectives and male-authored texts (Churchill). Women's texts offer ample opportunities for investigating the authors' viewpoints, both through reading activities and through the adoption of such perspectives in composition exercises.<sup>21</sup>

I would like to focus in particular on two later-Latin texts that may well be unfamiliar to teachers, but which can, I believe, make especially valuable contributions to the modern classroom, bolstering students' communicative skills and challenging the abusive power structures traditionally associated with the Latin language. My first example, Rafael Landívar's *Rusticatio Mexicana*,

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21 For the potential benefits of students' adoption of the perspectives of others in composition exercises, see Gruber-Miller, "Teaching Writing."

which is available with text, translation, and commentary in Andrew Laird's recent edition, might prove particularly engaging for students in North and South America, especially those of Latino origin. Landívar was a Jesuit priest, born in Guatemala in 1731, who was later expelled from the Americas along with other Jesuits, as Carlos III of Spain strove to dilute the power of the church in New Spain (Laird 23-4, 32-3). In exile, Landívar completed the *Rusticatio Mexicana*, an epic description of Mexico and surrounding lands. The poem served as an advertisement of the author's homeland to Europeans, who were often snobbish about both the geography and the inhabitants of the Americas: some attributed to Mexico mutually reinforcing inferiorities of place and people (Laird 25; Kerson). For this reason, while describing the geography of Mexico, Landívar seeks also to promote its peoples. In doing so, he appears to assert a fledgling South American identity, distinct from that of Europe: he contrasts the *Hispani* (European Spanish) with the *Mexicani* (both European settlers like himself and native Americans, Laird 73). Study of Landívar's poem could therefore act as an antidote to neo-colonial chauvinisms – including the sorts of cultural imperialism studied by Phillipson. It would help students to see that the Latin language was and is a possession not merely of the Roman empire, and not merely of Europe, but also of the peoples of the New World (Laird 3-8). Incorporation of the *Rusticatio Mexicana* into the modern classroom can, then, play an important part in responding to the diverse backgrounds of students and encouraging them to see Latin as part of their own heritage.<sup>22</sup>

However, if educators draw on Landívar's epic in their teaching, there may only be time to look at particular sections. I would recommend focusing on Book 2, which describes the volcanic eruption in Jorullo, Mexico, in 1759. The book is 355 lines in length, but could be cut down further by omitting lines 19-113, which describe the land prior to the eruption and the warnings of an old man. The following extract is taken from the prologue. It gives a flavor of the book as a whole, but also suggests the interrelationships of peoples with each other and with the land that are explored by Landívar elsewhere in his epic: both the land and its inhabitants are devastated by the eruption, and while Landívar does not speak of a single, Latino people, the plural "nations" are unified by their common suffering in the face of the disaster:

*Nunc quoque Xoruli Vulcania regna canendo  
Persequar, et nigras montis penetrabo cavernas,  
Qui mala tot populis, clademque minatus acerbam  
Divite florentes populavit germine campos,  
Flammarumque globos, et ruptis saxa caminis  
Impatiens vomuit, gelida formidine gentes  
Concutiens, postrema orbis quasi fata pararet.*

(Landívar, *Rusticatio Mexicana*, 2. 1-7)

*Now will I continue by singing also the Vulcanian kingdoms  
Of Jorullo, and I will penetrate the black caverns of the mountain,  
Which, threatening evils for so many peoples, and bitter disaster,  
Devastated fields flowering with rich seed,  
And spewed remorselessly balls of fire and rocks*

<sup>22</sup> Cf. Laird: "once the multivalent connections between the Greco-Roman tradition and the ethnically complex Hispanic American tradition are better understood, classical studies may have a new part to play in today's curricula, which are naturally bound to reflect the cultural diversity of society at large" (5-6).

