TCL

TEACHING CLASSICAL LANGUAGES

Special Issue on the revised Standards for Classical Language Learning

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Image for the 5 C's from ACTFL.

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and Greek. As an electronic journal, *Teaching Classical Languages* has a unique global outreach. It offers authors and readers a multimedia format that more fully illustrates the topics discussed, and provides hypermedia links to related information and websites. Articles not only contribute to successful Latin and Greek pedagogy, but draw on relevant literature in language education, applied linguistics, and second language acquisition for an ongoing dialogue with modern language educators.

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

Guidelines for submission may be found at
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Letter from the Editor

Perspectives on the revised Standards for Classical Language Learning

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It may come as a surprise that the original *Standards for Classical Language Learning* (1997) has now been used by teachers for more than twenty years. I still remember when they were new and how transformative they were for Greek and Latin teachers. I was encouraged by them to try new approaches in the classroom and to consider ways to connect language learning to culture and across disciplines. And I confess, although my students have regularly staged a Latin play or a Roman banquet in intermediate Latin, I have never felt as if I have succeeded in reaching broader communities.

The newly revised set of *Standards for Classical Language Learning* has been "refreshed," as Bart Natoli describes them, and some significant new components that were lacking in the first edition have been added. Perhaps the biggest change is the first Goal, Communication. Instead of considering listening, speaking, and writing in the service of learning to read, the revised Standards embrace three modes of communication—interpersonal, interpretive, and presentational—that remind us that communication is so much more than any one skill and that these modes intersect and overlap to create stronger and more proficient language learners. Second, the revised Standards provide teachers and learners more help in setting goals and recognizing how they are making progress toward these goals. The revised edition now includes sample performance indicators for different age groups and sample "Can-do" statements that help teachers and learners understand where they fall on the spectrum of proficiency. Third, the Communities Goal has been improved. In addition to saying that students will use their knowledge of classical languages and cultures both in school and in the wider world, the revised Standards emphasize the importance of self-reflection and life-long learning: "Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement."

As before, the *Standards for Classical Language Learning* has been adapted specifically for Latin and Greek based on the *World Readiness Standards for Learning Languages*. As before, the Standards are not a curriculum guide and do not prescribe what or how to teach. Rather, they provide broad goals for learners and teachers and "describe proficiency levels for students at the elementary, middle, secondary, and collegiate levels." Most importantly, the revised Standards recognize that learners will progress at different rates and will achieve different levels of proficiency depending on different classroom emphases and methods. In short, the Standards can be used by all teachers and students no matter what approach they take in the classroom.

This issue of *Teaching Classical Languages* is a special issue devoted to the revised *Standards for Classical Language Learning*. It contains articles by members of the ACL-SCS Task Force (Gruber-Miller, Houghtalin, Natoli, and Ramsby) and by those who were not members (Ancona, Anderson, Hanford, Major, and White). This special issue features a range of perspectives from those who emphasize material culture (Houghtalin) and those who advocate for new audiences to utilize the Standards (Ancona and Major) to those who design curriculum (Anderson) and create assignments (Anderson, Gruber-Miller, and White). Finally, two perspectives consider the role of the Standards in preparing new teachers (Hanford and Ramsby).

Bart Natoli leads off the special issue, providing a comprehensive introduction to the Standards and setting them in their historical context. Next, John Gruber-Miller places the Standards within a broader educational context. He proposes that the Standards epitomize integrative learning—making connections, addressing authentic situations, recognizing multiple perspectives, and contextualizing issues. In the next two perspectives, Liane Houghtalin shows how material culture offers possibilities for linking language and culture (Goal 2: Cultures), and Willie Major shows how Greek is ideal for making Connections with other disciplines (Goal 3) and responding to student interest. Ronnie Ancona introduces the second half by arguing that the Standards are essential reading for all college classicists. Peter Anderson shows how backward planning and Understanding by Design® provide structural guidance for teachers using the Standards, and he suggests lesson plans for thinking about identity and friendship through the philosophy of Marcus Aurelius. Using a variety of medieval bestiaries, Cynthia White shows how the Standards can inform assignments that blend traditional sub-disciplines of classical studies, such as textual criticism, with new digital manuscript collections online. Finally,

Timothy Hanford and Teresa Ramsby offer insights into how the Standards provide structure and guidance for future teachers of Latin as they launch their careers in the classroom. Collectively, these perspectives should offer new insights for those already familiar with the Standards or coming to them for the first time.

From Standards for Classical Language Learning to World-Readiness Standards: What's New and How They Can Improve Classroom Instruction

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ABSTRACT

With the introduction of the 1997 *Standards for Classical Language Learning*, Classics instructors from across the country were provided with a consistent set of Standards on which to base their curriculum. Nearly twenty years later, these Standards have undergone major revisions, led by the American Council on the Teaching of Foreign Languages (ACTFL). In concert with ACTFL's Standards project, classical associations from across the country have come together and formed a task force to further adapt the ACTFL *World Readiness Standards for Learning Languages* and to revise the 1997 Standards for the next generations of students. This paper seeks to accomplish two goals. First, it will delineate the differences between the 1997 Standards and the current version, providing the rationale for why the changes have been made due to shifts in pedagogical thinking and in culture, more broadly. Secondly, it will outline several ways in which the new Standards can have a direct, positive effect on daily classroom instruction. Particular attention will be paid to the new focus on proficiency vs. performance, the increased emphasis on 21st century skills, and the refashioning of the language of the Standards to reflect changes in pedagogical practice.

KEYWORDS

Standards, Latin, language proficiency

Over the past three and a half decades, the standards movement has reimagined and reshaped the landscape of public education across the United States. Beginning in the 1980s, this movement has shifted the focus of education to ensuring learners met a minimum proficiency, or standard, in academic subjects. Rather than ranking learner performance against a normative sample, standards-based education aimed at measuring learners against a concrete standard of proficiency or mastery. As a result, the entire framework of public education began to shift, with individual disciplines taught in public schools scrambling to develop standards documents that

laid out concrete, measurable outcomes to serve as evidence of learner achievement of proficiency. The field of Classical Studies has been no exception to this movement. In 1997, a task force convened by the American Philological Association (APA)[1] and the American Classical League (ACL) crafted and published the *[Standards for Classical Language Learning](#)*, a document that would set the foundation for standards-based education in Latin and Greek classrooms for the next twenty years.

Recently, however, the American Council for the Teaching of Foreign Languages (ACTFL) has led a systematic review of the nation's standards documents with the explicit goal of updating them to better reflect changes in pedagogical theory and practice since the turn of the millennium. As a result, a new task force was assembled and an updated 2017 Standards document for classical language learning will soon be published in the *[World-Readiness Standards for Learning Languages](#)*.

This paper will review these updated 2017 Standards with an explicit focus on the major updates that have been made from the original 1997 Standards for Classical Language Learning. The following discussion will be divided into two broad sections. First, a brief and overarching history of the standards movement in Classical Studies will be provided, the chief value of which will be to review the original 1997 Standards and to frame the 2017 Standards within the progression of standards development in America. Second, a detailed discussion of the 2017 Standards will be undertaken, a discussion that will focus on the major updates that have been made in the 2017 Standards, with the rationale behind why such changes were made.

A Brief History of the Standards

More than thirty-five years ago, the trajectory of public education in the United States was permanently changed. *[A Nation at Risk](#)*, a 1983 report commissioned by the Department of Education, painted a bleak picture of the K-12 landscape in America, as the performance of American students on assessments, such as the SAT, had plummeted between 1963-1980, and consistent, quality education was shown to be lacking in many parts of the country. As a result of the report, the US Federal Government began to devise ways by which to stem the tide and to improve the quality of education across all subjects. One of the chief expressions of this federal push came in the form of the standards movement.

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1 The American Philological Association is now known as the Society for Classical Studies (SCS).

Beginning with the [Goals 2000: Educate America Act](#) of the G. H. W. Bush administration and stretching across the entirety of the 1990s, academic standards were formulated for so-called 'core' courses (e.g., English, math, social studies, science, and history). These standards described in clear terms what learners should know and be able to do in each subject at each grade level. This movement towards clear and consistent standards reached a culmination in 2001 with the No Child Left Behind Act (NCLB), a revision of the federal Elementary and Secondary Act (ESEA) of 1965.

However, during this same decade, although standards had been drafted for 'core' courses, other elective courses, such as art, music, physical education, and foreign languages were entirely excluded. Therefore, in 1996, representatives from ACTFL and associations representing ten classical and modern languages developed their own Standards document for K-12 instruction entitled *Standards for Foreign Language Learning: Preparing for a 21st Century.*[2] The expressed hope was that these language Standards would raise the study of foreign languages to a position of importance similar to the 'core' courses.

In 1997, the major national bodies of the study of Classics, the American Classical League (ACL) and the American Philological Association (APA), in conjunction with other regional bodies, such as the Classical Association of the Middle West and South (CAMWS), the Classical Association of New England (CANE), and the Classical Association of the Atlantic States (CAAS), created a task force on classical language learning, consisting of Latin and Greek instructors from both the K-12 and post-secondary levels.[3] This task force was charged both with reviewing the 1997 *Standards for Foreign Language Learning* and with using it to craft a Classics-focused, foundational document that clearly articulated the academic and performance standards for learners in the Latin and Greek classroom. The resulting document included the first standards for classical languages, dividing them into five overarching goals, commonly referred to as the five C's: 1. Communication; 2. Culture; 3. Connections; 4. Comparisons; 5. Communities (Fig. 1).[4]

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2 Summarized from the [ACTFL website](#).

3 The 1997 Task Force consisted of: Richard Gascoyne, Martha Abbott, Z. Philip Ambrose, Cathy Daugherty, Sally Davis, Terry Klein, Glenn Knudsvig, Robert LaBouve, Nancy Lister, Karen Lee Singh, Kathryn Thomas, and Richard F. Thomas.

4 For a more thorough history of the development of the National Standards for Latin and Greek, see Abbott, Davis, and Gascoyne.

Goal	Description
1. Communication	Learners will communicate in a classical language.
2. Cultures	Learners will gain knowledge and understanding of Greco-Roman culture.
3. Connections	Learners will connect with other disciplines and expand knowledge.
4. Comparisons	Learners will develop insight into their own language and culture.
5. Communities	Learners will participate in wider communities of language and culture.

Fig. 1. Description of the Five Goal Areas in the 1997 *Standards for Classical Language Learning*[5]

       The first two goals, Communication and Culture, formed the foundation of these Standards, as they aimed at increasing learner knowledge of and proficiency in both classical language and culture. Goals three and four, Connections and Comparisons, focused on helping learners connect their linguistic and cultural knowledge both to what they were experiencing in their own language and culture and to what they were learning in their other classes. Lastly, the final goal, Communities, looked to helping learners transform the connections they made into a deeper appreciation of and interaction with a multicultural, globalized world.

       These 1997 Standards formed the basis for instruction of Latin and Greek on the K-12 level for the next twenty years with virtually no changes. However, in 2015, the American Council on Teaching Foreign Languages (ACTFL) initiated a "refreshing"[6] of the modern language standards under the title: *World-Readiness Standards for Learning Languages*.[7] Therefore, another task force was formed with representatives from ACL, SCS, AIA, CAMWS, CAAS, CANE, the Classical Association of the Pacific Northwest (CAPN), and others to reformulate the *Classical*

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5 Adapted from the 1997 *Standards for Classical Language Learning.*

6 ACTFL's Executive Director, Marty Abbott, said in a press release, "These refreshed *Standards* are familiar in their organization around the original five goal areas, but the descriptors point to what is new, identifying the critical thinking skills and creativity that one needs to acquire a new language."

7 The *World-Readiness Standards for Learning Languages* is available for purchase online.

Language Standards.[8] The resulting document contains the revised *Standards for Classical Language Learning*.[9]

In very broad terms, the revised *Standards for Classical Language Learning* do not seek to refashion, redesign, or replace the original 1997 Standards and the Five C's. Instead, the explicit goal of the new Standards is simply to update the Five C's to better reflect twenty years of changes in pedagogical theory and, more importantly, in classroom practice.[10] Over the twenty years since the original Standards, there have been many such changes, but two are particularly noteworthy. First, there has been a noticeable shift away from learning techniques featuring drill and rote memorization towards active learning methods that emphasize critical thinking and collaboration (i.e., 21st century skills). Second, in classical languages (and particularly in Latin), there has been a growth in the variety of methodological approaches to teaching language, with grammar-translation and reading approaches being joined and supplemented by spoken and comprehensible input (CI) methods, to name but a few.[11] These two major pedagogical shifts underpin many of the changes found in the new Standards for Classical Languages, and they must be kept in mind as each standard is examined in detail below.

THE NEW STANDARDS

As stated above, the new Standards do not aim to create a major departure from the concept and content of the 1997 Standards, but only to update them to reflect the changes in classroom theory and practice over the last two decades. However, this updating still has resulted in a number of noteworthy changes (see Appendix). Therefore, the remainder of this paper will be devoted to a detailed discussion of these changes. In particular, four major changes will be addressed:

- Explicit attention to the development of literacy and the skills of communication, collaboration, critical thinking, and creativity;

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8 The 2015 Task Force consisted of: Kathy Elifrits, Mary English, Sherwin Little, Chris Amanna, Kevin Ballestrini, Nava Cohen, John Gruber-Miller, Ian Hochberg, Liane Houghtalin, Thomas Howell, Bartolo Natoli, Teresa Ramsby, Logan Searl, and Karin Suzadail.

9 More information about the 2017 Standards can be found on the ACL Website.

10 A synoptic comparison handout of the 1997 and 2017 Standards can be found in the Appendix.

11 Research on these newer methodologies is abundant, but seminal pieces include Carlon on applying second language acquisition to the teaching of Latin, Patrick on Comprehensible Input, McCaffrey and Hoyos on the Reading method, and May on grammar-translation.

- Use of sample performance indicators, organized by level of in-struction, to describe the progression of a learner's performance in the modes of communication;

- Inclusion of sample progress indicators identified by performance range to be adaptable to any beginning point and any program mod-el; and

- Equal coverage of a large variety of teaching methodologies (e.g., grammar-translation, reading, active Latin, etc.).

The first of these changes can be seen throughout the new Standards, but perhaps most easily in a comparison of the 5th C (Communities), as described in the 1997 Standards and in the new ones (Fig. 2).

Standards for Classical Language Learning (1997)
Standard 5.1: Students use their knowledge of Latin or Greek in a multilingual world.
Standard 5.2: Students use their knowledge of Greco-Roman culture in a world of diverse cultures.

Standards for Classical Language Learning (2017)

Standard 5.1: Learners use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.

Standard 5.2: Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement.

Fig. 2. Comparison of the 1997 and 2017 Standards: Standard 5, Communities

The 1997 version presents a broad, somewhat repetitive standard: students are to use their knowledge of Classical languages and cultures in the world, but no more direction than that is given. In the 2017 Standards, however, much more explicit terms are laid out, all of which focus on the 21st century skills of com-munication, collaboration, critical thinking, and creativity. Standard 5.1 identifies collaboration as an explicit goal ("Learners use the language . . . to interact and collaborate"). Likewise, Standard 5.2 aims to increase critical thinking by shifting the student's focus to intentional self-reflection and metacognitive awareness of the learning process ("Learners set goals and reflect on their progress"). Such a shift

in focus towards collaboration, self-reflection, and metacognition creates a more dynamic, reciprocal relationship between learners and content in which the learner is the primary actor responsible for the learning. Take, for example, the following activity:

> *In an effort to help learners practice composition skills and to interact with other Latin learners, an instructor develops a lesson in which learners participate in a Latin chat using Twitter. Learners log on, tweet back and forth in Latin with each other and with learners from around the world.*

In terms of the Standards, this activity clearly meets with Standards 5.1 and 5.2 from the 1997 Standards, as learners are using their Latin to connect with others from communities different than their own. However, in the 2017 Standards, the activity only meets Standard 5.1, falling short of 5.2. The major shortcoming is that the activity lacks learner input in goals and active reflection. In other terms, the activity remains rather teacher-centered and does not engage learner voice and choice. To better align with the new Standards, the activity could be amended in two ways: 1) give learners a variety of choices for the activity (e.g., different media), and 2) include a reflection assignment at the conclusion of the activity. Such shifts activate learner choice, provide avenues for learner creativity and expression, foster learner metacognition and reflection, and generally make learners much more active participants.

In the end, the content remains essentially unchanged: learners still use Latin to communicate with others; however, the framework of the lesson has been adjusted to make learners more active participants who are responsible for their learning. It is hoped that such a shift in focus to critical thinking, collaboration, creativity, and metacognition will help bring students into the 21st century, will better align the new Standards with current practice, and will make it easier for instructors to show administrators that learning and growth are occurring in the classroom.

The second major change in the new Standards is the development of updated, more nuanced Performance Ranges meant to be adaptable to any beginning point and any program model. To illustrate this change, let us turn our attention to the Communication and Cultures C's. In the 1997 Standards, only three performance ranges were given: beginning, intermediate, and advanced. However, these headings

were too broad in two main ways: 1) a lack of a differentiation between learners on different instructional levels and 2) a lack of detailed progression by learners within each performance range. To this first point, consider the 2ⁿᵈ Standard focusing on culture (Fig. 3).

Standards for Classical Language Learning (1997)
Standard 2.1: Students demonstrate an understanding of the perspectives of Greek or Roman culture as revealed in the practices of the Greeks or Romans.
    Beginning, Intermediate, Advanced
Standard 2.2: Students demonstrate an understanding of the perspectives of Greek or Roman culture as revealed in the products of the Greeks or Romans.
    Beginning, Intermediate, Advanced

Standards for Classical Language Learning (2017)
Standard 2.1: Learners use Latin or Greek to investigate, explain, and reflect on the relationship between the practices and perspectives of the cultures studied.
    Novice (Elementary, Middle/High, Postsecondary)
    Intermediate (Elementary, Middle/High, Postsecondary)
    Advanced (Middle/High, Postsecondary)
Standard 2.2: Learners use Latin or Greek to investigate, explain, and reflect on the relationship between the products and perspectives of the cultures studied.
    Novice (Elementary, Middle/High, Postsecondary)
    Intermediate (Elementary, Middle/High, Postsecondary)
    Advanced (Middle/High, Postsecondary)

Fig. 3. Comparison of the 1997 and 2017 Standards: Standard 2, Culture

In the 1997 Standards, an intermediate learner on the postsecondary level is grouped together with an intermediate learner on the elementary level. This is problematic, as we know elementary learners should not be expected to perform at the same level as postsecondary learners; therefore, the new Standards aim to address this by adding more differentiation within each performance level, noting whether a novice learner, for example, is on the elementary, middle/high, or postsecondary level.

To the second point, namely the lack of progression allowed within a performance range, let us turn to the Communication C (Fig. 4).

Standards for Classical Language Learning (1997)

Standard 1.1: Students read, understand, and interpret Latin or Greek.
  Beginning, Intermediate, Advanced

Standard 1.2: Students use orally, listen to, and write Latin or Greek as part of the language learning process.
  Beginning, Intermediate, Advanced

Standards for Classical Language Learning (2017)

Standard 1.1: Learners understand, interpret, and analyze what is read, heard, or viewed on a variety of topics.
  Interpretive Reading **OR** Interpretative Listening
   Novice (Low, Middle, High)
   Intermediate (Low, Middle, High)
   Advanced (Low, Middle, High)
   Superior

Standard 1.2: Learners interact and negotiate meaning in spoken, signed, or written conversations to share information, reactions, feelings, and opinions.
  Interpersonal
   Novice (Low, Middle, High)
   Intermediate (Low, Middle, High)
   Advanced (Low, Middle, High)
   Superior

Standard 1.3: Learners present information, concepts, and ideas to narrate, describe, inform, explain, and persuade, on a variety of topics using appropriate media and adapting to various audiences of listeners, readers, or viewers.
  Presentation Writing **OR** Presentational Speaking
   Novice (Low, Middle, High)
   Intermediate (Low, Middle, High)
   Advanced (Low, Middle, High)
   Superior

Fig. 4. Comparison of the 1997 and 2017 Standards: Standard 1, Communication

As we saw with Goal 2: Culture, the 1997 Standards limited its performance ranges to beginning, intermediate, and advanced. However, there is no way to measure learner progression within each of these ranges. For example, a learner who just performed to the lowest fringe of the intermediate range cannot be distinguished

from a learner on the upper-most edge of the intermediate range. Even though these two learners have vastly different levels of proficiency, there is no way to distinguish them with the 1997 Standards. Moreover, there is no way to track learner growth from the lower fringe to the higher fringe of the intermediate level. Hence, there is also no way for instructors to show to administrators that any growth has occurred. Therefore, to solve some of these problems, the new Standards adopted a different set of ranges, aligning the new ranges with the proficiency guidelines from ACT-FL's 2012 Proficiency Guidelines for modern languages.[12] These guidelines add further differentiation within each performance range. Now, the three large ranges are subdivided into low, middle, and high levels (e.g., Intermediate Low, Intermediate Middle, Intermediate High). Moreover, a Superior level has been added to include learning occurring on the postgraduate level and beyond. With such subdivisions, tracking learner proficiency and growth becomes much more accurate and dynamic.

The third major change in the new Standards is the inclusion of specific, scaffolded sample progress indicators to give instructors examples of what measurable actions learners should be able to do within each of these performance ranges. A good example of how these measurable progress indicators can assist instruction can be seen in the Connections C, Standard 3.1. Below are the progress indicators for beginning/novice learners for Standard 3.1, as described in both the 1997 and 2017 Standards (Fig. 5).

In the 1997 Standards, although the progress indicators provide examples of student performance, they are problematic in two respects. First, they use non-specific language that can be difficult to employ for measuring learning or proficiency (e.g., "use"). Second, like the 1997 performance ranges, they do not differentiate between learners on various instructional levels (i.e., a beginning K-5 learner will perform differently than a beginning post-secondary learner).

Both of these issues are addressed in the 2017 Standards, as the new progress indicators provide clear, measurable examples of student performance on a variety of instructional levels. The language employed is more closely aligned to learning objective terminology and is much more specific and measurable (e.g., identify, label, interpret, recognize). Likewise, instead of one or two blanket indicators for all beginning learners, the new Standards provide sample performance indicators for different instructional age-groups.

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12 A PDF of the Proficiency Guidelines can be downloaded directly from ACTFL.

Standards for Classical Language Learning (1997)

Standard 3.1: Students reinforce and further their knowledge of other disciplines through their study of the classical languages.

Beginning

- Students use their knowledge of Latin or Greek in understanding a specialized vocabulary in such fields as government and politics.
- Students recognize and use Roman numerals and the vocabulary associated with counting.

Standards for Classical Language Learning (2017)

Standard 3.1: Learners build, reinforce, and expand their knowledge of other disciplines while using the language to develop critical thinking and to solve problems creatively

Novice, Elementary Learners:

- Learners in grades pre-K-5 recognize and use Roman numerals and the vocabulary associated with counting.
- Learners in grades pre-K-5 label objects or concepts that are used in their other classes, including animals, weather symbols, a calendar, or maps using Latin or Greek words.

Novice, Middle/High Learners:

- Learners interpret the main idea(s) from infographics showing statistics of populations of cities and countries, popularity of various cultural activities.
- Learners research schools in the Greek and Roman worlds and compare them to their own school.

Novice, Postsecondary Learners:

- Learners identify, label, and describe works of art from antiquity or later works that depict classical themes.
- Learners identify and label cities, topographical features, and historical events on maps.

Fig. 5. Comparison of the 1997 and 2017 Standards: Standard 3, Connections

Such specific and scaffolded indicators can greatly assist instructors in assessing a learner's proficiency level. If a Latin instructor on the secondary level can see evidence that learners compare schools in the Greek and Roman worlds to the

learners' own school, the instructor has a clear indication that the learners are performing on the novice level and can begin to challenge themselves to improve to an intermediate performance level. Moreover, such indicators can also be quite informative for the learners themselves, as they can easily be transformed into Can-Do statements with which learners can self-assess. For example, before any formative or summative assessment instructors can hand out a simple review sheet with a Can-Do checklist to help guide learner studying. As they are able to perform these tasks, learners can then feel more prepared for a classroom assessment.

The fourth change is, perhaps, the most noticeable and the one of most interest to instructors of classical languages, as it has to do with the Communication C, the prime standard in the entire Standards document. In the Communication C from the 1997 Standards, reading Latin or Greek was placed in a more privileged position than speaking, writing, and listening to the language. Such a privileging can be seen in the fact that within the 1997 version of the Communication C, reading Latin/ Greek is given one Standard to itself, whereas listening to, speaking, and writing Latin/Greek are combined into another (Fig. 4).

The reasoning for such a privileging is quite clear: the ultimate goal for the vast majority of instructors of Latin and Greek is that students read Latin/Greek texts, not necessarily that they speak the languages fluently or that they compose the next great Latin epic. However, the focus that the 1997 Standards placed on reading was in need of revision in 2017, not because reading was no longer a primary goal, but because a focus on reading at the expense of other modalities no longer matched current theory or practice. Latin and Greek instructors now use far more instructional methods to achieve the goal of proficiency in the language, many of which are not explicitly based in the analysis of texts. Therefore, the new Standards sought to make a few changes to better capture current practice while simultaneously keeping reading proficiency as a major goal (Fig. 4).

To do so, the 2017 Standards adopted the language of the three modes of communication from ACTFL's 2012 Proficiency Guidelines and reorganized the Communication standard into an equal division of modalities: Interpretative, Interpersonal, and Presentational.[13] These three forms of communication cover everything that students do with a language and the variety of instructional methods for teaching the language. The *Interpretive mode* deals with analysis of a written or spoken text. The proverbial 'bread and butter' of Classical language instruction,

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13 See note 11 above.

close-reading and analysis of texts, is housed here. The *Interpersonal mode* deals with the conversational, spontaneous medium. Newer pedagogical models, such as spoken Latin and Comprehensible Input, find standard coverage under this heading. Finally, the *Presentational mode* covers the use of written or spoken language to present information. The more traditional methodology of prose and verse composition can find a home in this modality.

By such a reorganization of the Communication standard, the new Standards hope to better reflect what is going on in the classroom and provide more coverage for a multiplicity of methodologies under the Standards. Note, however, that the new Standards do not seek to privilege one method over another or to dictate which method(s) an instructor must use. The Standards should simply be considered a roadmap that outlines the variety of roads available to instructors.[14] All roads are equally valid, and instructors do not have to go down all of them in their classroom. Instructors are free to pick and choose the methods that are best for their learners, as instructors know their students best. Moreover, learners will likely exhibit different levels of proficiency based on their own aptitude and the modalities and methodologies emphasized by the instructor. The balanced modalities of the new Standards now make it possible for instructors to account for all of these possibilities, for they offer progress indicators and can-do statements with which instructors can more accurately assess learner proficiency and gain measurable evidence of learner growth regardless of instructional method.

In sum, these four major changes are aimed at better aligning the Standards with current classroom practice and making life easier for Classics instructors on all instructional levels. Equal coverage of communicative modalities provides more help for instructors in assessing learners in a variety of ways. Explicit and nuanced progress indicators and performance ranges help to improve the accuracy of assessments of learner proficiency and growth. Moreover, the updating of the language of the Standards to focus on skills of communication, collaboration, creativity, and critical thinking help to bring the Standards into the 21st century. However, as with all Standards, this document is meant only as an aid to instructors, not as a mandate for how to teach one's students, for instructors know best how to best reach the learners in their classrooms. These updated Standards are an important tool to help instructors better shine the spotlight on the learning already occurring in their classrooms. If we are lucky, these new Standards will follow in the footsteps of the 1997

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14 Special thanks to Sherwin Little for this illustrative and enlightening metaphor.

Standards and help provide direction for the field of Classical pedagogy for the next two decades and beyond.

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Appendix

Comparison of the 1997 and 2017 *Standards for Classical Language Learning*

Standards for Classical Language Learning (1997)	*Standards for Classical Language Learning* (2017)

I. Communication
 	
1.1 Students read, understand, and interpret Latin or Greek.
     Beginning
     Intermediate
     Advanced
1.2 Students use orally, listen to, and write Latin or Greek as part of the language learning process.
     Beginning
     Intermediate
     Advanced
	I. Communication
	
	1.1 Learners understand, interpret, and analyze what is read, heard, or viewed on a variety of topics.
	Interpretive Reading **OR** Interpretive Listening
	     Novice (Low, Middle, High)
	     Intermediate (Low, Middle, High)
	     Advanced (Low, Middle, High)
	     Superior
	1.2 Learners interact and negotiate meaning in spoken, signed, or written conversations to share information, reactions, feelings, and opinions.
	Interpersonal
	     Novice (Low, Middle, High)
	     Intermediate (Low, Middle, High)
	     Advanced (Low, Middle, High)
	     Superior
	1.3 Learners present information, concepts, and ideas to narrate, describe, inform, explain, and persuade, on a variety of topics using appropriate media and adapting to various audiences of listeners, readers, or viewers.
	Presentational Writing **OR** Presentational Speaking
	     Novice (Low, Middle, High)
	     Intermediate (Low, Middle, High)
	     Advanced (Low, Middle, High)
	     Superior

STANDARDS FOR CLASSICAL LANGUAGE LEARNING (1997)	STANDARDS FOR CLASSICAL LANGUAGE LEARNING (2017)

II. CULTURES
2.1 STUDENTS DEMONSTRATE AN UNDERSTANDING OF THE PERSPECTIVES OF GREEK OF ROMAN CULTURE AS REVEALED IN THE PRACTICES OF THE GREEKS OR ROMANS.
    Beginning
    Intermediate
    Advanced
2.2 STUDENTS DEMONSTRATE AN UNDERSTANDING OF THE PERSPECTIVES OF GREEK OR ROMAN CULTURE AS REVEALED IN THE PRODUCTS OF THE GREEKS OR ROMANS.
    Beginning
    Intermediate
    Advanced
	II. CULTURES
	2.1 LEARNERS USE LATIN OR GREEK TO INVESTIGATE, EXPLAIN, AND REFLECT ON THE RELATIONSHIP BETWEEN THE PRACTICES AND PERSPECTIVES OF THE CULTURES STUDIED.
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)
	2.2 LEARNERS USE LATIN OR GREEK TO INVESTIGATE, EXPLAIN, AND REFLECT ON THE RELATIONSHIP BETWEEN THE PRODUCTS AND PERSPECTIVES OF THE CULTURES STUDIED.
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)

STANDARDS FOR CLASSICAL LANGUAGE LEARNING (1997)	STANDARDS FOR CLASSICAL LANGUAGE LEARNING (2017)

III. CONNECTIONS
3.1 STUDENTS REINFORCE AND FURTHER THEIR KNOWLEDGE OF OTHER DISCIPLINES THROUGH THEIR STUDY OF CLASSICAL LANGUAGES.
    Beginning
    Intermediate
    Advanced
3.2 STUDENTS EXPAND THEIR KNOWLEDGE THROUGH THE READING OF LATIN OR GREEK AND THE STUDY OF ANCIENT CULTURE.
    Beginning
    Intermediate
    Advanced
	III. CONNECTIONS
	3.1 LEARNERS BUILD, REINFORCE, AND EXPAND THEIR KNOWLEDGE OF OTHER DISCIPLINES WHILE USING THE LANGUAGE TO DEVELOP CRITICAL THINKING AND TO SOLVE PROBLEMS CREATIVELY.
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)
	3.2 LEARNERS ACCESS AND EVALUATE INFORMATION AND DIVERSE PERSPECTIVES THAT ARE AVAILABLE THROUGH THE LANGUAGE AND ITS CULTURE.
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)

Standards for Classical Language Learning (1997)	*Standards for Classical Language Learning (2017)*

IV. Comparisons
 	
4.1 Students recognize and use elements of the Latin and Greek language to increase knowledge of their own language.
 	
    Beginning
    Intermediate
    Advanced
 	
4.2 Students compare and contrast their own culture with that of the Greco-Roman world.
 	
    Beginning
    Intermediate
    Advanced
	IV. Comparisons
	
	4.1 Learners use Classical languages to investigate, explain, and reflect on the nature of language through comparisons of the language studied and their own.
	
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)
	
	4.2 Learners use the language to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own.
	
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)

Standards for Classical Language Learning (1997)	*Standards for Classical Language Learning (2017)*

V. Communities
 	
5.1 Students use their knowledge of Latin or Greek in a multilingual world.
 	
    Beginning
    Intermediate
    Advanced
 	
5.2 Students use their knowledge of Greco-Roman culture in a world of diverse cultures.
 	
    Beginning
    Intermediate
    Advanced
	V. Communities
	
	5.1 Learners use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.
	
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)
	
	5.2 Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement.
	
	    Novice (Elementary, Middle/High, Postsecondary)
	    Intermediate (Elementary, Middle/High, Postsecondary)
	    Advanced (Middle/High, Postsecondary)

The Standards as Integrative Learning

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ABSTRACT

The revised *Standards for Classical Language Learning* prompts language teachers to move from a narrow approach that focuses on language alone to a more expansive approach to language learning that highlights the liberal arts and integrative learning. This essay describes how the Standards encourage an integrative approach to language learning, one that emphasizes making connections across diverse disciplines, applying linguistic and cultural knowledge to authentic tasks, recognizing multiple perspectives, and understanding texts and cultural issues contextually. The Standards foster students' abilities to develop a more deliberative and reflective approach to learning that liberates them from a unidimensional perspective. The essay explores each of the five goal areas of the Standards in light of this integrative and reflective approach: 1) communication is an integrative process that involves three modes of communication; 2) understanding culture relies on making connections; 3) using texts and authentic materials provides opportunities for exploring other disciplines; 4) making comparisons develops critical thinking and intercultural literacy; and 5) communities motivate learners to share their ideas with broader audiences. The essay ends with a sample learning scenario about travel in the ancient world that illustrates an integrative approach to language learning.

KEYWORDS

integrative learning, liberal arts, Standards, intercultural literacy, scaffolding, travel in the ancient world

As classicists, we are familiar with the idea of the seven liberal arts, the combination of grammar, logic, and rhetoric (the trivium, or Arts of the Word) and arithmetic, geometry, music, and astronomy (the quadrivium, or the Arts of Number or Quantity). Traditionally, by pursuing these subjects, students learn to communicate effectively and to persuade successfully (trivium), and to come to understand the world around them (quadrivium). Indeed, one way of looking at the seven liberal arts is to think of the trivium as the qualitative analysis that relies on interpreting texts, constructing coherent arguments, and paying attention to non-numerical data

while the quadrivium relies on number crunching, empirical research, and data analysis. According to Cicero, it is not sufficient to rely on one of the liberal arts, or even the trivium without the quadrivium, because the ultimate goal of the liberal arts is preparing young people to become engaged citizens and liberating them from a narrow, simple way of looking at the world. In fact, the liberal arts are key to educating the whole person, preparing each of our students to look at the world holistically and to bring multiple perspectives to solving problems and acting in the world.

This liberating, holistic, and multidisciplinary vision of the liberal arts can be recognized as the underlying framework for a broad and deep curriculum at many secondary and post-secondary schools. Yet in the 21st century we might expand and revise our definition of the seven liberal arts to embrace even more areas of study and to encompass a wider view of the world. The foundation of the liberal arts is still rooted in communication and reasoning, observation and measurement, but on our increasingly diverse planet, we expect to communicate across cultural divides and apply our knowledge to real world challenges. This ability to make connections—across languages, across cultures, and across disciplines—and to apply what one has learned to authentic tasks is critical for preparing students (and future citizens) to understand the complexity of real world challenges and to bring multiple approaches to bear on solving them. I would propose that it is this integrative approach to learning Latin and Greek that is the governing principle of the *Standards for Classical Language Learning* and offers educators at all levels compelling rationale for the study of Latin and Greek in today's global world.

How might we define this integrative approach to responding to the world? The Association of American Colleges and Universities defines integrative learning as:

> *Connecting skills and knowledge from multiple sources and experiences; applying theory to practice in various settings; utilizing diverse and even contradictory points of view; and understanding issues and positions contextually.* (Huber and Hutchings 13; cf. AAC&U Integrative Learning Value Rubric)

Four key themes emerge from this statement: making connections, addressing authentic situations, recognizing multiple perspectives, and looking at the big picture. What is fascinating is that the revised *Standards for Classical Language*

Learning offers a blueprint for implementing this vision of the liberal arts and integrative learning. Over the next few pages, I will outline a framework that shows how each of the five Goal areas helps our students cultivate the liberal arts and develop an integrative cast of mind:

1. Communication is an integrative process that relies on the real world give-and-take of interpersonal interaction, interpreting discourse, and presenting stories, ideas, and arguments.

2. Understanding culture is all about making connections: between practices and perspectives, between products and perspectives, and between words and ideas.

3. Using texts and authentic materials creates opportunities for investigating the world.

4. Making comparisons helps develop critical thinking and intercultural perspectives.

5. Community is required for Communication. It provides an audience beyond the teacher, motivates learners to communicate and explore, and serves as a catalyst to action to share knowledge or solve problems.

After discussing how each Goal area involves integrative learning, I will offer a lesson plan focused on travel that offers an example of how the Latin (or Greek) classroom can be responsive to the possibilities of integrative learning.

Goal 1 Communication: Communication is an integrative process

How do the Standards promote and encourage integrative learning? Visually, the graphic design of the Standards foregrounds the interconnectedness of all five Goals through overlapping and intersecting circles. Language learning is not just about grammar and vocabulary, reading and translating, or practicing forms, but it is about communicating meaning. Sharing ideas, experiences, stories, beliefs, and values come first. Research has demonstrated that mechanical drills designed to practice forms do not help learners acquire the complexities of actual communication (DeKeyser, "Beyond Focus on Form"; Wong and VanPatten). Classroom studies report that even communicative questions designed to elicit grammatical forms sometimes lead students to disengage since the purpose of the exercise does not

coincide with meaningful exchange (Toth, "Grammar Instruction"; "Toth, "Social and Cognitive Factors""). Nor is language learning just about becoming proficient in all four skills. Listening, speaking, reading, and writing are not individual skills that can be cultivated in isolation or even in a progression from listening to speaking, from reading to writing. Rather than think of adding one separate skill after another, the Standards emphasize the overlapping and contingent nature of communication. Having a conversation (Standard 1.2 Interpersonal mode) about a topic (e.g., favorite places to travel) might lead to reading about travel in the ancient world (Standard 1.1 Interpretive mode) which might lead to reporting on what one has learned (Standard 1.3 Presentational mode) which might lead to further conversation or listening or reading. The Standards, rather than thinking of the four skills as a linear progression from listening to speaking to reading to writing, emphasize the organic give and take of different modes of communication and the interconnectedness of each of the three modes. In effect, Standards 1.1-3 encourage a classroom where there is an authentic interplay among all three modes of expression.[1]

Goal 2 Cultures: Understanding culture is all about making connections

If communication is another way to talk about the trivium or arts of the word, then the next two Goal areas—Culture and Connections—in some sense represent the quadrivium, or the arts of observation. Culture offers us both material—products, practices, and texts—to discuss, interpret, and analyze, and the viewpoints or perspectives that shape these products and practices and texts. Few terms are more complex and encompass more facets than the word "culture." Culture can be understood as "the languages, customs, beliefs, rules, arts, knowledge, and collective identities and memories developed by members of all social groups that make their social environments meaningful" (American Sociological Association, 2018) and which are passed down from generation to generation (*Dictionary of Race and Ethnicity*). Culture influences both how individuals behave and how they interpret the behavior of others (Spencer-Oatey 2012). In short, it is impossible to read an authentic text from the ancient world without understanding how all these elements in a society combine, connect, and intersect ultimately to inform what the writer or speaker of these words means (e.g., Syson; Wilkinson, Calkins, and Dinesan). As the Standards suggest, "a significant shift in how culture is taught in the language

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1 See Adair-Hauck, Glisan, and Troyan for implementing an integrated performance assessment using all three modes.

classroom is the move away from teaching isolated facts to integrating culture with language" (30).

Donna Clementi maintains, "if we lead with culture, language will follow." Culture motivates communication, gives purpose to a conversation, piques curiosity, and ultimately provides motivation for students to keep learning. If a teacher begins with an interesting image, song, story, or topic that is rooted in the target culture, and asks a good question that sparks wonder or causes learners to hypothesize or explores a topic of personal interest or asks how the past and present are connected, then students are placed in a state of active interest and genuine desire to know more. The beauty of sparking curiosity is that it puts the brain in such a state that it improves memory for information that people are curious about and retains even incidental information better (Gruber et al.). One might say that curiosity functions

Hierarchy of questions	Sample questions
Yes/No	E.g., videsne . . . ? Do you see . . . ?
Which . . . ?	E.g., quis locus tibi placet? Which city did you like best?
Either/Or	E.g., quomodo mavis iter facere, utrum pede an plaustro? Which vehicle/method of travel do you prefer?
What? When? Where? Who?	E.g., per quae oppida Via Appia fert? What cities does the Via Appia pass through? Quando discessisti? When did you leave?
How? Why?	E.g., cur homines iter fecerunt in Via Appia? Why did people travel on the Via Appia?
Can you describe . . . ?	E.g., describe cauponam. Can you describe the countryside on the way or one of the inns?
Can you tell me about . . . ?	E.g., dic mihi de casu in itinere? Can you tell me about an incident that happened on the trip?
What if . . . ?	E.g., si nunc velim Venusia Romam procedere, quid simile sit et dissimile? What if I wanted to travel from Venusia to Rome now, how would it be different?

Fig. 1 Hierarchy of Questions with Sample Questions

like the whirlpool Charybdis, sucking in information that people are curious about. In the spirit of making connections between the communication goal and the culture, Clementi offers a hierarchy of questions that will gradually scaffold more and more language production (Fig 1).

This type of scaffolding helps learners develop more confidence and more practice applying linguistic and cultural knowledge without always having to monitor themselves. Building on their own experience, this type of scaffolding supports learners as they progress from declarative knowledge (the ability to talk about the language) to procedural knowledge (the ability to use the language automatically) (DeKeyser, "Skill Acquisition Theory").

Goal 3 Connections: Using texts and authentic materials creates opportunities for investigating the world

Just as the quadrivium emphasized arithmetic, music, geometry, and astronomy, the third goal area, Connections, is closely aligned with the idea of investigating the world: by reading texts in different fields, making art and music and theater, and approaching the world through different lenses, such as observation, measurement, and analysis. Connections link us to new realms of knowledge and other disciplines. To continue the theme of travel, students might explore examples of ancient travel writing, road and vehicle engineering, surveying, geography, or ethnography that open new perspectives and approaches for understanding travel. Depending on their level of proficiency, texts such as *Odyssey* 5, Xenophon's *Anabasis*, *Periplus of the Erythraean Sea*, *Aeneid* 3, Apuleius' *Golden Ass*, the Antonine Itinerary, and Egeria's visit to the Holy Land might be in Greek or Latin or they might be in translation. These texts offer different modes of traveling, different destinations, different reasons for travel, and different interactions with different people they meet along the way. Given Alcibiades or Xenophon's sojourn to Sparta or Ovid's exile to Tomis or the Trojans escape from Troy, one could easily explore how ancient texts take up current questions about migration, immigration, and exile (Mukherjee).

The Asia Society Global Matrix puts these disciplinary connections in a global, communicative context (Mansilla and Jackson). The Global Matrix describes four domains of global competence: students investigate the world, recognize perspectives, communicate ideas, and take action. "Investigating the world" is exactly what the Standards Connections goal points to: "Learners connect with other disciplines and acquire information and diverse perspectives in order to use their

knowledge of Latin, Greek or the Classics in academic and career-related situations" (39). What is interesting is that in investigating the world, the Asia Society Global Matrix recommends that students "use a variety of languages, sources and media to identify and weigh relevant evidence; analyze, integrate, and synthesize evidence from multiple sources, develop an argument that draws defensible conclusions" (Mansilla and Jackson 22). In other words, students understand the world through connections to other disciplines and to other ways of knowing, and then apply this knowledge to communicate, collaborate, and take action.

Goal 4 Comparisons: Making comparisons requires reflection and develops critical thinking and intercultural perspectives

As important as it is to understand another culture and recognize its complexities and contradictions, our students who are just beginning to embark on the process of becoming bilingual and bicultural sometimes think either that what happened Then is either just like Now or just the reverse: that it is antiquated, quaint, and unenlightened and that the present day has progressed beyond these ways of thinking. That is the moment to push language learners past superficial comparison and encourage them to go deeper. It is also the moment for teachers to urge their students to try out fresh, unfamiliar, imagined subjectivities—to see and act in the world through another's eyes (Kramsch). That is exactly the moment when comparisons are needed between the ancient world and the 21st century.