*From ruptured forges, shaking nations with chill  
Fear, as if it were readying the final doom of the globe.*<sup>23</sup>

Such materials can readily be incorporated into existing Latin curricula. Landívar's accounts of the eruption and the reaction of the local populace invite comparison with Pliny the Younger's letter describing his uncle's death in the eruption of Vesuvius (*Letter* 6. 16), and can readily be paired with other opportunities to study the eruption of 79 CE, as for instance in *Cambridge Latin Course* Stage 12, or indeed with accounts of modern-day natural disasters. Students would thus be encouraged to explore the ways in which experiences of such traumatic events are communicated to others. They could also attempt reports of their own – perhaps short news bulletins of the Jorullo eruption, or comic strips with Latin captions.

Still greater opportunities to challenge traditional power structures and to develop students' communicative abilities are offered by the *Colloquies* of Ælfric Bata from around 1000 CE, available with introduction, text, and facing translation, edited by Scott Gwara and David Porter. Despite the passing of a millennium, the *Colloquies* offer striking parallels for the approaches favored in today's language classrooms (Gwara and Porter 35-43; D. Porter). I believe that they offer the opportunity not only for the productive application of modern methods of second language acquisition to the teaching of Latin, but also for effective fusions of such methods with more traditional approaches, focused on the conscious learning of grammar.

Firstly, as Gruber-Miller points out ("Introduction"), it appears that language-learning takes place most effectively when linguistic data are placed in a cultural context. Bata's dialogues mirror such concerns: they are embedded in settings familiar to students of monastic schools, but which are also readily adaptable to the modern Latin classroom. Many of the situations will be (all too) familiar to today's teachers: in *Colloquy* 3, for instance, two students start to squabble after one tries to borrow the other's book; classmates post lookouts so that they are not caught idling when the teacher returns (*Colloquy* 5); a student has not done his classwork because he did not have anything to sharpen his pen (*Colloquy* 14); some of the students have not done their homework (*Colloquy* 6). It is possible, then, to use excerpts from the *Colloquies* wholesale; alternatively, enterprising teachers might adapt them a little for modern contexts by, e.g., removing the (not particularly widespread) references to religious matters.<sup>24</sup>

In a second parallel with modern language pedagogy, these lively, context-based dialogues are designed to build fluency while at the same time teaching vocabulary and grammar (Gwara and Porter 34-43; D. Porter) – the sort of subconscious acquisition of the nuts and bolts of language recommended by Krashen. In *Colloquy* 18, the master peppers a student with a series of equivalent questions that showcase a variety of second-person forms and question-formulae:

*<Q>uid queris, puer mi, aut quid uis, quid cupis, aut quid aspicias,  
aut quid cogitas, aut quo properas, uel quid loqueris, quid agis, aut  
quid dicis, aut que est necessitas tua, uel pro qua causa huc uenisti?*

*<W>hat do you want, my boy, or what do you wish for, or what do  
you desire, or what are you considering, or what are you thinking  
of, or where are you hurrying to, or what do you say, what are you*

<sup>23</sup> Text from Laird; translation my own.

<sup>24</sup> Admittedly, in some places unusual Latin forms might need to be adapted or glossed for students familiar only with classical idioms; Bata's usage appears to reflect his medieval Anglo-Latin dialect (Gwara).

*doing, or what are you stating, or what is your need, or for what reason have you come here?*<sup>25</sup>

Bata's students might have chosen (and their modern counterparts could choose) one alternative from such lists when they perform(ed) the *Colloquies* (D. Porter); we might compare the lists of alternatives in modern-language phrasebooks. Alternatively, students could run through the entire list to practice the different forms. The effect is to improve their fluency and communicative range; from their existing knowledge of one or more of these questions they could learn a variety of L2 constructions, but without the need for teaching in the L1 (Gwara and Porter 38; D. Porter 470).

Other passages from the *Colloquies* focus to a greater extent on grammatical forms. To give one (bizarre) example, the following speech from *Colloquy 9* drills the unusual declension of the fourth declension neuter noun, *cornu* (here "drinking horn"), at the same time as practicing the present infinitive:

*Cornu bibere uolo. Cornu habere debeo, cornu tenere. Cornu uocor. Cornu est nomen meum. Cum cornu uiuere, cornu quoque iacere uolo et dormire, nauigare, equitare et ambulare et laborare atque ludere.*

*I want to drink the horn. I ought to have the horn, to hold the horn. I am called "horn." Horn is my name. I want to live with the horn, also to lie and sleep with the horn, to sail, ride, walk, work and play...*

The setting – in this case, a drinking party – creates a lively context for practicing forms that would otherwise have to be learned purely by rote. The dialogue could readily be acted out in the modern classroom, so long as it wasn't taken too seriously.