Patrick Moran in his book *Teaching Culture* outlines four components of understanding culture: Knowing About, Knowing How, Knowing Why, and Knowing Oneself. The first three components speak to the products, practices, and perspectives that are part of Goal 2 Culture, but the fourth aligns with Goal 4 Comparisons and is the component that leads to the greatest growth in intercultural literacy. Comparison has two components: intracultural comparison and intercultural comparison. Intracultural comparison helps students recognize the complex and multifaceted nature of the ancient world. It asks students to recognize different linguistic and rhetorical choices. It encourages students to look beyond the elite masculine perspectives of Greek or Roman culture—not to mention the elite authorship of most classical texts—and explore material evidence—such as graffiti, epitaphs, dedications, houses, inns, entertainment venues, sanctuaries, political space—that gives a voice to underrepresented groups.

Knowing Oneself involves not just knowledge of another culture and language, but also means tapping into skills, attitudes, and experiences—in short, one's identity. It means stepping back, reflecting, and then processing different cultural behaviors and values, learning to understand them, and then to accommodate them within one's worldview (Bennett). It requires attitudes of respect for cultural diversity, curiosity to explore other perspectives, and openness and tolerance for ambiguity. It involves the skills of observation, listening, and interpreting as well as analyzing, evaluating, and relating to others (Deardorff). Intercultural comparison is the moment when the student is pulled from thinking about the ancient world as Then and There and begins to think of it as influencing the Here and Now. It is the moment when students recognize that Greek and Roman ways of looking at the world still shape our ways of looking at life and death, love and hate, men and women, citizen or non-citizen. It is the moment when students see that the Greco-Roman world not only affects them, but also gives them pause to see how it might change their own identity.

So how can a teacher nurture Knowing Oneself, reflection, and imagining new subject positions? How can our students imagine the experience of slaves, attendants, day laborers, and working women and men? How can they try on new identities, explore new subjectivities, to imagine who is allowed to tell stories and who is the intended audience? By asking our students to retell stories from other points of view — write letters, create dialogues, role play, and engage in simulations — students can animate cultural texts through giving voice to characters not allowed to speak, giving voice to them on paper or embodying them in skits, role-plays, and simulations (Kearney; Moeller and Osborn). By repositioning and reframing the narrative to include others, students step back and consider the whole from a vantage point of both insider and outsider. No longer only outsider or insider, they become, in the words of María Lugones, "world-travelers":

> *Through traveling to other people's worlds we discover that there are worlds in which those who are victim of arrogant perception are really subjects, lively beings, resistors, constructors of vision. . . . By traveling to their world we can understand what it is to be them and what it is to be ourselves in their eyes. Only when*

> *we have traveled to each other's worlds are we fully*
> *subjects to each other (402).*

In short, by asking learners to connect with a range of different characters and to reflect on imagined identities, they engage more fully in the work of comparison.

Goal 5 Communities: Community is required for Communication

If, as we saw with Goal 2, culture motivates communication, then communities provide an audience and foster a sense of authenticity and purpose. Having an audience beyond the teacher motivates language learners to share with others what they have learned and what they have created, both at school and more broadly. That audience might be fellow classmates, but could just as easily be other classes in the school, parents, a Junior Classical League gathering and beyond. For example, a project on food in the ancient world might work with a local gardening group or local chefs to prepare a Roman banquet. A unit on Roman clothing could be supported by local weavers or sewers. An assignment that rewrites a Greek or Roman myth from a 21st century perspective might collaborate with the local community theater to present a performance. Latin students who have studied Latin choral songs could give a presentation to their school or community choir before or at a performance. Latin students might collaborate with a Spanish class, comparing Roman identity and naming practices (including naming practices for men, women, and slaves and freed slaves) with Latin American customs. The local library might host a Night of Poetic Enchantment for students to choose to recite (and comment on) a favorite poem in the language of their choice. The possibilities are endless. Note, moreover, how projects that take their start from a cultural question or topic especially lend themselves to this kind of community engagement.

As students become accustomed to sharing their work with others, the stakes go up. In order to satisfy the perceived expectations of their audience, they are more motivated to collaborate and work as a team. As projects involve these larger communities, learners are applying their knowledge to authentic tasks, and as they work with others, they become more adept at problem solving. In short, collaborating with others not only motivates learners, but also leads to and prepares them for a productive career and role as an engaged citizen.

We have already seen the benefit of reflection and what "Knowing Oneself" means for Comparisons: creating a certain distance that leads to critical thinking and the ability to imagine oneself as both insider and outsider, and as a "world traveler."

"Knowing Oneself" as a language learner is the essence of Standard 5.2 Lifelong Learning: "Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement" (59). They might join with like-minded friends to learn more about classical languages and the ancient world through music, video games, seeing a classical or classically-themed play, taking a tour of a nearby town with classical architecture, or discussing a book inspired by classical tales or myths. It is just these sorts of activities that motivate students to a desire to deepen their connection to Latin, Greek, or ancient cultures.

Learning Scenario: Travel in ancient Rome and now

To make these claims about the importance of integrative learning more concrete, let me offer a learning scenario on travel in the Roman world. Rather than scripting a lesson that consists of grammar explanation, exercises, and vocabulary drills followed by translating a reading passage, the Standards encourage us to design a much more interactive lesson that asks students to engage in the overlapping three modes of communication, to connect language with culture in meaningful ways, to investigate other realms of knowledge and apply this knowledge to new problems, to take a step back, reflect, and make comparisons within cultures and across cultures, and finally to target their ideas to a variety of audiences. Glisan and Donato's book on high leverage teaching practices offers some ways that helped me structure this unit.

In Chapter 18 of the *Oxford Latin Course*, Quintus and his father make the journey from Venusia to Rome so that he can go to the school of Orbilius. To prepare students to understand the passage, I would take students through a series of pre-reading stages that activate their background knowledge, pique their curiosity, and prepare them linguistically and culturally to encounter the text. First, I would begin by telling in Latin about one or more trips that I have taken—to visit family, to go to conferences, to go on vacation—none so common in Rome as now. After *modeling* for students how to talk about trips, I would then *personalize* this topic by asking them about some trips that they have taken, to discuss where they have travelled, and for what purpose. As students describe these trips, I might *summarize* what has been said, write the highlights on the board, or make a matrix that categorized the destinations, purposes, and activities. I would ask them to *investigate* details of their travel by going to Google maps to trace their journeys, the distance, the time it took to get from one place to another, accommodations along the way, opportunities for

meals, etc. After personalizing the notion of journeys and getting them invested in travel, I would lead them into the ancient world, *presenting cultural artifacts and practices* of Roman travel. Students would view images of the Via Appia, examples of inns, milestones, even [Roman sandals](). We might even look at some graffiti left by wayfarers at Roman inns.[2] And we would look at *ORBIS: The Stanford Geospatial Network Model of the Roman World* to measure distances and length of time for covering that distance. With some planning, moreover, all the grammar and vocabulary necessary for understanding Roman travel would emerge naturally in a meaningful context as the instructor and students worked to express what they wanted to say about their trips. If students do not know vocabulary or a grammatical structure, such as expressions of time and place, the class could pause briefly to review or introduce the new grammar. Most importantly, within the context of taking trips, the students would have specific reasons for learning, and more importantly, using this grammar.

After preparing students with the vocabulary, grammar, and cultural context for travel in ancient Rome, it is time for them to *make some predictions* about the trip that Quintus and his father were about to embark on. Why would they take such a long trip? How did they prepare? How long did it take to prepare? What would they take with them? Would they take a cart to carry their belongings? How many days would it take to travel from Venusia to Rome? Where they would stay? What might go wrong? After making their predictions, they are ready—linguistically, culturally, and motivationally—to read the passage. As they *read*, students could be asked, either individually or in pairs, to complete a chart or reading matrix (Swaffar and Arens) that has several columns and rows to summarize Quintus' and Flaccus' itinerary for the trip.

After comprehending the text, the final stage is the *elaboration* stage, i.e., responding to the text. The benefit of this stage is to read the passage again to consolidate what has been read and then to respond to the content and cultural products, practices, and perspectives. One approach might be for the instructor to ask students what challenges father and son faced along the way (e.g., weariness, a wolf, robbers, lack of a place to stay) and what delights they experienced (e.g., the beautiful countryside, the moon shining at night). After seeing these patterns, students might then be asked to give their opinion about travel through Italy and how it might be

2 See Dunn on the Caupona of Salvius (CIL 4.3494) and Porter on the epitaph of Fannia Voluptas and L. Calidius Eroticus (CIL 9.2689). My thanks to Matt Panciera for these references.

different for a senator or an *eques*. Such an activity would help students realize that travel in the Roman world was varied depending on wealth and rank. Alternatively, students could be encouraged to transform the narrative into a dialogue or write a letter home. Finally, students could read a few short letters of Cicero describing his departure from Rome into exile, asking students to focus on the places mentioned that he travels to.

Conclusion

Finally, how do the Standards make our work more relevant in the marketplace of ideas? Inherently interdisciplinary, Classics can make a strong case for developing communication skills, critical analysis, intercultural literacy, and problem-solving skills, all emphasized by the Partnership for 21st Century Skills and the AAC&U (College Learning for the New Global Century). Just as the National Latin Survey pointed out reasons why students study Latin, Liberal Education for America's Promise (LEAP) notes that 93% of employers agree that candidates' "demonstrated capacity to think critically, communicate clearly, and solve complex problems is more important than their undergraduate major" (Hart Research Associates). The Essential Learning Outcomes include intellectual and practical skills, such as inquiry and analysis, critical and creative thinking, written and oral communication, teamwork and problem solving, and intercultural knowledge and competence (AAC&U, "College Learning"). Similarly, the Partnership for 21st Century Skills, for example, identifies liberal arts themes: global awareness, communication, critical thinking and problem solving, collaboration, media literacy, information, communication, and technology literacy, flexibility and adaptability, and social and cross-cultural skills. Learning that is integrative—making connections, addressing authentic situations, recognizing multiple perspectives, and contextualizing issues—is "learning that is greater than the sum of its parts" (Huber and Hutchings 1).

In thinking about my sample learning scenario, students are engaged with inquiry as they search maps to learn about distances and geography of the ancient world. The comparison of travel then and now involves their critical comparison of the methods and means, purposes and values for embarking on journeys. As they speak about and write about their own and Quintus' trips, they become more proficient at communicating in Latin. And when they work in pairs to read the passage, they utilize their problem-solving skills as they collaborate to comprehend the passage. Finally, students learn about the artifacts, practices, and values held by

Romans in choosing to travel and how they made their journey. In short, learning Latin is very relevant in helping students acquire the larger educational outcomes that students, parents, and administrators deem necessary for succeeding in an increasingly global world. In addition to learning Latin, then, the Standards point to how Latin and Classics do the liberal arts better.

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Appendix: A Sample Lesson Plan using the Standards

Theme: Travel in ancient Rome and now

Reading Passage: *Quintus domo discedit* (*Oxford Latin Course*, Ch. 18)

Grammar expected: expressions of time and place, perfect and imperfect tenses

Standards addressed: Communication, Cultures, Connections (geography, math), Comparisons, Communities

Pre-Reading Activities: building up the meaning and increasing student motivation through personal involvement

Stage 1: Teacher modeling

Teacher describes a trip in Latin that s/he has recently taken: preparation, destination, means of transportation, purpose, activities. (Standard 1.1 Interpretive Listening)

Stage 2: Student involvement and personalization

Teacher asks students where they have travelled, beginning with yes-no questions, then forced choice (between two or more alternatives), then open-ended questions. (Standard 1.2 Interpersonal)

As students share, create a chart to express the diversity of preparation, destinations, distances, purposes, etc. Teacher or students would search Google maps to learn the time and distance of trips. (Standard 3.1 Making Connections)

		Student 1	Student 2	Student 3	Student 4	Student 5
Preparation	Quomodo se parant?					
Prep time	Quamdiu?					
Destination	Quo?					
Distance	Quot milia?					
Travel time	Quamdiu?					
Purpose	Cur?					
Events	Quid accidit?					

Stage 3: Cultural context: Traveling the Via Appia

First, the teacher shows images of Via Appia, roads, bridges, milestones, countryside, inns, carts and sandals, all the while describing a typical trip in Latin. In the process, students acquire new vocabulary, such as *via, pons, miliarium, rus, silva, campus, porta, caupona, plaustrum, sandalia*. (Standard 1.1 Interpretive Listening; Standard 2.2 Relating Cultural Products with Perspectives)

Second, the teacher and/or students would connect with ORBIS to measure the distance from Venusia to Rome and the time the trip would take using various modes of transportation. (Standard 3.2 Acquiring Information and Diverse Perspectives)

Stage 4: Comparing then and now

Teacher asks students to express the similarities and differences between Quintus' trip and a trip now. Such a comparison could be facilitated by adding a column to the chart above with Quintus' information. Students could also determine ratios between time and distance to compare trips then and now. (Standard 3.1 Making Connections; Standard 4.2 Cultural Comparisons).

Stage 5: Predicting

Using the information generated from ORBIS, students are now asked to predict what might happen on Quintus' trip. Why would they take such a long trip? How did they prepare? How long did it take to prepare? What would they take with them? Would they take a cart to carry their belongings? How many days it would take to travel from Venusia to Rome? Where would they stay? What might go wrong? (Standard 1.2 Interpersonal)

Reading: Comprehending the text

Stage 1: Scanning the text for specific information (time expressions)

Ask students to create a three column chart to complete as they read the story indicating date, place, and events that occurred at each place. The first time through the text, students look for expressions of time and record them on the chart.

Quando?	Ubi?	Quid accidit?

Stage 2: Close reading: Reading for meaning

After identifying the different time expressions, students read through the text to complete the rest of the chart. (Standard 1.1 Interpretive Reading)

Stage 3: Checking comprehension.

The teacher circulates to answer questions and check work. Did their predictions come true?

Post-Reading Activities: Consolidation and Elaboration

Students choose one of the following:

- Alternative 1: Students make a poster or slide show that illustrates vocabulary for travel then and now. (Standard 1.3 Presentational Writing; Standard 4.2 Cultural Comparisons)

- Alternative 2: Students create a travel video or slide show to entice others to visit the Via Appia. The video or slide show would feature notable places that one would see along the Via Appia and provide a voiceover describing highlights of each place. (Standard 1.3 Presentational Speaking; Standard 2.2 Relating Cultural Products to Perspectives)

- Alternative 3: Comparisons. Students compare Quintus' trip with that of a *senator* or *eques*. Students are asked what challenges that Quintus and his father faced along the way (e.g., weariness, wolf, robbers, lack of a place to stay) and what delights they experienced (e.g., the beautiful countryside, the moon shining at night). Then students imagine a trip of a senator to Baiae or Tusculum, how he traveled and with whom. (Standard 1.3 Presentational Writing; Standard 4.2 Cultural Comparisons)

- Alternative 4: Presentational writing. Students rewrite the narrative in the form of a dialogue/skit or as a letter home. The letter home to mother Scintilla or sister Horatia might dwell on very different details! (Standard 1.3 Presentational Writing and/or Speaking; Standard 4.2 Cultural Comparisons)

- Alternative 5: Other examples of Roman travel. Students skim a few short letters by Cicero that describe his journey from Rome after he has been exiled (e.g., *ad Atticum* 3.1-3, 6). They explore on a map where he travelled and why he changed his destination. They design a presentation about "Cicero's Escape from Rome." (Standard 1.1 Interpretive Reading; Standard 1.3 Presentational Speaking or Writing; Standard 3.2 Acquiring Information and Diverse Perspectives)

Students present their project to other groups in the class, to another Latin class, to parents on family night, to a local Rotary Club, at a local museum or library. (Standard 5.1 School and Global Communities)

Material Culture and the Greek and Latin Classroom

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Abstract

Responding to the new *Standards for Classical Language Learning*, this article emphasizes the importance of material culture to the study of Greek and Latin language and literature at every level, both K-12 and college. Using inscriptions on Greek vases and Roman coins as well as maps and house plans as examples, it demonstrates ways to insert material culture into the Greek and Latin classroom that will enhance a student's knowledge of the language. It also shows how the use of material culture will help a class meet not only the Cultures goal of the new Standards, but also the Connections, Comparisons, and Communication goals.

Keywords

Roman coins, material culture, inscriptions, maps, house plans, Standards, Greek vases

A student starting French or Spanish can hold a short conversation in the target language after just one week of class. What can we offer students beginning their journey in ancient Greek or Latin? This article will demonstrate ways to insert material culture into high school and college Greek and Latin classrooms through inscriptions on Greek vases and Roman coins and through the exploration of maps and plans. By adding material culture to the pursuit of Greek and Latin as soon as possible in the elementary and intermediate classrooms, instructors can offer additional practice in the language, present an immediate and meaningful application for the hours of memorization faced by the beginning student, and fulfill multiple goals required by the new *Standards for Classical Language Learning*.

The [World-Readiness Standards for Learning Languages,](#) published in 2015, and its application to Latin and ancient Greek, the revised *Standards for Classical Language Learning,* embrace knowing and understanding the culture behind a language as part of the five Cs of learning languages – Communication, Cultures, Connections, Comparisons, and Communities. These Standards recognize both that language offers a gateway into another culture and that a true understanding of another

language cannot be attained without an appreciation of the language's cultural context. According to the Cultures goal of the *Standards for Classical Language Learning,* "Learners use Latin or Greek to investigate, explain, and reflect on the relationship between the products and perspectives of the cultures studied." The tangible material remains of the Greek and Roman worlds (that is, the "products") and the practices associated with those remains therefore form an essential background to the study of Greek and Latin, and every Greek and Latin classroom at every level should incorporate references to material culture.

Many, if not most, K-12 faculty routinely do incorporate such references, often through extensive units on Roman art and architecture. College faculty, however, sometimes point out that there are entire courses on college campuses devoted to Greek and Roman art and archaeology and question why they should expend valuable time meant for languages on such topics. Not every Greek or Latin student, however, takes art or archaeology courses; even for those who do, references to material culture as support and explanation for literary texts serve both to enhance the text and to reinforce the many interconnections within a liberal arts curriculum. In addition, the typical college classroom contains future K-12 teachers, and it is important for college faculty to guide them through how material culture could be used in their own potential classrooms. Finally, including material culture in the Greek and Latin classroom will help the language student not only with the language itself, but also with issues of time, place, and social rank in antiquity.

GREEK VASES

The opportunity to transliterate names on a 6th century BCE vase gives students right at the start of elementary Greek an immediate, solid connection to the past as well as significant practice with the alphabet. The simplest exercise would be to assign the students relatively isolated images of well-known gods and heroes, as in Figs. 1 and 2. Having individuals or small groups work out that the label above the male figure on the left of the scene in Fig. 1 identifies him as the god Dionysus or that the inscriptions next to the men in Fig. 2 identify them as Achilles and Ajax would encourage the students with the crucial feeling that they are mastering this new alphabet early on.

This exercise also reminds students that language and writing change over time, so the inscriptions may be retrograde (written right to left instead of left to right), as with the label for Achilles in Fig. 2. Likewise, inscriptions may also use

Fig. 1. Detail of Attic black-figure neck-amphora; scene of Dionysus holding a kantharos facing two maenads holding a hare, by the Amasis Painter, c.540 BCE; from Vulci, now in Paris, Bibliothèque Nationale, Cabinet des Médailles 222. Photograph by Marie-Lan Nguyen, Wikimedia Commons.

Fig. 2. Detail of handle on the François Vase, Attic black-figure volute-krater; scene of Ajax carrying body of Achilles, by Kleitias (potter: Ergotimos), c.570 BCE; from Chiusi, now in Florence, Museo Archeologico 4209. Photograph from Wikimedia Commons.

a slightly different form of the Greek alphabet (the "old Attic alphabet") and some-what different spellings than they see in their textbooks. Boardman (202) includes a chart of various letter forms found on 6ᵗʰ century BCE Attic vases. Especially no-table differences in spelling include the use of epsilon and omicron in place of eta and omega and the use of the letter heta (H) for an initial h-sound. See, for example, the spelling of Hermes on the Euphronios krater in Fig. 3, below.

Fig. 3. Detail of Attic red-figure calyx-krater; scene of Hermes (standing, center) watching Hypnos and Thanatos carry Sarpedon from the field of battle at Troy, by Euphronios (potter: Euxitheos), c.515 BCE; formerly in New York, Metropolitan Museum of Art, now in Cerveteri, Museo Nazionale Cerite. Photograph by Jaime Ardiles-Arce, Wikimedia Commons.

In addition, Greek vases offer practice and reinforcement for vocabulary and grammar. Fig. 3 shows Hermes attending the removal of Sarpedon's body from the battlefield of Troy by Hypnos and Thanatos. Each figure is labelled, so the student is able to gain visual reinforcement of the vocabulary for the twin concepts of *hypnos* and *thanatos*, sleep and death. The vase represented in Fig. 3 also presents lessons in verbs and adjectival agreement. It is a *kalos* vase – that is, it is inscribed with a youth's name and the information that he is *kalos*, or "handsome." *Leagros kalos,*

or "Leagros [is] handsome," is written retrograde between Hypnos and Hermes, reminding the student that the verb "to be" may be left out of a Greek sentence and that the subject and predicate adjective of a linking verb must agree in case, number, and gender. The signatures of the vase's potter (*Euchsitheos epoiesen*, or "Euxitheos made," to the left of Hypnos) and painter (*Euphronios egraphsen*, or "Euphronios painted," above the head of Thanatos) introduce two more verbs, both in the third person singular aorist.

Fig. 4. Detail of Attic black-figure amphora; scene of Achilles and Ajax playing a game, by Exekias, c.530 BCE; from Vulci, now in Vatican, Museo Gregoriano Etrusco 16757. [Photograph by Jakob Bådagård, Wikimedia Commons](#).

Fig. 4 illustrates the famous Attic black-figure amphora by Exekias that depicts Achilles and Ajax playing a game during a lull in the fighting at Troy. Exekias included the names of the heroes in the genitive and even what they were saying during the game (Achilles is announcing that he has a four and Ajax that he has a three), as well as a *kalos* inscription and his signature. (See Clark, Elston, and Hart 100 and 143 for more on *kalos* inscriptions and signatures.) Vases such as the ones represented by Figs. 3 and 4 could be saved for later lessons – for the genitive, numbers, adjectives, and verbs – or they could be used at the start for practice in transliteration and then reintroduced when relevant grammar comes up, each time reinforcing and building upon earlier lessons.

Many elementary textbooks include simplified stories involving Greek gods and heroes, and it might be possible to return to some of these same vases when those stories turn up. Moreover, there is potential for again reintroducing these vases, by now old friends, into the intermediate or advanced classroom. Noting the range of the different vase shapes used at a symposium, for example, could help set the scene while reading Plato. (Steiner 237-39 and Oakley 18-19, for symposium shapes.) The images of various gods, heroes, and events might also be recalled while reading Homer. It should be mentioned, however, that the vase in Fig. 4 holds something of an object lesson – pun intended – for budding Hellenists, since it reveals a scene included neither in Homer nor in any surviving written tradition. Where did Exekias come up with the idea for an image of Ajax and Achilles playing a game while armed and ready for battle in an instant? Perhaps it is from an oral or written tradition that is otherwise lost.

Finally, it is worth noting that the use of Greek vase painting in a Greek language class responds to the Connections goal of the new *Standards for Classical Language Learning*, as well as to the Cultures (products, practices, and perspectives) goal. The Connections goal requires that "Learners build, reinforce, and expand their knowledge of other disciplines" – in this case, art history and literature – "while using Latin or Greek to develop critical thinking and to solve problems creatively."

Practical matters – Photographs of Greek vases are most often taken at an angle that highlights the characters depicted rather than the inscriptions. In addition, the inscriptions themselves are quite small in proportion to the overall scene. Thanks to the proliferation of on-line images, however, just a little patience will allow the instructor to locate appropriate illustrations for this exercise; and if the student is given computer access to an image, he or she should easily be able to enlarge the inscription portion for better identification of its letters. Good starting points for finding images of vases are basic introductory books on Greek art; more specialized books, such as Boardman, mentioned above; and the on-line [Beazley Archive](). After finding some likely vases for the exercise, it is then easy enough to search on-line using specific museums, artists' names, and mythological characters as key words in order to find good views of those particular vases.

Roman coins

What, then, can we give to the beginning Latinist? The texts and images on Roman imperial coins can be used to provide both a boost to vocabulary and that all-important connection to the past. Fig. 5 presents a sestertius of Nero, struck in Lugdunum (modern Lyon) between 64 and 68 CE, depicting Nero himself on the obverse and the new port at Ostia (Portus) on the reverse. Students should be able to make out the name "NERO CLAUD" for Nero Claudius, and the titles or abbreviations of the titles "CAESAR AVG GER" for Caesar, Augustus, and Germanicus; "P M" for Pontifex Maximus; "TR P" for Tribunicia Potestas, or the power of the tribuneship; "IMP" for Imperator; and "P P" for Pater Patriae, thus expanding and improving their vocabulary as well as giving them a better idea of the role of an emperor.

Fig. 5. AE sestertius of Nero, struck in Lugdunum, 64-68 CE; obv.: NERO CLAVD CAESAR AVG GER P M TR P IMP P P head of Nero, laureate, left; rev.: PORT AVG S C harbor at Ostia with ships, lighthouse topped by statue of Neptune above, dolphin and personification of Tiber reclining left below. Roman Imperial Coins I (2nd ed.) Nero 441.

Armed with the following list of the titles commonly found on coins from the principate, students should be ready to tackle almost any obverse inscription. The titles may be abbreviated in a number of ways, utilizing just one or two syllables, or even just the initial or initials of the title. The most common of the abbreviations are included in parentheses. The titles should also make it clear to the students that Octavian Augustus managed to avoid the fate of his great-uncle and adoptive father, Julius Caesar, by avoiding the title of king while taking on an unusual number of

Republican titles and powers that together gave him exceptional authority over the government, the military, and the state religion.

- AVGVSTVS (AVG, etc.) – a special name granted to Octavian in 27 BCE in recognition of his special authority and taken as a title by every subsequent emperor

- CAESAR (CAES, etc.) – a name Octavian inherited as the adopted son of Julius Caesar, and again taken as a title by every subsequent emperor; sometimes also used as a title for the heir/s to the throne

- CENSOR (CENS) – an emperor sometimes took this title when he held a census; Domitian took the title for life (CENSOR PERPETVVS)

- CONSVL (COS) – this title for the two most powerful officials in the Republic, elected annually, was typically taken at least once by an emperor. If he took it more than once, the title may be followed by a Roman numeral indicating how many times he had held the office at the point when the coin was struck.

- IMPERATOR (IMP, etc.) – the title for a victorious general in the Republic, if he was so hailed by his troops, soon came to be associated only with the emperor, or a privileged member of the imperial family

- PATER PATRIAE (P P) – a title, "Father of his Country," given to Octavian Augustus in 2 BCE and taken by subsequent emperors

- PONTIFEX MAXIMVS (P M, etc.) – the title for the chief priest of the state religion, taken by Octavian Augustus in 12 BCE and by subsequent emperors

- TRIBVNICIA POTESTAS or TRIBVNICIA POTESTATE (TR P, etc.) – Since Octavian Augustus was a patrician, he could not be a Tribune of the People. He side-stepped that difficulty by taking on the power of a tribune. Subsequent emperors did the same, regardless of their birth. This title may be followed by a Roman numeral indicating how many times it had been annually renewed and can thus serve to determine the year the coin was struck.

Fig. 6. AE sestertius of Vespasian, struck in Rome, 71 CE; obv.: IMP CAESAR VESPASIANVS AVG P M T P P P COS III head of Vespasian, laureate, right; rev.: LIBERTAS PVBLICA S C Libertas standing left holding pileus and rod. [Roman Imperial Coins II.1 (2nd ed.) Vespasian 82](#).

Fig. 7. AE dupondius of Vespasian depicting son Titus, struck in Rome, 73 CE; obv.: T CAES IMP PON TR P COS II CENS head of Titus, radiate, right; rev.: FELICITAS PVBLICA S C Felicitas standing left holding caduceus and cornucopia. [Roman Imperial Coins II (2nd ed.) Vespasian 614](#).

Fig. 8. AE as of Vespasian, struck in Lugdunum, 71 CE; obv.: IMP CAES VESPASIAN AVG COS III head of Vespasian, laureate, right; rev.: FIDES PVBLICA S C Fides standing left holding patera and cornucopia. [Roman Imperial Coins II (2nd ed.) Vespasian 1164](#).

Fig. 9. AE sestertius of Vespasian, struck in Rome, 71 CE; obv.: IMP CAES VESPASIAN AVG P M TR P P P COS III head of Vespasian, laureate, left; rev.: FIDES EXERCITVVM S C hands clasped before aquila on prow. <u>Roman Imperial Coins II (2nd ed.) Vespasian 156</u>.

Words that typically appear as vocabulary in elementary Latin textbooks are both inscribed and visually realized on Roman coins. Students may find it easier to remember that *libertas*, *felicitas*, and *fides* are feminine once they have seen coin images with female personifications of public liberty, public happiness, and public faith (Figs. 6-8). They may also find it easier to remember the definitions of the words once they can visualize Liberty with the cap that a slave wore upon manumission, Happiness with a caduceus and cornucopia representing commerce and prosperity, and Faith with a patera used for liquid libations. Vespasian was certainly trying to send a message to the Roman people about his reign and the foundation of his new dynasty after the death of Nero and the Year of Four Emperors. He did not neglect the military either, as the coin represented in Fig. 9 demonstrates. Its inscription, FIDES EXERCITVVM, referring to the faith and confidence of the army, expands vocabulary practice by including not only a fifth declension nominative singular, *fides*, but also a fourth declension genitive plural, *exercituum*. Many other useful personifiations appear on the coins of the principate, including *Aeternitas*, *Pax*, and *Virtus*, to name just a few.

While discussing the vase by Exekias that depicts Achilles and Ajax playing a game (Fig. 4), I mentioned that it holds an object lesson on the dangers of relying exclusively on surviving literature for the preservation of Greek legend. The great English poet Alexander Pope (1688-1744) was surely referring to the sestertius of Nero represented in Fig. 5 when he pointed out another object lesson – that

individual structures and sculptures disappear, but their representations on coins mean that we can use coins to reconstruct the past.

From Pope's *Moral Essays, Epistle V. To Mr. Addison, Occasioned by His Dialogues on Medals*

> *Ambition sigh'd: she found it vain to trust*
> *The faithless column and the crumbling bust;*
> *Huge moles, whose shadow stretch'd from shore to shore,*
> *Their ruins perish'd, and their place no more!*
> *Convinced, she now contracts her vast design,*
> *And all her triumphs shrink into a coin.*

The personification of ambition by Pope is especially noteworthy, since it connects to the many personifications employed by the Romans and reminds students that we really do the same sort of thing today with our personifications of Lady Liberty holding a torch, blind-folded Justice wielding scales and a sword, and so on. The subfields in Classics known as "classical tradition" and "classical reception" fall under the Comparisons goal of the new *Standards for Classical Language Learning*, which requires that "Learners use Classical languages to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own." Roman coins, such as those bearing personifications, can be used to evoke discussions of our own use of images and in that way can be used to meet the Comparisons goal of the new Standards, as well as the Cultures goal.

Practical matters – A good starting point for finding images of coins is the web site of the American Numismatic Society and its list of on-line resources, including the Online Coins of the Roman Empire. Excellent images are also readily available on the web sites of coin dealers, but these should be used with care. Coins are small, easy to retrieve via illicit digging, and easy to transport illegally to other countries for sale. Even reputable coin dealers sometimes acquire and sell coins with an uncertain provenance, a practice those devoted to the ancient world should discourage.

Maps and plans

Exploring the Greek and Roman worlds through the use of maps and plans provides additional aspects of material culture that can readily be integrated into an intermediate classroom. Although map work might not at first seem to be part of

Fig. 10. Map of Gaul in the time of Julius Caesar. <u>Source: Feitscherg, Wikimedia Commons</u>.

material culture, it should be kept in mind that archaeologists are always concerned with the place as well as the period for the use of an artifact. Here, I am going to focus on Caesar, a typical choice for the third or fourth year of Latin in high school and the third semester in college, but this exercise could be used with many other authors, both Latin and Greek, including, for example, with Xenophon and his route in the *Anabasis* through Asia Minor and Mesopotamia.

It is important for students to know the location as well as the date of the events that they are studying. Further, they should understand how ancient geography relates to modern geography. To drive home this understanding of place, each student could take a turn at a map and point out – in Latin – the locations and boundaries for the various parts of Gaul, including the area from which the Helvetians were migrating (e.g., see the <u>video media file</u> of the opening of Caesar's *Bellum*

Gallicum 1.1, read by Christopher Francese, illustrating the three parts of Gaul). The presentation could be a set piece that the student prepared before class, or it could be a matter of calling upon students to listen to questions in Latin and then to state the answers in Latin while pointing to the relevant area. ("*Ubi est . . . ? Quid appellatur hodie?"*) Students may even be organized into teams, since competition, and the very human desire to do well in front of peers, would keep the class motivated. In presenting information about boundaries, geographic features, the various types of Gauls, and those frightful Germans, the student should model his or her statements on what Caesar himself wrote in the first section of his *Gallic Wars*, so that an understanding of the Latin is integrated with an understanding of the geography. Certainly such an exercise in presentational speaking enhances a student's ability to pronounce Latin correctly, something to be desired. Students sometimes choose to learn Latin just because they think that they will not have to speak it. As I point out to my own students, however, if they do not master a consistent pronunciation system, then they cannot expect to retain a word in the mind's ear even long enough to move from an answer in a dictionary back to the text they are trying to translate. In addition, such presentations respond to the Communication goal, as well as to the Cultures goal, of the new *Standards for Classical Language Learning*. The Communication goal requires that "Learners present information, concepts, and ideas" via either presentational writing or – as in this exercise – presentational speaking.

A similar exercise might be held for the ancient Greek or Roman house – a presentation in Greek or Latin naming rooms and their functions and even describing furniture and decorations (e.g., see Magister Craft's video, [Domus Romana](#)). House plans are very important to many commonly read ancient texts. Knowing, for example, how a house in fifth century BCE Athens was laid out, with the men's dining room separate from the women's quarters, helps reveal the culture that produced Plato's *Symposium*. The references to various rooms in Trimalchio's house in Petronius' *Satyricon* also come to mind, as do the letters of Pliny the Younger describing in one instance his villa at Laurentum and in another the key areas of his residence at Misenum during the eruption of Mt. Vesuvius (2.17, 6.20). Understanding the role that open courtyards played in Roman architecture would certainly help a student appreciate Vergil's description of Priam's palace during the fall of Troy. Considerations of who—that is, what social class, or classes—actually lived in the type of house described are important to bring up. After all, not everyone was rich enough to own an atrium-style house, or was a slave serving those who were rich

enough. Likewise, considerations of time should be mentioned. Practices developed and changed over the centuries, and advances in building materials, such as concrete, led to the development of apartment houses in Rome. Students wrongly tend to think of Rome as not so much eternal as unchanging. Getting periods right will help students fix in place a timeline of literature and understand better what is found in that literature.

The new *Standards for Classical Language Learning* offer instructors new challenges, including those of integrating cultural products and concerns into Greek and Latin classrooms. By using inscriptions on Greek vases and Roman coins, however, it is possible not only to excite students during their first steps in a new language, but also to help them build vocabulary and practice grammatical forms. By requiring oral presentations involving maps and plans related to the text under consideration, the instructor offers both exercises in pronunciation and contextual awareness. Finally, including material culture in the Greek and Latin classroom gives a class multiple opportunities to meet not only the Cultures goal of the new Standards, but also the Connections, Comparisons, and Communication goals.

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Recontextualizing the Teaching of Ancient Greek within the New Standards for Classical Language Learning

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ABSTRACT

The New Standards should be an opportunity to make fresh choices about the introductory practices and exercises for beginning and intermediate Greek. These should emphasize the *connections* that exist to other areas of a student's educational experience. Work with transliteration and exercise is one especially good way to make these connections early. Topics and authors beyond the Classical period but with broad recognition (e.g. the Bible, Alexander the Great) and STEM-related readings (Aristotle and Euclid, for example) should become core readings.

KEYWORDS

Greek, classical language pedagogy, Alexander the Great, Aristotle, Euclid, STEM education, Standards

The teaching of ancient (or "pre-Modern") Greek in 21st century America involves facing challenges and capitalizing on opportunities that are distinct to the language and legacy of Greek. In both the original and the newly revised *Standards for Classical Language Learning*, Greek is necessarily and understandably paired with Latin in articulating the categories and particulars of competence at various levels. Other articles in this collection discuss how the Standards promote integrating the languages into cultural contexts in the form of language-based engagement with Classical cultures via different media and scaled for all levels P-20. The following pages, however, aim to be a contribution toward integrating the unique needs of future instruction in Greek with the architecture of the Standards. The coming years should be a time to capitalize on the updated Standards and to spur a revitalization of the teaching of Ancient Greek, especially at the beginning and intermediate levels. Low enrollments and lack of availability or support for teaching Greek are well known and much lamented. The priorities of the Standards can and should spur a

reorienting of the priorities of Greek language classes in ways that will both correspond to broader interest and result in improved language comprehension.

This goal and the priorities of the Standards at the moment do not mesh easily with the dominant approaches and pedagogical resources for teaching pre-Modern Greek. Indeed, Greek language teaching and pedagogical support materials are woefully out of sync with interest in the language outside the academy. The teaching of Ancient Greek currently is dominated by the curricular demands of the 19th century in seminaries or universities, that is, theology and exegesis for the former and high Classical literature for the latter. There is nothing inherently or fundamentally flawed in the methods embedded in these approaches. This is a point worth emphasizing. The analytical methods, explanations, and exercises that gird the structure underlying nearly all textbooks used in beginning Greek classes today do lead to student success in schools where these methods are a sound fit with the curriculum and methods of other courses that students are taking. The problem is, and the Standards make this abundantly clear, that most students are no longer learning languages in those environments. This mismatch results in lack of student interest and success with Greek. Classicists have all had conversations that wistfully recall, or wish to reinstate, the curricular priorities that made instruction in Latin and Greek central more than a century ago. But the Standards make clear what students' educational environment is and what it will be. Also, lack of student success in Greek language courses too often leads to the conclusion that instruction in Ancient Greek is fundamentally at odds with current education, rather than that the techniques learned and replicated by today's teachers of Greek can be updated.

Accordingly, the major point here is that the goals of the Standards should act as focal points for reorienting not just the strategies, but the topics, of beginning instruction in Ancient Greek. Classicists are really very fortunate in having great opportunities and being well-equipped to make this adjustment. Classicists in their scholarly work have been studying the ancient world in fresh ways that have built up rich and detailed models of the cultural communities in which Ancient Greek flourished. For decades Classicists in their classrooms have been teaching courses in translation about these cultural communities, so teachers of Greek know both how to create and how to teach the vast body of community-based knowledge in which Greek was embedded. But there remains a huge gap between what Classicists know how to do in research and culture courses and what to do in language classes.

The remainder of this discussion addresses ways to close that gap. As far as technique and method, much of what Gruber-Miller says about Latin applies to Greek, so the focus here remains on subject matter or topics that are distinct to Greek.

First, there is a broad interest in and fascination with Greek culture, but the readings offered in beginning and intermediate language courses marginalize most of that interest. Movies, documentaries, and internet websites give a reasonable snapshot of the topics that have broad cultural resonance. Across media, there are some variations but no real surprises. From the perspective of a typical beginning Greek class, the most widespread topics are alarming. Suppose students becomes intrigued with all the Greeks they hear about in popular cultural discourse. Chances are that intrigue involves mythology, or really, the stories in mythology. Students in Greek language classes can probably get a smattering of that. There is the Bible. They are likely going to be told directly, or indirectly by the segregation in instructional materials, that Biblical Greek is so different from Classical Greek that beginning instruction in Biblical Greek needs to be fundamentally different from that in Greek otherwise. From a language instruction perspective, however, there is no reason for this segregation. The Greek of the New Testament, the Septuagint, and related texts is more similar to the Greek of Classical texts than many Classical authors are to one another. For example, the transition from the Greek of Xenophon to the Greek of Thucydides, Herodotus, or drama is more challenging than the transition from Xenophon to the Greek of Biblical texts.

What about popular Greeks who are also popular in Greek textbooks? For the mechanics of his language and importance in the Classical tradition, Xenophon has rightly been a mainstay of early instruction in Greek. In broader cultural discourse, however, Xenophon has at best "B-list" recognition, despite lurking behind such popular creations as the *Warriors* movie. That does not mean he should be excluded from Greek courses, but he does not have a lot of built-in drawing power to attract students to whom he is not already known. The same is true of many standard authors at the beginning and intermediate levels. Lysias' account of the murder of Eratosthenes, an understandably popular text in intermediate Greek recently, is a great read for students once they are learning Greek, but it is not an author or story that has recognition enough to lure students to enroll.

So who are the "A-listers"? Plato and Socrates are there. For them, interested students will likely be well-served in beginning and intermediate Greek classes.

Homer is on the A-list. He is somewhat segregated again, but he is in general well-supported by pedagogical materials for early Greek learners. After Plato, Socrates, and Homer, however, A-listers are lucky to receive even a passing mention in Greek pedagogical materials. Let us start with Aristotle. Why? Because students are eager to read the *Metaphysics* and the *Nicomachean Ethics*? Yes, those are on PhD reading lists, but the pedagogical dynamite here is not Aristotle the philosopher but Aristotle the biologist. In the context of 21st-century education, consider how many students take biology: basically all of them, which makes biology an excellent arena for productive points of contact with Greek.[1] Page for page, most of Aristotle's writings are devoted to biology and physics, and a lot of this material comes in relatively simple Greek in manageable segments. Here even titles prove unintended hurdles for teachers and students. Aristotle's *History of Animals*, for example, conjures an archaic discussion of the evolution of animal life, where a more accurate title in modern terms is *Animal Research*, in the sense that much of the work is a descriptive catalog of animal biology. In this sense, the work is a goldmine of discreet vignettes of animals and scientific method.[2] The *Silurus aristotelis*, a catfish named for Aristotle because of his description (9.37.621a20-b2), is a premiere example of an entertaining passage that played out in modern scientific exploration. Analogous opportunities abound. Students dissecting animals in a biology class can read Aristotle's descriptions of parts of animals, along with those on projectile-vomiting bears (*On Marvelous Things Heard*, 845a17-22) and more. The points of contact here are not just superficial. When Aristotle refers to the chest of an animal and a student sees that it is still identified as the *thorax* in their biology class, they make the connection not just as an etymology but as the continuity of the scientific tradition. They can—and teachers can structurally encourage them to with assignments—compare the way Aristotle describes and analyzes an organism with the way modern biologists describe and analyze the same animal. Accounts of animals allow for many Cultural Connections (in the language of the Standards). For example, a biological account of a creature can serve as a gateway to other genres of writing. Frogs, for example, appear as vehicles for cultural meaning in Aesop, Aristophanes, Plutarch and elsewhere.

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1 Georgia Irby's collection of scientific texts in Greek should be a starting point for Greek teachers looking to incorporate this material into their classes at all levels.

2 Since I teach in Louisiana where crawfish boils are an integral and routine part of cultural life, I have beginning Greek students read Aristotle's paragraph on the parts and functions of crawfish (Aristotle *On Youth, Old Age, Life and Death, and Respiration* 477a2-4).

Plutarch! He is not always an A-lister himself, but he is ubiquitous. It is almost impossible to watch a documentary about ancient Greece without Plutarch being quoted somewhere along the way, but he is effectively invisible in Greek language classes. His Greek is formal and is no barrier to young readers when selected as judiciously as is done with any other author. Many iconic distillations of Greco-Roman culture, from the activities at the Delphic oracle to Spartan humor to revealing moments in the biographies of prominent Romans, derive from Plutarch.[3] This sort of potential is analogous to that for another perennial A-lister, however, Alexander the Great. Writings of or contemporary with Alexander are mostly beyond our grasp and beyond the reach of novice students of Greek, so readings would derive from post-classical accounts, and as a result the career of the man perhaps most responsible for making Greek of international, transcultural, even global importance is effectively absent for new readers of Greek. Alexander the Great's own legacy plays out in cultural traditions well beyond Greece and Rome, but whether via Plutarch, Arrian or some other Greek source, he would be a welcome addition and attraction.