However, despite the resemblance between Bata's methods and those of modern language teaching, the *Colloquies* would have existed alongside materials that, like nineteenth- and early twentieth-century Latin textbooks, emphasized the conscious learning of grammar through tables of forms (D. Porter 464). Bata might have used both sorts of material in his classrooms: language points explored in the dialogues could later be rehearsed more thoroughly and more consciously using grammar primers. Perhaps, then, the subconscious acquisition of language recommended by Krashen can, in the case of Latin, work profitably in tandem with more conscious learning, in order to meet the challenges of a language that is more heavily inflected than most of those encountered in modern-language classes. Students' performances of Bata's entertaining dialogues could then be followed up with closer study of the grammatical items that those texts present.

What is more, the *Colloquies* offer the opportunity for students to reflect critically on the dynamics of the traditional Latin classroom, and especially on the use of Latin to impose authority. While many of the settings are reminiscent of the modern classroom, some situations described in Bata's dialogues might at first sight cause unease for modern students and teachers – particularly the frequent threats of corporal punishment. However, as Irina Dumitrescu has shown, such elements appear to form part of a wider strategy on Bata's part of encouraging students to explore their present and future roles and the ethical problems associated with them. The effect is to interrogate existing power structures, which might otherwise go unchallenged, through a playful subversion of the roles of master and student; Dumitrescu suggests that learners may have taken

<sup>25</sup> Latin extracts from Bata's *Colloquies* are quoted from Gwara and Porter; the translations are my own.

on both roles, and their modern counterparts can certainly do so. While the teacher is for the most part depicted as a respected and respectable figure, his authority is at times undercut. In *Colloquy* 25, for instance, he attempts to read the riot act, in highly colorful language, to a lazy student, but gets more than he bargained for when the latter replies in kind. In *Colloquy* 28, a boy complains as he is being beaten, and the teacher coldly reminds him, *non es mortuus adhuc, sed uiuis* (“you’re not yet dead, but you’re alive”). This unsympathetic portrayal of authority appears to critique the cruelty that underlies a reliance on corporal punishment. Bata’s text, then, acts as an antidote to the tendency in the history of Latin for the language to be utilized as a repository of unquestioned, unjustified, and/or abusive power. If we would empower our students, Bata’s approach is one that we might emulate.

I hope not only to have revealed some mistaken beliefs that have been associated with Latin throughout its long history, but also to have demonstrated ways in which we might counteract such attitudes in our own teaching. Rather than indulging the notion that Latin is a language of intrinsic power, we should encourage students to question such mistaken beliefs and the power structures with which they have been associated, while helping them to develop genuine powers of expression and communication from interpretative reading of and response to the extraordinary range of texts that we have inherited from the long history of the language. We can have them read Landívar’s verse, sing the *Carmina burana*, compose in the voice of Heloise, act out the dialogues of Ælfric Bata. Engagement with such a huge variety of sources has the potential to strengthen students’ communicative abilities beyond what is possible in the modern language classroom. Perhaps only the breadth of culture of an ancient language like Latin can sufficiently empower students for the vast communicative demands of the modern world.

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

John Gruber-Miller  
Cornell College

## ABSTRACT

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

## KEYWORDS

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

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

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

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

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

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

### WHY LITERACIES (PLURAL)?

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

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

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

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

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

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

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

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

### MULTIPLE LITERACIES AND SECOND LANGUAGE ACQUISITION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### THE STUDENT PROJECTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### EVIDENCE FROM STUDENT REFLECTIVE ESSAYS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### VERGIL RECOMPOSED: A CASE STUDY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### CONCLUSION

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

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

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

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

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