To return to STEM-disciplines, Hippocrates is another A-lister virtually excluded from Greek language courses. There is now at least the very appealing Hayes-Nimis reader of *Airs, Waters, and Places and the Hippocratic Oath* (ISBN 9780983222859). As with Aristotle, the traditional titles of works are unhelpful but the points of contact are substantive. These are early writings by health care professionals. *Airs, Waters, and Places* is a handbook for travelling doctors to guide them in assessing the environmental factors that characterize diseases in any given region they visit. The Oath of course is a statement of professional ethics. Characterized as such, both documents seem like very modern documents, differing in the particulars but not fundamentally alien in their purposes. Again, students can see how ordinary Greek words become the technical medical vocabulary of later periods, including today. They can also see first-hand the development of professional techniques, such as the way a visiting doctor assesses the environmental factors that contribute to disease. The Hippocratics' focus on nutrition is of much contemporary interest and it is not hard to spur discussion when reading Hippocrates' account of the historical development of medicine or his analogy with the methods used by trainers of

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3 For example, at my school there is a graduate student doing research on Spartacus, so I had him work up vocabulary and notes on Plutarch's account of Spartacus from the *Life of Crassus*. This selection is only a few pages, and this student found the reading and assignment relatively easy, something you rarely hear about assignments in Greek classes. Once I finish correcting and editing his work, I will have a brief Spartacus reader that I can post online and make available.

athletes (*Ancient Medicine* 1-5, 20). This is not to mention that B-lister Galen, who operated on gladiators, performed surgery on eyes and brains, and tortured animals as public entertainment, or his employer, Marcus Aurelius, whose writings in Greek offer insight into the inner life of one of the most influential of Roman Emperors and whose dying scenes in the movies *Gladiator* and *Fall of the Roman Empire* grant him some name recognition.

So back to A-listers and STEM disciplines to an author whom virtually every student from high school onward has read in translation. I refer of course to Euclid. Any student who has taken a beginning geometry class has effectively read a chunk of Euclid in translation.[4]

At this point I want to spotlight some examples and scenarios, in keeping with the structure and goals of the new Standards, for how Greek language instruction can and should be linked to other crucial areas in the educational curriculum. The interaction between Greek and math, primarily geometry, is scalable. By this I mean that the more Greek and more geometry a student learns the more the two courses can reinforce each other. For example, math is where students are most likely to meet letters of the Greek alphabet. Beginning Greek instruction almost never makes anything of this connection, but it means that from the moment students begin learning the alphabet in Greek language classes, they can begin making connections to other classes, especially math classes. Euclid and Greek mathematicians label their segments as alpha, beta, gamma, and so on just as these segments are still labeled A, B, C and so on, and really this is nothing more than an act of translation between alphabets. Transliteration is an underappreciated skill in beginning Greek but one which here can be of simple but profound importance and application (see the Appendix).

As students learn words and vocabulary, even without syntax, the points of contact increase. The names of geometrical shapes are themselves lessons and reinforcement in numbers and other vocabulary. As in biology and medicine, much ordinary vocabulary in Greek becomes technical vocabulary in modern times. At this point, simple transliteration is a sufficient skill for students to begin seeing Greek words all around them. At the level of syntax, Euclid's constructions are repetitive and formulaic yet progressive. The biggest challenge is that some core constructions in Euclid and mathematics, such as the third person imperative ἔστω (from εἰμί), are not so common in other texts and in beginning Greek generally. As students

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4 Survey this helpful site for passages and support for reading Euclid at a beginning level.

progress, opportunities for more sophisticated correspondences become available. Students can read in Greek the same problems and proofs that they read and study in geometry. The most famous example is the Pythagorean theorem, but such correspondences abound the more students advance in both classes. Pythagoras is another A-lister, by the way, but more importantly these types of readings also expand and enhance what we can do with comprehension. Students could draw and animate on a computer screen, for example, what Euclid writes about in Greek. I do not give this example as a playful educational distraction from normal work in the language classroom. Such an exercise both truly measures comprehension in the language and develops a very real and lucrative skill. Students who can read a complex and foreign text and convert it to computer animation have a skill that is desirable for many jobs by many employers.

It is in these types of points of contact where I wish to assert today that we have the greatest opportunities to simultaneously pursue the goals of the New Standards and make Greek language instruction newly meaningful in a 21st-century educational curriculum. I have touched upon points of contact with biology classes, medicine and especially mathematics. I call these points of contact, but in the terminology of the Standards, they are Connections (Goal 3). They invite another C of the Standards, Comparisons (Goal 4), between the ancient Greek antecedents and modern practice. They develop the language of professional Communities (Goal 5), whether of scientists, doctors, mathematicians, philosophers, artists, engineers, authors, and others, communities whose global Communication is forged in shared understanding and techniques, modes forged by ancient Greeks in their language. Even beyond and throughout these Connections comes a more thoroughly, meaningfully integrated educational experience. In the Humanities too often dialogue forms in opposition to or envy of educators in STEM disciplines. In fact, educators in the Humanities and STEM struggle with mostly the same issues, primarily retention and student success. A conversation with almost any teacher of math below the level of Calculus prompts the same frustrations as surface in beginning Latin and Greek. Greek can help both causes, however, because it can serve as a bridge between these courses. Instruction in Greek can and should support students in biology, math, and so on, not just in English, even though it does that too. Greek is, I submit, unique in this potential. No other language has an intrinsic connection to biology, medicine, math, art, literature, and more that Greek has. Far too often, almost always, foreign language and math or biology or English are separate courses where students

struggle. Lack of success in one demands more time and takes energy away from others, or some class becomes the one that falls away. Greek seems like an unconscionable burden to a student in such a situation. If we reorient Greek so that it supports and enhances these other challenging and necessary courses, however, then it is not a dichotomy to add Greek. Imagine a student saying, "Those words in biology confused me today, but they will make sense when I get to Greek class," or "I am glad we worked that math problem in Greek today, so I will already know it when I get to math class." Imagine telling parents, "If you want your child to succeed in math, have them take Greek at the same time. It will help them."

I will wager that most of us in Classics readily believe that the critical analytical skills we build in learning Latin and Greek foster success in other classes and are true life skills, but we have to deliver on that faith and that promise early, not just decades down the road. That means we have to make those connections in our language instruction. The Standards point the way.

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Appendix

Below is an excerpt from one of the learning scenarios for Greek in the New Standards. It encapsulates a number of the ideas promoted in this article and ties them more explicitly to the Five C's of the Standards. [Here is a link to the full slide show](#).

Instructional Setting:

Students should have had practice with the Greek alphabet, the sounds of each of the letters, and how they are transliterated into English. This will be their first or an early activity with learning words in the Greek alphabet.

Learn-Practice-Assess

A teacher is going to work with a class both to practice recognizing words written in Greek but also to introduce tools for recognizing Greek words in a variety of contexts, along with concepts for understanding why ancient Greek appears in so many environments today.

The teacher starts with Ζεύς, which looks very similar to the English version, Zeus. Students usually can recognize the name and know something of who Zeus is and students might talk about why they know this figure from antiquity. There is an important principle here, though: just knowing the Greek writing system can connect them immediately to a familiar word. This is a chance to ask about Cultures, i.e., what cultural practices do we learn about from the stories of Zeus.

The next word is Ὀδυσσεύς, another name. Students might know Odysseus from mythology and the *Odyssey* but they also know the word "odyssey" that is inspired by his stories. They might also encounter him with the name Ulysses, his Latin name, a chance to point out that many Greek words reach English through the Romans (sometimes in Latinized form, sometimes in Greek, sometimes both). This exercise can be repeated or substituted with Ἡρακλῆς/Herakles/Hercules. This is a chance to make Comparisons, how a name, story or word develops, remains similar or changes through time in different communities.

The next word is θῶραξ. This word is harder to see as the English word "thorax" but saying it out loud reveals that it sounds almost the same. It also has the same meaning, but it is a less common word than "chest" in English. Greek doctors used ordinary Greek words in their work, and doctors ever since have been using many of the same Greek words but now they are scientific and associated

with educated professionals. This raises the issue of Communities, because many Greek words today are used by a specific specialized community, even though those communities do not use Greek as their primary language.

The next word is ὀκτάγωνον. For this word the teacher can ask students to draw what the word means before transliterating it as "octagon." This is a straightforward way to link a strange-looking Greek word directly to its meaning. A teacher can use this as a basis for Greek numbers using shapes (pentagon, hexagon, and so on). Why do we use Greek here? Students in geometry are familiar with the Greek letter π in a mathematical context. Ancient Greek mathematicians were geometers so later mathematicians incorporated Greek into their work. This is another example of an international community whose language incorporated Greek. Here is a chance for Connections, because students can see that it is not accidental when they encounter Greek words or letters in many areas. They can start pursuing why Greek appears where it does.

With these models, the teacher can prompt students to explore what other classes or areas of their life (e.g., biology, names of animals especially dinosaurs, disciplines like psychology, philosophy, everyday words like telephone and technology—all of which highlight the tendency of Greek to form compound words). Students should develop the habit of recognizing Greek words and letters in other classes or outside school and using their class in Greek to understand why.

Adaptation to other ages/grades:

This lesson can be scaled to other grades and also across multiple classes. The particular words chosen can be selected to suit the school's learning environment and the immediate connections to those words can vary in sophistication. In all cases, the students should practice with words that tie in to their other classes and to their experiences outside of school.

Reflection

Greek suffuses the 21st-century world in a fundamentally unique way. While it is common to assert the foundational and pervasive role of Greek in the Western world, this lesson aims to convert these broad principles into practical student habits. Moreover, the exotic associations of the Greek alphabet can make students nervous and reinforce a distance between Greek and the rest of their education and life. This exercise and the principles it instills set Greek learners on a path to integrate what they learn about Greek into their lives and education continually.

College Professors and the New Standards for Classical Language Learning

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ABSTRACT

The new *Standards for Classical Language Learning* should be required reading for all college professors. These new Standards will drive classical language instruction for many learners of Latin and Greek. Therefore, to be fully informed about the classics profession one should be informed about the Standards. Those of us involved in teacher-training programs need to become aware of these Standards, for they will influence how our teacher candidate students will be evaluated. In addition, we as college professors have something to learn from these Standards about how we ourselves teach and how we might teach even more successfully. College professors will learn how the 5C's (Communication, Culture, Connections, Comparisons, and Communities), active Latin (or Greek), Modes of Communication (interpretive, interpersonal, and presentational), Performance (and Scaffolding) vs. Proficiency, and Culture and its Place, all are features of the practice of classical language learning.

KEYWORDS

professor, active, Standards, college, Latin

INTRODUCTION

The new *Standards for Classical Language Learning* are happily yet another accomplishment from the classics community created by classicists teaching across various levels of instruction. When the new *Standards for Latin Teacher Preparation* appeared, I argued that college professors should be aware of those new Standards (Ancona). As a member of the Task Force that wrote that earlier document, I learned, not for the first time in my career, how collaboration among classicists who teach at different levels of instruction can be productive and how the results of that joint work, even if aimed at or motivated by a need related to a specific segment of the profession, benefits us all. During the work of that Task Force, as a college professor I became more fully acquainted with terms like "formative" and "summative"

assessment and with the 5 C's of Communication, Culture, Connections, Comparisons, and Communities that lay at the foundation of what new Latin teachers were being prepared to teach in their subject area. Even though that document was designed primarily for preparing Latin teachers at the precollegiate level and for those involved in training them, I realized as we worked to produce it that its guidance could be just as useful for Latin teachers at any level.

When I read the new *Standards for Classical Language Learning*, my reaction was fundamentally the same as it had been with the new *Standards for Latin Teacher Preparation* – any Latin or Greek teacher should be familiar with these new Standards for learning and should care about their content irrespective of teaching level. I see four basic reasons why college professors[1] should take seriously the new Standards: (1) these Standards will drive classical language instruction for many learners and therefore to be informed about the profession one should be informed about the Standards; (2) those students we teach in college, if they have studied Latin or Greek in secondary school, will soon have been taught in the context of these Standards, so if we want to understand our college students, we need to understand the underpinnings of their prior learning experience; (3) those of us involved in teacher-training programs need to become aware of the Standards that either will be or will influence the standards against which our teacher candidate students will be evaluated, and finally; (4) we as college professors have something to learn from these Standards about how we ourselves teach and how we might teach even more successfully.

Before turning to the Standards themselves, some additional context may be useful. College professors often grumble when, with pressure from administrators on high, we are required to write up assessment guidelines for our programs. However, such guidelines for assessment are becoming required more and more at the college level, and some professors are learning that some use of formal, articulated assessment may produce better teaching results, which is of course a goal we all share. Most of us college professors have had no training in the field of assessment, but institutions are gradually providing some resources to college faculty

1 Some of my remarks, such as those below on devising assessment plans, will likely apply more to full-time college faculty than to others teaching at the college level. That said, I am eager for all faculty who teach at the college level, regardless of status, to become informed about the Standards. Many graduate students teach college-level Latin or Greek, as do adjunct faculty, and some may, in fact, be involved in teacher-training courses and assessment work. I use the term "college professor" as an umbrella term here. Graduate student TAs, who are typically at an early career stage, may be particularly interested in new developments in the profession.

for developing assessment. My own institution, Hunter College, now has an [Office of Assessment](#) with information for faculty to consult as they develop assessment plans. Our departments are now required to engage in formal assessment, even if with slow steps at first.[2] We college professors often struggle with shifting to listing "learning outcomes" rather than just stating what a course will "cover," and we often do not know why the shift matters. We frequently have not articulated fully in our program materials exactly what our expectations are for our students studying classical languages. Standards for learning are an expected part of the pre-college teaching world, if only because states certify teachers and evaluate them, in part, in accordance with how the students they teach measure up against specific standards. However, standards are not yet an expected part of the college world, at least in quite the same way. Therefore, for this article I will comment on the Standards specifically with college professors in mind. I think many of us college professors can learn from their content and direction.

While the Standards have a great deal to offer, in general, I think the following 5 areas within them are particularly worthy of attention for classics professors.

1. The 5 C's

These goals for world language learning provide a useful framework for shaping our students' learning at all levels: Communication, Culture, Connections, Comparisons, and Communities. The 5 C's have been around for a long time and are part of the current [Standards](#), but many college professors are still unfamiliar with them. Definitions of each of these goals and a useful summary are available on the [ACTFL website](#). I highly recommend that college professors become familiar with these common goals for foreign language study that have been articulated now for two decades.

While Communication is rightly, I think, seen as the primary goal of teachers in the new Standards (4), each of the five goals is important as a part of world language study. "Culture" shows that language learning is not narrowly about vocabulary and syntax. "Connections" points to the interdisciplinary connections we can make with other fields of study. "Comparisons" engage students in the process of reexamining what is their own by learning about the "other," and finally the goal

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2 It is ironic that the teacher candidate students at Hunter take a required Education course in assessment, while many of their instructors in Classics have had no formal training in this area. This is indicative of the fact that how we assess student learning is seen as an essential teacher-training topic for instruction, but not typically for those training to teach at the college level.

of "Communities" extends language study to broader contexts that are especially useful for lifelong learners of classics. I think every college professor would benefit from thinking about which of these goals he or she tries to meet with students from the large scale (a curriculum or program) to the small scale (a specific instance of instruction) and why. It is almost a given, I would think, that all college professors would share these goals, but examining which ones we emphasize in which courses and at what levels of instruction or in our programs overall and why can be a useful exercise for us as we reflect upon and continue to develop our college-level language programs. For example, having students work as Greek or Latin tutors or intern in community outreach settings where Latin is used would be two opportunities for meeting the goal of "Communities." Such Outreach activities, when examined in terms of goals for foreign language study, can be seen as more integral to our mission than they might otherwise. In addition, such use of a foreign language can cement the learner's knowledge in a way that is different from what occurs through more standard classroom instruction. I think looking at the 5 C's can force us in a good way to broaden what we hope to accomplish with our students and to suggest additional ways in which we can make Greek and Latin a part of our students' lives both in the short term and the long term.

2. ACTIVE LATIN OR GREEK

The fundamental nature of Communication among the 5 C's for classical languages learning is the appropriate context for the Standards' new recognition of the presence of active Latin (or Greek) in our profession. Such recognition, appearing in a widely collaborative document of our profession, means that college professors can no longer ignore the fact that active Latin (or Greek) is an aspect of our profession with which one must become familiar. While some college professors are aware of developments in active Latin and Greek, many are not. Attention to this area of classical pedagogy has been much stronger at the precollegiate level. Hopefully the new Standards will generate more conversation about this topic at the college level. The Standards give many examples of how spoken and written production of Latin (and Greek) in presentational and interpersonal modes can be achieved and the rationale for how that active production of the language fits into the traditional fundamental goal of Communication.[3] This carefully crafted statement

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3 For more information on the 5 C's and the three modes of communication (interpretive, presentational, and interpersonal), see ACTFL's *Performance Descriptors for Language Learners*.

from the new Standards, I think, is worth quoting: "There is growing evidence that the use of spoken Latin in the classroom facilitates student comprehension of the language, which facilitates reading it" (15). College professors will benefit from becoming more aware of the value of hearing and replicating with appropriate adjustments chunks of Latin for the goal of comprehension. I provide one simple example taken from an advanced Roman Comedy course I taught in spring 2017 of how active Latin could be incorporated into an advanced Latin class. A series of questions and answers that must include repetition of the Latin common to both question and answer can get at major issues in Terence's *Eunuch*, while reinforcing vocabulary important to the play and common Latin grammatical structures. Here are just two sentences one might employ, asking several students in a row to answer the same questions to provide multiple opportunities for hearing and speaking. *Quis amatur in fabula Eunucho? Quis vitiatur in fabula Eunucho?* Substitution of a name in the nominative for the interrogative "quis," repetition of "in fabula *Eunucho*" as a piece common to question and answer and as an opportunity to hear and speak words in apposition, and both knowledge of and judgment about the content of the play are all tapped in such an exercise. ("Quis vitiatur…" has a single correct answer, while "Quis amatur…" could have multiple answers and involves interpretation.) I hope the attention given to active Latin and Greek in the new Standards will encourage college professors to explore ways in which even a small amount of instruction in this fashion can enhance any class. Hearing chunks of relevant Latin or Greek repeatedly and being asked to respond to them in a structured fashion provides us with one more tool for enhancing comprehension and internalizing the language.[4]

3. Standards for Communication: Modes

Many college professors will be unfamiliar with the modes of communication mentioned above: interpretive communication, interpersonal communication, and presentational communication. Although these modes were present in the 1997 Standards as well, as we continue to rethink what it is we want our students to do in the college classroom, increased focus on modes vs. the four skills can be productive. The modes framework includes the purpose of communication and thus allows for a more sophisticated understanding of the nature of communication. Giving a speech (presentational mode) is a different activity from asking questions and

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4 For an engaging and useful discussion of how instructors can do this, see Justin Slocum Bailey's "The *Ars* of Latin Questioning: Circling, Personalization, and Beyond."

answering them (interpersonal mode), although both are oral. My example from my Roman Comedy class was interpersonal. The new Standards describe a shift in perspective: "The understanding of communication has shifted away from a focus on a four-skills approach, where speaking, reading, listening, and writing were separate and distinct actions" (7). "The Standards focus on the purpose behind the communication more than the means…" (7). While interpersonal Latin might include conversation involving greetings, or the weather, or modern events, structured conversation in Latin about the texts we are teaching college students is also an opportunity for interpersonal communication. A student presenting aloud to the class a summary in Latin of work being studied would be an opportunity for presentational communication. Both of these activities involve oral and aural skills for students, but the purposes are different as would be the skills entailed in developing the appropriate materials. Second language acquisition research in comprehensible input shows that hearing and reading a lot of comprehensible Latin is more important than speaking or writing a lot of it at the early stages of learning.[5] It is easy to see how repeated hearing of certain Latin structures fixes that linguistic information in one's mind in a different way from learning rules about them. My biggest surprise when visiting for a full day at a comprehensible-input-based Latin program a couple of years ago was the high proportion of teacher-generated Latin heard vs. student-generated Latin spoken, but now that makes sense to me.[6] Input must be prioritized.

4. Performance (and Scaffolding) vs. Proficiency

College professors often struggle to find the balance between covering enough text and building Greek and Latin language skills. The clear distinction between language performance, for which teachers create scaffolding[7] that leads to higher levels of understanding and expression, and language proficiency, which is "independent of specific instruction or curriculum" (Standards 5) and involves how

5 See Justin Slocum Bailey's "Teaching Latin to Humans" for a discussion of some of these issues.

6 I thank Dawn Mitchell of Dulaney High School in Maryland for that very informative visit. I also thank Elizabeth Szylejko of Central High School in Philadelphia for letting me observe her questioning in Latin with her advanced Latin students. Those visits, plus attendance at a workshop by Justin Slocum Bailey and at The Paideia Institute's Living Latin in New York City, have added to my practical experience of new work in Latin pedagogy. I am grateful to the Classical Association of the Atlantic States for a three-year Leadership Initiative Grant I received to visit 15 Latin programs in the CAAS region for an entire day each. It was through that grant that I was able to spend the day at Dulaney (2015) and at Central (2017).

7 For background on instructional scaffolding, see this Wikipedia article.

the student can handle "non-rehearsed situations and tasks" (Standards 5), is significant. Covering the next 20 lines of Ovid, with appropriate guidance from the professor, leads to performance. Such guidance could include, for example, scaffolding techniques like the use of a simplified version of a Latin text to prepare for the reading of the original authentic text or the use of visual aids, such as pictures, to support the learning of vocabulary.[8] Having the students answer comprehension questions on an unseen passage in Latin or Greek or translating it shows proficiency. We hope that some of the scaffolding for performance will then translate into better-developed skills for tackling non-rehearsed tasks. The stark distinction, though, between performance and proficiency is one we college professors do not talk about much at the college level. Perhaps with more self-conscious attention to scaffolding – a term that is only slowly making its way into college conversations – the distinction between performance and proficiency will make more sense and professors will also see how the two can be synergistic.

I think college professors would find useful the *NCSSFL-ACTFL Can-Do Global Benchmarks*, which are referenced and utilized in the "Lifelong Learning" section of the Standards (59-61), to distinguish performance from proficiency. "Can-do" statements are useful for defining learning outcomes, rather than teaching goals, and can help us professors support proficiency over mere coverage. Whether the learner is at the novice level or the advanced level, each can demonstrate proficiency and can have a "can-do" statement about, for example, "interpretive reading" or "presentational speaking." For example, an intermediate range student according to the Standards "[u]nderstands main ideas and some supporting details on familiar topics from simple, straightforward texts that contain predominantly high-frequency vocabulary" (9). Rephrased in the student's voice, this functions as a performance descriptor for what he/she "can-do" in the area of "interpretive reading" (I can understand…). A "can-do" example for "presentational speaking" for novice low learners could be the "sample indicator": I can "state the names of familiar people, places, and objects depicted visually using words or memorized phrases" (Standards 24). Seeing what learners can do broken down into small incremental steps can inform curricular planning as well as suggest scaffolding techniques that can

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8 The Legamus Transitional Readers from Bolchazy-Carducci Publishers, edited by Kenneth F. Kitchell Jr. and Thomas J. Sienkewicz, are based on the practice of scaffolding. Having cowritten *Horace: A Legamus Transitional Reader* with David J. Murphy, I can say that developing scaffolding techniques forces one to confront what may or may not be difficult about a given text and that finding techniques for making texts we value more approachable can be quite satisfying.

enhance performance and develop proficiency. Lower level performance indicators themselves provide a useful guide to various tasks that are the stepping stones to higher level performance. If instruction is to lead to the superior level, for example, of "interpretive listening," review of and practice with lower level tasks in this same area can provide appropriate scaffolding. For example, listening to a simplified version of a story can serve as scaffolding for success with listening to a more complex version of the same story.

5. Culture and Its Place

The Standards state that "A significant shift in how culture is taught in the language classroom is the move away from teaching isolated facts to integrating culture with language." (30) and "In terms of instructional approaches, it is also true that when one leads with culture, language will follow. Rather than adding culture as an afterthought, beginning a new unit of instruction by examining cultural images and artifacts and authentic materials, can tap learners' interests." (31). These comments about newer ways of integrating language and culture and the matter of what one "leads with" led me to reflect on another potential piece of language instruction that can seem tangential, like culture: the use of secondary scholarship in the college language classroom. While some might argue that college students need all their time in our courses for language study alone, others would argue, and I include myself among them, that reading a scholarly article about a Greek or Latin text being studied, while time-consuming, can lead the student back to reading the text with higher interest and understanding because he or she sees the Greek or Latin cited in the article in the more emphatic context of its use for making an intellectual argument. For example, reading a scholarly article about Aeneas' final actions in the *Aeneid* makes reading the poem's ending in Latin more motivated. When reading articles from scholars who disagree with each other, students will recognize that scholars can quote the same Latin text to make divergent arguments and that recognition can make the Latin come alive and become memorable in a new way because of its scholarly context. Both cultural study and the reading of a scholarly article can become motivators for approaching language or deepening its understanding. What we "lead with" can affect learning.

Conclusion

The new *Standards for Classical Language Learning* should be read by every college professor of classics. Staying informed about what the profession has said collectively about language learning through a task force composed of classics teachers at various levels of instruction is essential. The document will dispel any notion that what we do in college is completely different from what others do teaching students at the precollegiate level. In fact, it is this sense the document creates of a shared professional enterprise that is so invigorating. While I chose just five specific areas to comment on in this brief article – (1) The 5 C's, (2) Active Latin or Greek, (3) Standards for Communication: Modes, (4) Performance (and Scaffolding) vs. Proficiency, and (5) Culture and Its Place – I think we college professors will find in the new Standards many other specifics to consider with profit as we reflect upon our own evolving teaching practices.

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Backward Mapping and the New Standards for Classical Language Learning

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Abstract

The purpose of standards within education is to provide direction for our taught curriculum (content and skills) by identifying desired outcomes. Assessment, the means by which we determine whether or not we have met the standards, ends up being an afterthought in many curriculum discussions; it is a very rare thing indeed that people discuss assessment as a strategy to promote learning and the achievement of desired outcomes in the first stages of curriculum design. Nevertheless, a design approach for curriculum such as Backward Mapping, which begins with the *Standards for Classical Language Learning* and addresses assessment needs early on, can be very beneficial. Properly done, Backward Mapping is never a case of the "tail wagging the dog," but rather a holistic approach to design that focuses attention through the Standards towards both the taught curriculum and assessment. In what follows, this article sketches out some basic history and observations about Backward Mapping, describes its basic principles, and discusses some potentials and pitfalls of the process. The central concern of this article, however, is to present two working models of Backward Mapping with the new Standards in order to illustrate this assessment-focused approach to curriculum design.

Keywords

assessment, Standards, curriculum design, learning outcomes

Introduction

Many of us in the teaching professions have heard of "backward mapping" and "understanding by design" in the context of assessment initiatives. I suspect most of us did not choose teaching in order to perform assessment. Within my different professional contexts, it is often the case that eyes (my own included sometimes) roll when assessment comes into the conversation. Assessment ends up being an afterthought in many curricular discussions and it is a very rare thing indeed that people discuss assessment as a strategy at the early stages of curriculum design to

CAMWS

Anderson, Peter. "Backward Mapping and the New *Standards for Classical Language Learning.*" *Teaching Classical Languages* 9.1 (2018): 74-94. ISSN 2160-2220.

promote learning. Regardless of our feelings about assessment and how it relates to curriculum, all of us should come to understand the purpose and value of an assessment-focused design approach for our curriculum. In what follows, I sketch out some basic history and observations about Backward Mapping, describe its basic principles, and discuss what I see as some potentials and pitfalls. The central concern of this article, however, is to present two working models of Backward Mapping with the new Standards in order to illustrate this assessment-focused approach to curriculum design.

THE 4 PS OF BACKWARD MAPPING: PRINCIPLES, PRACTICE, POTENTIALS, AND PITFALLS

Backward Mapping as a dominant `principle` in education policy - and subsequently in curriculum design - appears at the end of the 1970s with a short article by Richard Elmore. In it he discusses the importance of taking implementation into account when planning policies: by anticipating issues around implementation at the policy building stage, he argued, any foreseeable problems with implementation that would dilute the effect of the policy can be mitigated. By 1989, under the leadership of President George H.W. Bush, with then Governor Bill Clinton (AR) and Governor Carroll Campbell (SC) leading the critical taskforce, the push for assessment standards in education had taken on an intractable momentum. President Clinton, and after him President George W. Bush, continued this push for such standards; the notions of backward and forward mapping in policy decisions moved, logically, into curriculum and content design. It is there, I think, that most of us have encountered the idea of backward mapping, even if it is not precisely the original application: how we build a curriculum that can lead to the knowledge outcomes we want for our students.

The next major shift in the application of this concept in education policy and design was led by Grant Wiggins and Jay McTighe in the late 1990s. Their *Understanding by Design*® system focused on skills development within the curriculum planning process. Understanding something, rather than simply knowing something (e.g., a set of facts), allows - in the *UbD*™ model - for transfer of knowledge and skills to new domains. For this reason, planning from "what knowledge to know" is less appropriate for curriculum design than planning from "what to do with knowledge." Content (what to know) should always be, of course, an important concern for curriculum design: deciding what to put before our students is, frankly, one

of the more exciting things about teaching. I suspect that many of us have encountered the idea of Backward Mapping in connection with content only (e.g., "what do we want students to know at the end of the course/program?"). But as I have noted, Backward Mapping as a planning strategy in education was connected initially to *assessment* design, not content. One of the major contribtions Wiggins & McTighe made was to reassert the essential quality of Backward Mapping as a design tool that begins from the Standards and then moves to the assessment through which we measure our achievement of a Standard. All of this seems a fine point to be making - perhaps too fine - but, because most of us are inheritors of content-based instruction (think "the canon" here), or possibly content-based instruction that has been subjected to standards alignment, it seems an important point to make: Backward Mapping promotes effective curriculum by moving us from understanding the Standards, to designing assessments that *determine* how we have met the Standards, to designing a curriculum that develops the skills and knowledge we need to assess. Ten years ago, Rita Oleksack called for a wide-spread attempt to develop assessment literacy among World Language teachers in North America, arguing that "assessment is the bridge that links our curriculum and drives our instruction." As classical languages educators grapple with the New Standards, it seems a good time to reassert the value of Standards-focused practices such as Backward Mapping.

In principle, then, Backward Mapping requires that we begin planning from the Standards, moving backward from there through assessment strategies and learning strategies, and then finally to the taught curriculum which includes content and implementation. On a practical level for World Language teachers working with the new Standards, this means that from the initial planning stages through to the learning strategies, it *does not matter what language we are teaching*. In contrast, most traditional methods of curriculum design move from the topic (or perhaps sphere of knowledge), to the teaching strategies, and then to assessment. To make this a stark distinction: imagine what it would do for your planning if a major examining board did not prescribe what Latin should be read for a course but only provided a list of required skills and an example of the kind of exam students would sit at the end of the course. How would you as a good teacher put all this into practice? Our new Standards are essentially the list of required skills in this analogy.

The best practices of Backward Mapping, I think, are those of all good teaching. First, know your purpose. Strong educational design is purpose driven above all and in our case to have a clear purpose we must understand the Standards.

Second, understand as best as possible with what skills and knowledge students enter the planned period of study that will be assessed. Third, very clearly identify, define, disseminate, and develop the skill sets and skill levels for all involved. Fourth, scaffold or link learning strategies and outcomes in a progressive way with standards-based assessments in mind. In my conversations with teachers and educational professionals in North America and the UK, it has always seemed that efforts to make assessment central to curriculum design (or even to our jobs as teachers) is a betrayal of the passion for literature in Latin or Greek that led us to teach in the first place. As I noted above, few of us got into the profession in order to design excellent and focused assessments. Perhaps it is the case that good teaching and our love for the craft of teaching exist in our professional identities separate from the craft designing good assessments.

I pondered all these points, intellectual and emotional, while preparing a version of this article for a talk at CAMWS 2017 and I observed myself having a series of "knee-jerk" reactions. In my content-based heart, I felt the essential practices and implications of Backward Mapping were too radical: is our content not one of our unique characteristics - perhaps even our unique identity? On the other hand, because I am involved in assessment planning and assessment informed curriculum design, I have a hale and hearty mistrust of the assessment cart leading the curriculum horse. Where does that leave me as a (hopefully good) teacher? But I would argue that standards-based design approaches, such as Backward Mapping, are *not* the same as assessment-driven design; the latter is a perversion of the former. Practices such as Backward Mapping help us propose an assessment framework that is determined by the Standards; this assessment framework is a skeleton, if you like, onto which we can graft the sinews and muscles of the taught curriculum. The taught curriculum (content and method) seems to move the body but it is the skeleton that actually provides the internal leverage and structure for the muscles to work upon. Just as these mechanisms and structures working together in the human body produce kinetic potential, I argue that there are pedagogic potentials that result from the interaction of our standards-based assessment skeleton and our content sinews and muscles.

The most significant potential embedded within our new Standards is their deliberate inclusion of the widest variety of pedagogies and programs that make up our quilt of classical language instruction. On all sides of the often heated discussion about instruction methods, we owe it to ourselves to admit openly, honestly,

and proudly that there are many viable methods and areas of content under the tent of classical languages. By using the Standards as a starting point through practices like Backward Mapping, we can build on the following potentials in an attempt to find common ground for our discipline in what looks to be a challenging future.

Potential #1: specific content (e.g., "the canon"), never irrelevant, is nevertheless untethered as an essential component of curriculum design, allowing for the broadest range of representation from Latin and Greek authors of all periods;

Potential #2: generating a set of common purposes among differing teaching methods that often seem themselves in conflict;

Potential #3: common, wide-spread adoption of standards-based design may create many opportunities for pedagogical research in implementation, design, and assessment among teaching methods;

Potential #4: standards-based design, such as Backward Mapping, offers more advantages in effective design without sacrificing the content, while content-focused frameworks often get very poorly retrofitted to Standards;

Potential #5: professional development efforts in teaching at every level, but perhaps especially at a national level, could be more coherent and inclusive if focused mainly around the Standards.

For the sake of balance, it seems fair to align five pitfalls with these potentials.

Pitfall #1: To quote Seneca noster, *quid mihi prodest* Backward Mapping *si* textbook *rector est*? We are often bound in content adoption by whatever the schools can afford (or say they can afford) to give us.

Pitfall #2: Our teaching-method conflicts and antagonisms are as much a product of our *viscera* as they are of our intellects.

Pitfall #3: We might fall into design for the sake of design, never quite getting to effective implementation and assessment, because of which it would be very hard to develop and foster collaborative research projects.

Pitfall #4: We might have to relinquish some long-held assumptions about what students should be reading when we are confronted formally, in the planning process, with the frequent mismatch between student skill sets and the content we want them to engage with by the end of a course of study. That is, what can I really expect in assessment of students on how well they read and understand Vergil after a four-year high-school course?

Pitfall #5: Adoption of new practices and/or of new Standards needs a comprehensive and coordinated initiative for professional development. Interesting work outlined in Cobb and Jackson suggests that teachers need much more than the lure of CEUs to adopt, sustain, and spread educational innovation and reform.

Our disciplinary quirks - or perhaps I mean independence - and the *ubertas* of the traditions and texts we are so lucky to work with is our greatest strength, however, not a `pitfall`. I do not find it likely that we will argue amongst ourselves about whether or not students should acquire the ability to use and to understand Latin and Roman cultures or Greek and Greek cultures (or indeed, both). Fortunately, our new *Standards for Classical Language Learning* do not deal explicitly with content, curriculum, or pedagogies: as written they are brilliantly focused, as Standards should be, only on the acquisition of skills and knowledge in language and culture (i.e., the C's). One of the greatest virtues of the new Standards, in my opinion, is that they blow wide open the tent of classical languages, hopefully creating a more inclusive community of teachers and then, as a result, a reinvigorated community of learners. Standards-based design strategies such as Backward Mapping (or *UbD*™), whatever their `potentials and pitfalls`, stand to build the kind of bridges that can link our curricula and drive our instruction. If we can show that this practice can work, perhaps we can convince more teachers to adopt a similar approach. More important, because we are all working from the same Standards, perhaps we can then develop and reinforce the learning curve between different levels of instruction, create genuine and broadly applicable professional development, and generate the kinds of data (quantitative and qualitative) that we need to argue for the importance of classical languages.

In the two following examples, although I have included a content framework as well, I am focused on demonstrating how to plan an assessment strategy under the new Standards using the basic approach of Backward Mapping. The first example is built from the Standards to be assessed first - a fully Backward Mapping approach. The second is a retrofit of an existing course. Our new Standards may not identify a specific set of texts or content - what to know - but they certainly identify specific skills and practices our students should acquire so that they can do something with whatever they come to know. What more could a good teacher hope for?

Backward Mapping Standards Example 1: Learning Scenario

Standards to assess with target level:

- Standard 1.1, Communication: Interpretive
  intermediate low ("*Intermediate Low Learners can* understand the main idea of short and simple Latin or Greek texts when the topic is familiar."
- Standard 1.2, Communication: Interpersonal
  intermediate low ("*Intermediate Low Learners can* communicate and exchange information about familiar topics in simple Latin or Greek sentences, using phrases and sentences that are supported by words and phrases in the reading at hand, and engage in conversation to satisfy basic needs.")
- Standard 1.3, Communication: Presentational
  intermediate low ("*Intermediate Low learners can* write briefly about most familiar topics and present information using a series of properly phrased simple sentences.")
- Standard 2.2, Relating Cultural Practices to Perspectives
  intermediate low ("*Learners use* Latin or Ancient Greek to investigate, explain, and reflect on the relationship between the practices and perspectives of the cultures studied.")

Planned Assessment Goals

Students will be able to *identify* and *use* Greek or Latin to *discuss* key elements of identity; and *use* Greek or Latin to *articulate* elements of their own identity; *demonstrate understanding of* and *synthesize* key texts in Greek or Latin. Students will be able to *discuss* diverse cultural understandings of individual development. *Note: In the assessment descriptions below I do not include the content source text because it is not yet relevant.*

Informal assessment (written or oral readiness quizzes):
- (Standard 1.1) Students read and demonstrate understanding of a source text.

- (Standard 1.2) Students read and use materials in the target language developed by other students as they practice question & response exercises.

Formal assessment (written or oral production):
- (Standard 1.1, 2.2) Students identify four key individuals who have influenced their lives and identify the personal qualities they learned or inherited or modelled from those individuals; students seek the best Greek or Latin word to articulate each personal quality identified (e.g., ambition, courage, frank speech, cleanliness).
- (Standard 1.2, 1.3) For each of these qualities, students prepare a brief definition in the target language.
- (Standard 1.2, 1.3) Students develop a question & response framework using their definitions.
- (Standard 2.2) Students compare and contrast the culturally specific qualities they and a source text identified; analyze, from the key text and from their own context, the qualities learned from people of different social status, gender, and type of relationships (family members, public figures, fictional characters, personal heroines, etc.); examine cultural triangles between Greek and Roman qualities and those of their own heritage(s); and discuss the challenges in finding appropriate Greek or Latin terms to express modern qualities.

Student Activities

Note: I have not chosen a source text yet, although I might have several in mind. [ ] indicates some content to be added later in the design process.

1. Students read [a suitable source] in order to demonstrate comprehension (see *Planned Assessments Informal 1*).

2. Students in groups identify [some number of] key individuals and/or key personal qualities associated with individuals in the source text; students develop a definition in [the target language] of each quality using appropriate resources (see *Planned Assessment Informal 2*; supports *Planned Assessment Formal 1 and 2*).

E.g.,
Quality:

- *"Ā frātre meō amōrem familiārium.* (From my brother, love for my intimate friends.)"
- *"Ā mātre meā industriam.* (From my mother, conscientiousness.)"

Definition:

- *Familiārēs sunt quī vel in amīcitiam pervenīrent vel ex intimīs essent.* (Intimate friends are those who either enter into friendship with me or are among my closest relationships.)
- *Industria est dīligentia cum studiō.* (Conscientiousness is diligent work combined with eagerness.)

3. Students develop and practice a question & response framework for the identified individual(s) and qualities (see *Planned Assessment Informal 2*; supports *Planned Assessment Formal 1 and 2*).

E.g.,

Question:

- "παρὰ τίνος τὸ δι᾽ αὐτὸν γνῶναι Θρασέαν καὶ Κατῶνα;"
- "From whom personal knowledge of Thrasea and Cato?"

Response:

- "παρὰ τοῦ ἀδελφοῦ ἐκείνου, Σεουρήνου."
- "From his brother, Severus."

4. Students identify four qualities for themselves and seek the best translation into the target language; they may use the source texts exclusively, but should also be encouraged to seek other connections to the ethical systems and terms of the ancient world through relevant ancient texts and dictionaries (see *Planned Assessments Formal 1 and 2*). Students reflect on the challenges of relating ethical systems and culturally specific terms (see *Planned Assessment Formal 4*)

5. Students use Greek and Latin to develop and practice a question-response framework for their own individuals and qualities, including definitions (see *Planned Assessment Informal 2*; supports *Planned Assessment Formal 1 – 4*).

E.g.,

Question: *"Ā quō industriam?"*
Response: *"Ā mātre meā industriam."*
Question: *"Quid ā mātre?"*
Response: *"Ā mātre meā industriam."*

Question: *"Quae est industria?"*
Response: *"Industria est dīligentia cum studio."*

Selected Content

Note: Now I can select suitable content, and incorporate a source text (although I might already have had several options in mind). In this case, I will use a selection from Marcus Aurelius Meditations Book 1 in Greek or Xylander's Latin translation of the Meditations, or an adapted/edited copy of the initial sentences from Book 1.1-14. To this point, any teacher using any methodology could be using this learning scenario.

Required Resources
- Text of Marcus Aurelius *Meditations* 1.1-14 (provided in Appendix A)
- access to printed or digital dictionaries (L1 to L2 *and* L2 to L1)

BACKWARD MAPPING STANDARDS EXAMPLE 2: DIALOGUE PROJECT

Intended Level and Standards Equivalents

In retro-fitting our upper college level prose composition course to the new Standards I had to take into account the goals of the course within the context of our degree program. This course is the mandatory content area course (i.e., pre-College of Education) for Latin Secondary Education candidates, although most other Latin students take the course. Secondary Education candidates go on to take an integrated methods course in the College of Education with other students seeking certification in more-commonly-taught languages (usually French and German). The skills goals, from the point of view of the Standards, are equivalent to Advanced-Mid level. The *Dialogue Project* outlined below focuses on Presentational writing and speaking skills, and on Relating Cultural Practices to Perspectives, rather than teaching methodologies, etc. (those are addressed elsewhere in the course). But the *Dialogue Project* has always served within the course as a *locus* for interrogating how a single, multi-step project might be adapted into quite different methodologies. Only the learning goals and associated assessments needed to be shifted and even then very little. Please note that one could easily adapt the assessment focus from written to spoken. The original form of the three elements below (*Prospectus Colloquii,*

Vocabularium Colloquii, Grammatical Palette) is attached in Appendix B. None of these elements are required by the Standards, but I use them to focus student attention on certain elements necessary to complete the *Dialogue Project*.

Prospectus Colloquii

Standards to Assess with target level

- Standard 1.3 Communication: Presentational: (written)
  advanced low ("*Advanced-Mid Learners can* make organized presentations in Latin or Greek using properly phrased connected sentences and paragraphs in various time frames and moods on researched academic, social, and cultural topics.")
- Standard 2.2: Relating Cultural Practices to Perspectives

Planned Assessment Goals

Students will be able *to research* a social, historical, and/or cultural topic or event using relevant online or print resources; students will be able *to write* in Latin in dialogue form using a variety of verb tenses, moods, and other advanced grammatical structures in their writing; students will be able *to analyze and employ* in dialogue form culturally-appropriate patterns of behavior and interactions typical of Roman culture, supported with evidence from authentic materials; students will prepare a dialogue in a written presentation with attention to various patterns of behavior or interactions typical of Roman culture, within a specific historical event or historically accurate fictitious event.

Informal assessment (trust and verify):
- Informal evaluation of the project will be closely linked to adherence to the procedure guidelines and the completion of goals for the *Project* by the assigned dates (these are goals/dates set by me within the course to facilitate completion of the project in the stages I want students to move through).
- Basic "script" or "panel" framework for the narrative constructed.
- Draft submitted for comment.

Formal assessment (written production for Standards A and B):
- 3-4 page written summary of research on the characters' biographical information, cultural contexts; with an identification and

description of a context, time, place, and/or event; and the primary sources relevant for the dramatic context of the *colloquium*.

- Key vocabulary identified (see *Vocabularium Colloquii*).
- Basic grammatical stylesheet for the narrative and critical vocabulary (see *Grammar Style Sheet)* which demonstrates which syntax and vocabulary will be used and how.
- Final version of the *Dialogue*.

Student Activities

- Choose a relevant historical figure, historical/political event, social situation or monument from Roman antiquity (best to choose one that is somehow described in extant Latin prose);
- Research the chosen subject (e.g., biographical information, cultural contexts, and primary sources, images, etc.);
- Identify a context, time, place, and/or event that will underpin your dialogue composition [*first due date*];
- Identify key vocabulary (in conjunction with *Vocabularium Colloquii*), [*second due date*];
- Construct a basic "script" or "panel layout" (if, e.g., the dialogue will be recorded on video) for your dialogue [*third due date*];
- Construct a basic *Grammatical Palette* for your narrative and identify critical syntactic structures (in conjunction with *Grammar Style Sheet* [*fourth due date*]);
- Begin writing, revise, revise, revise. Submit a Draft [*fifth due date*].
- Submit final draft [*final due date*]

Required Resources

- Access to printed or digital resources for cultural and historical information (e.g., a university library)
- Access to printed or digital dictionaries (L1 to L2 *and* L2 to L1)

Conclusion

Wiggins and McTighe (2005) prefer to call standards-based design "results-driven" in contrast to "content-driven," but I think this is unnecessarily combative. What teachers can teach without content? For me at least, it has been a challenge to shift my habitual and inherited mindset for planning, in which I used to start with

textbooks, authors, materials, fun lessons, traditional methods – what I would *use* to teach Latin or Greek and their cultures. Instead, I need to push myself to start with asking what students need to learn *how to do*, abstracted from specific content. What I value about this approach most of all is that it is fundamentally inclusive of approaches to teaching and learning, materials for instruction, and assessment methods.

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<div style="text-align: center">

APPENDIX A

MARCUS AURELIUS *MEDITATIONS* **1.1-14**

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Greek text: Marcus Aurelius. *M. Antonius Imperator Ad Se Ipsum*. Jan Hendrik Leopold. in aedibus B. G. Teubneri. Leipzig. 1908.

Latin text: *M. Antonini Imperatoris Romani, Et Philosophi De seipso seu vita sua Liber XII*. trans. W. Xylander. Lugduni (Lyon). 1559. [transcribed and normalized by P. Anderson]

1.1 Παρὰ τοῦ πάππου Οὐήρου τὸ καλόηθες καὶ ἀόργητον.	*Ab avo meo Vero didici placidis esse moribus et irae abstinens.*
1.2 Παρὰ τῆς δόξης καὶ μνήμης τῆς περὶ τοῦ γεννήσαντος τὸ αἰδῆμον καὶ ἀρρενικόν.	*Existimatione parentis mei eiusque recordatio ad verecundiam et viro dignos mores usus sum.*
1.3 Παρὰ τῆς μητρὸς τὸ θεοσεβὲς καὶ μεταδοτικὸν καὶ ἀφεκτικὸν οὐ μόνον τοῦ κακοποιεῖν, ἀλλὰ καὶ τοῦ ἐπὶ ἐννοίας γίνεσθαι τοιαύτης: ἔτι δὲ τὸ λιτὸν κατὰ τὴν δίαιταν καὶ πόρρω τῆς πλουσιακῆς διαγωγῆς.	*Matrem in studio pietatis erga deos liberalitateque imitatus; praeterea in abstinendo a non perpetrandis modo sed et cogitandis flagitiis; tum in frugalitate victus ab opulentiam comitante luxu remotissima.*
1.4 Παρὰ τοῦ προπάππου τὸ μὴ εἰς δημοσίας διατριβὰς φοιτῆσαι καὶ τὸ ἀγαθοῖς διδασκάλοις κατ᾽ οἶκον χρήσασθαι καὶ τὸ γνῶναι ὅτι εἰς τὰ τοιαῦτα δεῖ ἐκτενῶς ἀναλίσκειν.	*A proavo id habui ut ne in publicos ludos commearem sed bonis praeceptoribus domi meae uterer intellegeremque nullis hac in re parcendum sumptibus.*
1.5 Παρὰ τοῦ τροφέως τὸ μήτε Πρασιανὸς μήτε Βενετιανὸς μήτε Παλμουλάριος ἢ Σκουτάριος γενέσθαι: καὶ τὸ φερέπονον καὶ ὀλιγοδεές: καὶ τὸ αὐτουργικὸν καὶ ἀπολύπραγμον: καὶ τὸ δυσπρόσδεκτον διαβολῆς.	*Ab educatore, ne auriga prasinus aut venetus neve palmularius aut scutarius fierent ab eodem; tolerare labores, esse contentus parvo, operari, non immiscere me multis negotiis, haud facile calumniam admittere didici.*

1.6 Παρὰ Διογνήτου τὸ ἀκενόσπουδον: καὶ τὸ ἀπιστητικὸν τοῖς ὑπὸ τῶν τερατευομένων καὶ γοήτων περὶ ἐπῳδῶν καὶ περὶ δαιμόνων ἀποπομπῆς καὶ τῶν τοιούτων λεγομένοις: καὶ τὸ μὴ ὀρτυγοτροφεῖν μηδὲ περὶ τὰ τοιαῦτα ἐπτοῆσθαι: καὶ τὸ ἀνέχεσθαι παρρησίας: καὶ τὸ οἰκειωθῆναι φιλοσοφίᾳ καὶ τὸ ἀκοῦσαι πρῶτον μὲν Βακχείου, εἶτα Τανδάσιδος καὶ Μαρκιανοῦ: καὶ τὸ γράψαι διαλόγους ἐν παιδί: καὶ τὸ σκίμποδος καὶ δορᾶς ἐπιθυμῆσαι καὶ ὅσα τοιαῦτα τῆς Ἑλληνικῆς ἀγωγῆς ἐχόμενα.	*A Diogneto, studium in res inanes non conferre; fidem abrogare iis quae de incantationibus demonumque profligationibus ac id genus aliis rebus praestigiatores et impostores referunt; neque animi causa coturnices alere aut similium rerum studio et cupiditate teneri; item libere dicta ferre aequo animo, philosophiae me addicere, audire primo Bacchium, deinde Tandasidem ac Marcianum, scribere dialogos puerili aetate; grabatum, pellem, aliaque ad Graecam disciplinam pertinentia requirere.*
1.7 Παρὰ Ῥουστίκου τὸ λαβεῖν φαντασίαν τοῦ χρῄζειν διορθώσεως καὶ θεραπείας τοῦ ἤθους: καὶ τὸ μὴ ἐκτραπῆναι εἰς ζῆλον σοφιστικόν, μηδὲ τὸ συγγράφειν περὶ τῶν θεωρημάτων, ἢ προτρεπτικὰ λογάρια διαλέγεσθαι, ἢ φαντασιοπλήκτως τὸν ἀσκητικὸν ἢ τὸν ἐνεργητικὸν ἄνδρα ἐπιδείκνυσθαι: [2] καὶ τὸ ἀποστῆναι ῥητορικῆς καὶ ποιητικῆς καὶ ἀστειολογίας: καὶ τὸ μὴ ἐν στολῇ κατ᾽ οἶκον περιπατεῖν μηδὲ τὰ τοιαῦτα ποιεῖν: καὶ τὸ τὰ ἐπιστόλια ἀφελῶς γράφειν, οἷον τὸ ὑπ᾽ αὐτοῦ τούτου ἀπὸ Σινοέσσης τῇ μητρί μου γραφέν: [3] καὶ τὸ πρὸς τοὺς χαλεπήναντας καὶ πλημμελήσαντας εὐανακλήτως καὶ εὐδιαλλάκτως, ἐπειδὰν τάχιστα αὐτοὶ ἐπανελθεῖν ἐθελήσωσι, διακεῖσθαι: καὶ τὸ ἀκριβῶς ἀναγινώσκειν καὶ μὴ ἀρκεῖσθαι περινοοῦντα ὁλοσχερῶς μηδὲ τοῖς περιλαλοῦσι ταχέως συγκατατίθεσθαι: καὶ τὸ ἐντυχεῖν τοῖς Ἐπικτητείοις ὑπομνήμασιν, ὧν οἴκοθεν μετέδωκεν.	*Rustici monitu, in eam deveni cognitationem mores meos correctione ac cultu opus habere; non esse imitandos Sophistas, non esse instituendas de contemplationibus scriptiones neque oratiunculas adhortatorias declamandum; neque speciem viri exercitiis dediti ac laboriosi ostendam. ad haec rhetorica, poesi, et astrologia abstinendum; domi neque vestitu neque aliis huius modi rebus utendum; epistolas scribendas simpliciter, quo modo ipsius ad matrem meam est epistola Sinuessā missa. insuper, placabilitatem esse, et in alloquio facilitatem, exhibendam iis qui stomachum nobis moverint aut aliquid deliquerint simulantque ii redire ad officium velint; diligenter etiam legendum neque omnino considerationem summarium satis putandum; neque celeriter adsentiendum alios traducentibus; commentarios Epicteti legendos, quorum et e domo sua mihi copiam fecit.*

1.8 Παρὰ Ἀπολλωνίου τὸ ἐλεύθερον καὶ ἀναμφιβόλως ἀκύβευτον καὶ πρὸς μηδὲν ἄλλο ἀποβλέπειν μηδὲ ἐπ᾽ ὀλίγον ἢ πρὸς τὸν λόγον: καὶ τὸ ἀεὶ ὅμοιον, ἐν ἀλγηδόσιν ὀξείαις, ἐν ἀποβολῇ τέκνου, ἐν μακραῖς νόσοις: καὶ τὸ ἐπὶ παραδείγματος ζῶντος ἰδεῖν ἐναργῶς ὅτι δύναται ὁ αὐτὸς σφοδρότατος εἶναι καὶ ἀνειμένος: [2] καὶ τὸ ἐν ταῖς ἐξηγήσεσι μὴ δυσχεραντικόν: καὶ τὸ ἰδεῖν ἄνθρωπον σαφῶς ἐλάχιστον τῶν ἑαυτοῦ καλῶν ἡγούμενον τὴν ἐμπειρίαν καὶ τὴν ἐντρέχειαν τὴν περὶ τὸ παραδιδόναι τὰ θεωρήματα: καὶ τὸ μαθεῖν πῶς δεῖ λαμβάνειν τὰς δοκούσας χάριτας παρὰ φίλων, μήτε ἐξηττώμενον διὰ ταῦτα μήτε ἀναισθήτως παραπέμποντα.	*Apollonius me docuit ut libertatem sectarer certamque constantiam neque alio unquam ne minimum quidem quam ad rectam rationem respicerem. ac semper mei similis essem in gravibus doloribus, amissione prolis morbisque diuturnis; utque in vivo exemplo evidenter contemplarer posse eundem et durissimum esse et remissum quam maxime. tum etiam, ut in percipienda doctrina me non morosum praescriberem sed circumspicerem de homine, qui palam experientiam et in tradendis scientiis facultatem minimum suorum bonorum putaret. praeterea modum beneficia (ut iis videntur) ab amicis accipiendi ne vel accepta ea nos viliores redderent vel stupide negligerentur atque praetermitterentur.*
1.9 Παρὰ Σέξτου τὸ εὐμενές: καὶ τὸ παράδειγμα τοῦ οἴκου τοῦ πατρονομουμένου: καὶ τὴν ἔννοιαν τοῦ κατὰ φύσιν ζῆν: καὶ τὸ σεμνὸν ἀπλάστως: καὶ τὸ στοχαστικὸν τῶν φίλων κηδεμονικῶς: καὶ τὸ ἀνεκτικὸν τῶν ἰδιωτῶν καὶ τὸ ἀθεώρητον οἰομένων: [2] καὶ τὸ πρὸς πάντας εὐάρμοστον, ὥστε κολακείας μὲν πάσης προσηνεστέραν εἶναι τὴν ὁμιλίαν αὐτοῦ, αἰδεσιμώτατον δὲ αὐτοῖς ἐκείνοις παρ᾽ αὐτὸν ἐκεῖνον τὸν καιρὸν εἶναι: καὶ τὸ καταληπτικῶς καὶ ὁδῷ ἐξευρετικόν τε καὶ τακτικὸν τῶν εἰς βίον ἀναγκαίων δογμάτων: [3] καὶ τὸ μηδὲ ἔμφασίν ποτε ὀργῆς ἢ ἄλλου τινὸς πάθους παρασχεῖν, ἀλλὰ ἅμα μὲν ἀπαθέστατον εἶναι, ἅμα δὲ φιλοστοργότατον: καὶ τὸ εὔφημον ἀψοφητὶ καὶ τὸ πολυμαθὲς ἀνεπιφάντως.	*In Sexto, depraehendi comitatem et exemplum domus ad arbitrium patrisfamiliaris institutae, vivendi secundum naturam, gravitatem non simulatam inque consulendo amicorum commodis sagacitatem, facilitatem erga privatos moresque omnibus accomodatos. quo fiebat ut eius consuetudo omni adulatione suavior ipseque eodem tempore in summa apud eos, quibuscum agebat, veneratione esset. porro autem expeditam viam ac rationem inveniendi et disponendi praecepta ad usum vitae necessaria. item quod neque irae neque ali[us]cuiusquam animi commotionis ullum indicium dabat sed simul et quam maxime affectibus vacuus et humanissimi erat ingenii. in eodem, honestam famam sine iactatione multarumque rerum scientiam citra ostentationem.*

1.10 Παρὰ Ἀλεξάνδρου τοῦ γραμματικοῦ τὸ ἀνεπίπληκτον καὶ τὸ μὴ ὀνειδιστικῶς ἐπιλαμβάνεσθαι τῶν βάρβαρον ἢ σόλοικόν τι ἢ ἀπηχὲς προενεγκαμένων, ἀλλ᾽ ἐπιδεξίως αὐτὸ μόνον ἐκεῖνο ὃ ἔδει εἰρῆσθαι προφέρεσθαι ἐν τρόπῳ ἀποκρίσεως ἢ συνεπιμαρτυρήσεως ἢ συνδιαλήψεως περὶ αὐτοῦ τοῦ πράγματος, οὐχὶ περὶ τοῦ ῥήματος, ἢ δι᾽ ἑτέρας τινὸς τοιαύτης ἐμμελοῦς παρυπομνήσεως.	*Alexandrum Grammaticum observabam ab increpationibus sibi temperare, neque ignominiose castigare si quis barbarum, soloecum, aut absonum quippiam protulisset, sed civiliter id modo, quod dicendum fuerat, pronunciare. Perinde ac si respondens vel suam sententiam interponeret, aut rationem re ipsa, non verbo, cum altero conferret. Aut omnino alia quadam solerti et occulta correctione idem efficiebat.*
1.11 Παρὰ Φρόντωνος τὸ ἐπιστῆσαι οἷα ἡ τυραννικὴ βασκανία καὶ ποικιλία καὶ ὑπόκρισις, καὶ ὅτι ὡς ἐπίπαν οἱ καλούμενοι οὗτοι παρ᾽ ἡμῖν εὐπατρίδαι ἀστοργότεροί πως εἰσί.	*A Frontone didici ut scirem quae consequeretur tyrannidem invidia, quae varietas, simulatio; et quod omnino qui nobis patricii dicuntur, inhumaniores quodam modo sint reliquis.*
1.12 Παρὰ Ἀλεξάνδρου τοῦ Πλατωνικοῦ τὸ μὴ πολλάκις μηδὲ χωρὶς ἀνάγκης λέγειν πρός τινα ἢ ἐν ἐπιστολῇ γράφειν ὅτι ἄσχολός εἰμι, μηδὲ διὰ τούτου τοῦ τρόπου συνεχῶς παραιτεῖσθαι τὰ κατὰ τὰς πρὸς τοὺς συμβιοῦντας σχέσεις καθήκοντα, προβαλλόμενον τὰ περιεστῶτα πράγματα.	*Ab Alexandro Platonico ne crebro, neve nisi necessitate coactus, cuiquam dicerem scriberemve me esse occupatum, neve identidem impendentia negocia praetendendo debita familiaribus officia detrectarem.*
1.13 Παρὰ Κατούλου τὸ μὴ ὀλιγώρως ἔχειν φίλου αἰτιωμένου τι, κἂν τύχῃ ἀλόγως αἰτιώμενος, ἀλλὰ πειρᾶσθαι καὶ ἀποκαθιστάναι ἐπὶ τὸ σύνηθες· καὶ τὸ περὶ τῶν διδασκάλων ἐκθύμως εὔφημον, οἷα τὰ περὶ Δομιτίου καὶ Ἀθηνοδότου ἀπομνημονευόμενα· καὶ τὸ περὶ τὰ τέκνα ἀληθινῶς ἀγαπητικόν.	*A Catulo ne parvi facerem si quid amicus conquereretur, etiamsi nulla id ab eo fieret ratione: sed anniterer eum in pristinam gratiam reducere. item ut summa animi contentione praeceptorum laudem praedicarem, uti de Domitio et Athenodoto traditum est. utque liberos vere diligerem.*

1.14 Παρὰ τοῦ ἀδελφοῦ μου Σεουήρου τὸ φιλοίκειον καὶ φιλάληθες καὶ φιλοδίκαιον: καὶ τὸ δι᾽ αὐτοῦ γνῶναι Θρασέαν, Ἐλβίδιον, Κάτωνα, Δίωνα, Βροῦτον, καὶφαντασίανλαβεῖνπολιτείας ἰσονόμου, κατ᾽ ἰσότητα καὶ ἰσηγορίαν διοικουμένης, καὶ βασιλείας τιμώσης πάντων μάλιστα τὴν ἐλευθερίαν τῶν ἀρχομένων: [2] καὶ ἔτι παρὰ τοῦ αὐτοῦ τὸ ὁμαλὲς καὶ ὁμότονον ἐν τῇ τιμῇ τῆς : καὶ τὸ εὐποιητικὸν καὶ τὸ εὐμετάδοτον ἐκτενῶς καὶ τὸ εὔελπι καὶ τὸ πιστευτικὸν περὶ τοῦ ὑπὸ τῶν φίλων φιλεῖσθαι: καὶ τὸ ἀνεπίκρυπτον πρὸς τοὺς καταγνώσεως ὑπ᾽ αὐτοῦ τυγχάνοντας: καὶ τὸ μὴ δεῖσθαι στοχασμοῦ τοὺς φίλους αὐτοῦ περὶ τοῦ τί θέλει ἢ τί οὐ θέλει, ἀλλὰ δῆλον εἶναι.	*A fratre meo Severo amorem familiarium et veritatis iustitiaeque. per eundem cognovi Thraseam, Helvidium, Catonem, Dionem, Brutum. idem mihi au[c]tor fuit ut animo conciperem formam reipublicae in qua aequis legibus eodemque iure omnia administraretur, ac regni, cui nihil esset libertate subditorum antiquius. eundem observans curis esse vacuum, constantiam in honore philosophiae habendo, beneficentiam et liberalitatem perpetuam servare, bene sperare, ac de amicorum in amore certo sibi polliceri, a quibus animo esset factus alieno, id iis non occultum ferre. neque amicis eius opus esse, ut de ipsius voluntate coniecturam facerent, sed eam apertam esse.*

Appendix B
Dialogue Project Original Materials

Prospectus Colloquii

Learning Goals:

1) To develop critical thinking skills in proposing Latin grammatical structures and framing them correctly;

2) To use syntactic structures within constructed dialogue in an accurate, creative, and informed way;

3) To express ideas, feelings, contextual and social information in a culturally accurate way.

Steps:

1) Choose a relevant historical figure, historical/political event, social situation, or monument from Roman antiquity (best to choose one that is somehow described in extant Latin prose);

2) Research the chosen subject (e.g. biographical information, cultural contexts, and primary sources, images, etc.);

3) Identify a context, time, place, and/or event that will underpin your dialogue composition (*first due date*);

4) Identify key vocabulary (in conjunction with *Vocabulary Assignment* (*Vocabularium Colloquii*), *second due date*);

5) Construct a basic "script" or "panel layout" for your dialogue (*third due date*);

6) Construct a basic *Grammatical Palette* for your narrative and identify critical syntactic structures (in conjunction with *Grammar Style Sheet*, *fourth due date*);

7) Begin writing, revise, revise, revise – Draft Due *fifth due date*.

Evaluation:

Evaluation of the project will be closely linked to adherence to the procedure guidelines above and the completion of benchmark goals by the assigned dates.

1) 3-4 page summary of research on your characters' biographical information, cultural contexts, with an identification and description of a context, time, place, and/or event and the primary sources relevant for the dramatic context of your colloquium [10 points];

2) key vocabulary identified (graded separately as V*ocabularium Colloquii*);

3) basic "script" or "panel" framework for the narrative constructed [5 points];

4) basic grammatical structure for your narrative and critical vocabulary (see *Grammar Style Sheet*) [5 points];

5) Draft submitted for comment [5 points];

6) Final version [15 points]. TOTAL = 40 points.

Vocabularium Colloquii

STEPS:

1) Construct a subject and context vocabulary list for your Dialogue project of at least 15 key words and phrases;

> N.B. You must demonstrate a balance between word-types (parts of speech). e.g., do not submit a list of adjectives.

2) Examine the word entries in Oxford Latin Dictionary;

> N.B. When you read the entry in OLD, carefully copy out possible examples from ancient authors.

3) Identify major grammatical constructions or semantic interests associated with each word, if any.

> N.B. if there are none, you need to ask yourself whether the word belongs in this assignment (although it may be appropriate for the final product).

GRADING:

1) On a 10 point scale, distributed as follows: 5 points for Steps item 1 (3 points accuracy, 2 points completeness), 5 points for Steps item 3 (3 points accuracy, 2 points completeness).

Grammatical Palette for Colloquium

Each Colloquium must make use of the following grammatical structures over the course of the colloquium. Students submit a *Grammar Style Sheet* with examples in Latin of at least five of the required structures from B. below (*fourth due date*).

All quantities below are a minimum:

A. Cases:

    a. (at least) two different uses of the genitive (e.g., partitive, possessive, quality)

    b. (at least) two different uses of the dative (e.g., reference, purpose, possession)

    c. (at least) two different uses of the ablative without a preposition

B. Clauses (note that clauses are differentiated from phrases by the presence of a finite verb)
   a. (at least) two examples of *oratio obliqua*
   b. (at least) one dependent clause inside *oratio obliqua*
   c. (at least) one Indirect Question
   d. (at least) two noun clauses other than a. or c.
   e. (at least) two Adverbial Clauses
   f. (at least) two Adjectival Clauses
C. Other Syntax
   a. (at least) three Participial Phrases, one of which must be an ablative absolute)
   b. (at least) three Prepositional Phrases
   c. (at least) one use of a Verbal Noun (e.g., infinitive as a noun, supine, gerund)
   d. (at least) one use of a complementary infinitive
   e. (at least) two uses of a dependent subjunctive (see B. above)
   f. (at least) three uses of the imperative or hortatory subjunctive
   g. (at least) two different expressions of purpose
D. Structural Requirements
   a. (at least) two sentences with three levels of subordination (e.g., sentence with a dependent clause inside *oratio obliqua*, see B.b.)
   b. Accurate use of (at least) five "particles" (*autem, atque, immo,* etc.)
   c. formal greeting and closing elements

The Digital Humanist's Renaissance:
verba volant, scripta manent, digita sunt

Cynthia White
University of Arizona
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Fig. 1. *The Book of Hours of Charlotte of Savoy* **(Paris, 15th century). New York, The Pierpont Morgan Library, Ms. M. 1004, fol. 82v.**

Abstract

The publication of the new *Standards for Classical Language Learning* appears just as the first fruits of the grand digitization project of the *Biblioteca Apostolica Vaticana* are becoming accessible, along with so many other manuscript digitization projects. The list of available manuscripts comprises a unique repository of instructional tools and potential career opportunities. Free access and the search ability of such a wide range and volume of manuscripts informed by the five goal areas of the new Standards will result in new approaches to information literacy, paleography and textual criticism. Conundrums in manuscripts that a handful of scholars (often working in isolation) in each generation might read and advance are now able to be determined with mechanical certainty, and with a celerity that would have been unthinkable just a few decades ago. This rediscovery of antiquity in Greek and Latin digitized texts, many from the Renaissance, presents classicists with a thrilling second Renaissance, an opportunity to reinvigorate manuscript study among undergraduates, Latin secondary teachers in training, graduate students, and on-line scholarly communities. My paper is an example of a paleography project that compares digitized manuscripts and applies the new Standards in editing a Medieval Latin text of the hedgehog (Fig. 1) in a thirteenth-century bestiary.

Keywords

philology, bestiary, emendation, paleography, apparatus criticus, recension, sigla

This essay situates its approach in implementing the newly revised *Standards for Classical Laguage Learning* within a new world: a world where documents are shared widely and move from place to place with a formerly unimaginable celerity and standardization; a world where profound technological revolution has engendered a *rinascimento* of interconnected engagement and creativity; a world that has sparked the transition from privately owned physical artifacts to "texts" publicly shared, exchanged, and reproduced. Intensely visual, these new "texts" circulate beyond the static page. This world, in fact, marks the most recent development among the profound technological consequences of Gutenburg's fifteenth-century printing press—Renaissance Humanism, the Reformation, and the Enlightenment, to name only a few. The ancient proverb (sometimes attributed to a Roman senator Caius Titus), *verba volant*, *scripta manent* ('[spoken] words fly, written words remain'), the first part of this essay's title, aptly captures the dynamism of a long unfolding technology (De-Mauri 525). How the newly revised *Standards for Classical Language Learning* can use this technology to engage university students in applying the philological principles of paleography to their reading of a medieval Latin bestiary, the topic of this study, is only one demonstration of their application.

From at least the thirteenth century Petrarch (1304-74) and his fellow proto-humanists were drinking *ad fontes*, that is, from among the undiluted texts of classical authors (Zak). With the advent of printing and the prospects of hyper-extended access, a new science of examining classical texts was inevitable for these scholars. Establishing the text for publication by editing, interpreting, and commenting upon various manuscripts and codices transformed philology, something Calvert Watkins, in his essay entitled "What Is Philology?" has defined as the "art of reading slowly" (Watkins 25).

Today the Vatican's grand digitization project *[Biblioteca Apostolica Vaticana](#)* and others like it (e.g., *[The Medieval Bestiary](#)*), have ushered in a new renaissance of classical texts and challenged all classicists to refresh their commitment to the Renaissance science of philology. The Vatican project alone will realize the digitization of some 80,000 manuscripts in the Vatican Library, about 40 million pages, at a cost of 50 million euros. The title of the Vatican project (and this essay) appends an essential component to the ancient proverb above: *verba volant*, *scripta manent*, *digita*

sunt: '[spoken] words fly, written words remain,' *proprio grazie,* as their website explains, *precisely because* 'they are digitized.' The modified proverb epitomizes the connection between the academic discipline of philology as practiced by Renaissance humanists in response to the printing press and by contemporary classicists in response to the digitization of ancient manuscripts. What these two worlds have in common is the need to be instructed in, and to practice, information literacy. The list of available Vatican manuscripts together with other similarly ambitious manuscript digitization projects have resulted in a unique and unprecedentedly large repository of instructional tools and potential career opportunities. The implications for classical scholarship and instruction are copious, as are the implications for implementing the new *Standards for Classical Language Learning*. These treasure troves of new access, however, should be approached with skills that enable reliable evaluation, organization, and preservation of the classical source texts.

Caught up in the swell of these grand (and still modest) contemporary manuscript projects, classicists become digital humanists, practicing philologists of the *studia humanitatis*, powered by the *lingua franca* of s*cripta quae digita sunt*. As it was for our Renaissance humanist predecessors, editing is our principal activity. Since it furnishes an ability to discern critically amid a superabundance of information, editing is at the essential core of information literacy.

Access to grand repositories of texts will assuredly reinvigorate the study of paleography and textual criticism. Greek and Latin teachers and students will have open access to read, interpret, and respond in on-line scholarly communities that are simultaneously local, intramural, and global. In using digitized manuscript collections for instruction, the implementation of the new *Standards for Classical Language Learning* is both seamless and beneficial. These texts, whether previously unpublished or newly available on line, oblige readers to engage with multiple aspects of each of the five "C" goals in the *Standards for Classical Language Learning* in order to 1) read critically, analyze, recite and rewrite (Communication); 2) realize cultural differences and perspectives by comparing the texts online both among digitized versions and with printed sources (Cultures); 3) locate the texts in the wider cultural, historical, and linguistic heritage of antiquity and its reception (Connections); 4) edit the texts to hone language skills and to appreciate meaning apart from, and in relation to, the culture in which they were produced (Comparisons); and 5) access larger communities of classicists, scholars, bloggers, *et alios* to join collaboratively in producing on-line or print editions (Communities). Whether

the new editions are for instruction, personal enrichment, or the advancement of scholarship, they also promote a wider accessibility to antiquity and our discipline. If these implementations of the *Standards for Classical Language Learning* are easy to map and even perhaps practiced instinctively, they are no less philologically rigorous for that.

The remainder of my essay will highlight aspects of the *Standards for Classical Language Learning* in a model academic experience designed for graduate students who are learning to use digitized medieval manuscripts. Using classical and medieval sources, we will attempt to assemble, examine, and digitally edit a sampling of the wide swath of the accessible texts pertaining to one of the most irresistible creatures in the Medieval Latin bestiary, the hedgehog. The hedgehog story as it appears in the thirteenth-century Northumberland Bestiary (Fig. 2) will provide a point of comparison, since there is a critical edition, translation, and commentary available (White). Though many bestiaries consider the hedgehog (*herinacius*) and the porcupine (*ericius*) to be the same animal, the Northumberland Bestiary considers them separately. Below in gothic hand is folio 10, which contains entries on both the *herinacius* and the *ericius*. The text in Roman font from the above edition follows.

White, Cynthia. *From the Ark to the Pulpit: An Edition and Translation of the 'Transitional' Northumberland Bestiary* (13th c.) Louvain-la-Neuve, 2009, pp. 76-78.

> *Herinaceus - Phisiologus dicit quia herinaceus figuram habet porcelli lactentis. Hic deforis totus est spinosus. Set tempore vindemiarum ingreditur in vineam, et ubi viderit uvam bonam ascendit super vitem et exacinat uvam illam, ita ut cadant omnes racemi in terram. Deinde descendit et volutat se super illos, ita ut omnes racemi infigantur in spinis eius. Et sic portat escam filiis suis.*
>
> *Tu, homo Dei, custodi diligenter vineam tuam et omnes fructus eius spirituales, ne te occupet istius seculi sollicitudo, et temporalium rerum bonorum voluptas, et tunc spinosus diabolus, dispergens omnes fructus tuos spirituales, figat illos in spinis suis et faciat te escam bestiis, et fiat anima tua nuda, vacua, et inanis, sicut pampinus sine fructu. Et post hec gratis clamabis dicens, Vineam meam non custodivi, sicut in Canticis Canticorum scriptura testatur. Congruenter igitur Phisiologus naturas animalium contulit; contexuit intelligencie spiritualium scripturarum.*
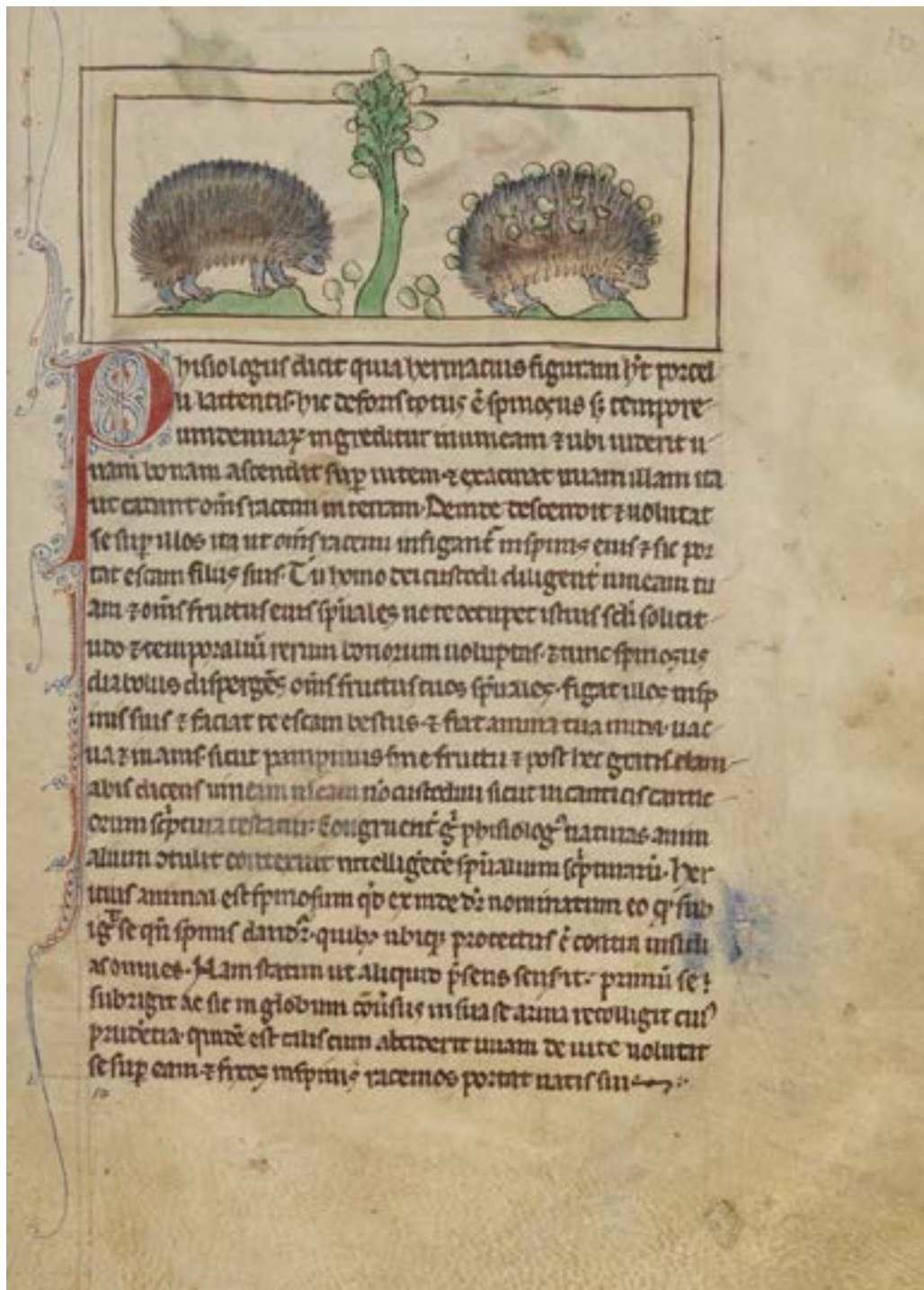
Fig. 2. *[The Northumberland Bestiary](#)* **(England, 13th c) Getty MS 100, fol. 10.**

> *Ericius - Ericius animal est spinosum quod exinde dicitur nomina-*
> *tum, eo quod subrigit se quando spinis clauditur, quibus ubique protectus*
> *est contra insidias omnes. Nam statim ut aliquid presens senserit, primum*
> *se subrigit ac sic in globum conversus in sua se arma recolligit. Cuius pru-*
> *dentia quidem est talis: cum absciderit uvam de vite, volutat se super eam, et*
> *fixos in spinis racemos portat natis suis.*

Considering first the manuscript, on lines 16-17 of folio 10 (Fig. 2) we read *subigit* ('bring under') which is meaningless in this context; just below that, in line 19, we read *subrigit* ('it stiffens itself'). Following the steps outlined in David Schaps' "Editing Classical Texts"—*recensio*, *examinatio*, *emendatio*—we can use online repositories to access and compare related texts (Schaps). As classical philologists and medieval compilers, students will combine their expertise as paleographers and editors in organizing (*recensio*), examining (*examinatio*), revising, rejecting, interpreting, analyzing, correcting, and connecting (*emendatio*) a sample of these available texts. Our aim is to engage the new *Standards for Classical Language Learning* and, where they overlap, related Comprehensible Input (CI) strategies (John Piazza has collected [several links to CI and Latin instruction sites](#)) to produce a critically edited text that is linguistically sound and coherent in its message, despite the diversity of sources (Patrick). The graduate students for whom the experience is designed will advance their training in traditional philology, they will incorporate the newly available arcana of medieval monastic productions into modern instructional resources that are comprehensible and compelling, and they will put into play the nexus of philological principles that undergird the new *Standards for Classical Language Learning*.

To organize our recension, the first step in Schaps' chapter, we have many sources upon which to draw in order to compare the Latin text of the hedgehog from its ancient, early Christian, and medieval sources: the elder Pliny's *Historia naturalis* (77 C.E.) (Pliny 8.125), the early Christian Greek *Physiologus* translated into Latin by at least the fourth century (*Physiologus Latinus*), the patristic *Hexaemeron* of Ambrose (339-97 C.E.) (Ambrose 6.4.20), and the entry on the *herinaceus* in the *Etymologiae* of Isidore of Seville (c. 560-636) (Isidore *De animalibus* 12.3.7). In his *De naturis rerum*, the Carolingian ecclesiast Hrabanus Maurus (776-856) wrote about the hedgehog, appropriating material from Isidore's *De animalibus* and introducing his own Christian allegorical interpretations (Hrabanus Maurus 7.8 and 8.2). Several manuscripts and texts contemporaneous with the *Northumberland*

Bestiary, which was produced in the high point of the bestiary's popularity, include the anonymous *De bestiis et aliis rebus* (*De bestiis* 2.4) and a widely-scattered group of medieval Latin bestiaries, many without editions or facsimiles, that are not yet available on line. Limiting ourselves to those on line, we have access to the classical text of [Pliny](#), and the ecclesiastic texts of [Ambrose](#) and [Isidore](#); the Latin *[Physio-logus](#)*; the *[Aberdeen Bestiary](#)*, the first grand bestiary digitization project; several bestiaries from the [British Library collection](#), and, last, the thirteenth-century *[Nor-thumberland Bestiary](#)*, the text that we are editing. The first step, *recensio*, aligns most closely with *Standard* V.1 ("Learners use classical languages both within and beyond the classroom to interact and collaborate in their community and the global-ized world"), III.1 ("Learners build, reinforce, and expand knowledge of other dis-ciplines while using the language to develop critical thinking and to solve problems creatively"), and III.2 ("Learners access and evaluate information and diverse per-spectives that are available through the languages and cultures"). Students begin by identifying community connections and collaborations which consist, in this case, of a wide range of websites, blogs, and images that have been compiled by institutions or individuals, and these include the extensive library digitization projects. Sites such as the [Digital Vatican](#), the [British Library](#), independent scholar David Badke's rich [bestiary website](#), librarian/archivist Kelly Fitzpatrick's *[Open Marginalis](#)*, and the British Library *[Medieval Manuscripts Blog](#)* fit into this group. There are also small-scale productions compiled by independent scholars, hobbyists, and, in our case, animal lovers. The [Medieval Animal Data-Network](#) and the *[Bestiaria Latina Blog](#)* compile images and adapt Latin texts from a wide range of sources; "[Ancient, Antique, & Vintage Hedgehogs](#)" is less scholarly but offers a delightful and capa-cious compilation of images, exhaustive enough for the most zealous of hedgehog enthusiasts. Once the texts are collected, students can begin to examine them, a scholarly activity that closely aligns with *Standard* IV.1 ("Learners use classical languages to investigate, explain, reflect on the nature of language through compari-sons…") and also I.1 ("Learners understand, interpret and analyze what is read…").

The beginning of Pliny's first-century account of the hedgehog details the hedgehogs' preparations for winter and their strategy for avoiding being captured. To ensure that they have food for winter, they roll on fallen apples to stick them to their spines, then taking one or more in their mouths they carry the load to hollow trees. According to Pliny, hedgehogs can also predict a change in wind direction from north to south when they return to their burrow. And when they sense that they

are hunted, they roll up into a ball, from mouth to feet, on their downy interior, so that it is not possible to pick them up without touching their quills. Although the bestiary's story of their adroit means of carrying food to their young is taking shape, Pliny does not use the word *subrigit* in his account.

Pliny, *Historia naturalis* 8.lvi (133) (Thayer)

> *Praeparant hiemi et irenacei cibos ac volutati supra iacentia poma adfixa spinis, unum amplius tenentes ore, portant in cavas arbores. iidem mutationem aquilonis in austrum condentes se in cubile praesagiunt. ubi vero sensere venantem, contracto ore pedibusque ac parte omni inferiore, qua raram et innocuam habent lanuginem, convolvuntur in formam pilae, ne quid conprehendi possit praeter aculeos.*

Below is the version of the hedgehog story in the c. second-century Latin *Physiologus B*, a principal primary source for the twelfth-century bestiary. Here the version in the Northumberland is clearly anticipated. (We might also note the word *temporahum*, highlighted below. This is a modern renaissance humanist's challenge: to determine whether this is an error in the text or a corruption of transmission due to modern technology. In this instance, it is the latter!)

El Fisiólogo latino: Versión B: 1. *Introducción y texto latino*, edited by José A. Villar Vidal and Pilar Docampo Âlvarez, *Revista de literatura medieval* 15 (2003) 9-52.

> XIII. Herinacius - *Physiologus dicit quoniam herinacius figuram habet porcelli lactentis. Hic de foris totus est spinosus; sed tempore autem uindemiarum ingreditur in uineam, et ubi uiderit uuam bonam, ascendit super uitem et exacinat uuam illam, ita ut cadant omnes acini in terram; tum demum descendens uoluit se super illos, ita ut omnes acini figantur in spinis eius; et sic portat escam filiis suis.*
>
> > *Tu uero, homo dei, custodi diligenter uineam tuam et omnes fructus eius spiritales, ne te occupet istius saeculi sollicitudo et temporahum bonorum uoluptas; et tune spinosus diabolus dispergens omnes spiritales fructus tuos, figat illos in spinis suis et faciat te escam bestiis, et fiat anima tua nuda, uacua, et inanis, sicut pampinus sine fructu. Et post haec gratis clamabis dicens: Vineam meam non custodiui, sicut in Canticis Canticorum scriptura testatur. Congrue igitur Physiologus naturas animalium contulit et contexuit intelligentiae spiritalium scripturarum.*

In this version, we read that the hedgehog looks a bit like a porcupine, all spiny (*spinosus*), and that it enters the vineyard during the grape-gathering; when

it finds a good grape, it pulls that grape from the vine, causing many others to fall to the ground; then it climbs down and rolls itself on them so that all the grapes are attached to its quills, and, in this way, it carries food to its young (Fig. 3). A didactic analogy follows comparing the porcupine to the spiny devil who gathers spiritual fruits as food for beasts. The Latin *Physiologus* does not include the word *subrigit*.

Fig. 3. [Bodleian Library](), MS. Douce 151 f. 30.

In the discussion of the hedgehog in Ambrose's *Hexaemeron*, students enter into a kind of secondary experience that aligns with *Standard* I.2 ("Learners interact and negotiate meaning in spoken, signed, or written conversations in Latin or Greek to share information, reactions, feelings, and opinions"), where, as they read and compare the *recensiones* they have collected, they become interlocutors in the conversations among scribes and textual critics. In addition to reading the text, they examine the variants we see in the *apparatus criticus* as they compose a translation. In Ambrose's version, the transmission of the very name of the hedgehog has several variants in different manuscripts. Reading and comparing this text against that in the *Northumberland Bestiary* and also analyzing the variants in the *apparatus criticus* require students to engage with *Standard* IV.1 ("Learners use classical languages to investigate, explain, and reflect on the nature of language through comparisons of the language studies and their own").

Ambrose, *Hexaemeron* 6.4.20 (C. Schenkl, CSEL 32 [1897]): Below is the text of the *echinus*/*hericius* from Schenkl's on-line version, with the *apparatus criticus* detailing textual variations in other manuscripts and editions, just below the text. These are found on page 216.

echinus iste terrenus, quem uulgo iricium uocant, si	6
quid insidiarum praesenserit, spinis suis clauditur atque in	7
sua se arma colligit, ut quicumque eum contingendum puta-	8
uerit uulneretur. Idemque echinus futuri prouidens geminas	9
sibi respirandi uias munit, ut quando boream flaturum colle-	10
gerit, septentrionalem obstruat, quando noto cognouerit de-	11
tergi aeris nubila, ad septentrionalem se conferat, ut flatus	12
declinet obuios et e regione nocituros.	13

6 iritium *C* ericium *N'B* hericium *S*   7 quis *C et* (quid *m2*) *GP* claditur *C*   8 se arma *N'* arma se *MSB*, se *om*. II   colligitur *C* (i. *pr. in ras*.) *GP* colliguntur *V*; cf. *Uerg. Aen*. X 412 [seque in sua colligit arma] *et de bell. Iud*. IIII 1, 44 9 prouidens *C* (en *in ras*.); prouides, *non* prouidus *habuisse uidetur*   4 septentrionalem . . . nubila ad *om. C*   nota *GP* notho *B et m2* UU' 13 obuios *C* (o *alt. ex* u *m3*) 6 nociturus *corr. m3 C m2 GP*.

In his edition, Schenkle consulted the manuscripts and editions listed below, which he further annotated in the paragraph that follows the *sigla*, both on page 2 of Schenkl's online version. These are the sources for the notes in the *apparatus criticus* (above).

A = libri Aurelianensis (192 f. 7-14 = I 29 – II 3) fragmenta saec. VII

C = Cantabrigiensis collegii corporis Christi 193 saec. VIII

G = Parisiacus 12135 (olim liber S. Germani) saec. VIIII

P = Parisiacus 3984 (olim Colbertinus 1718) saec. VIIII, initio mutilus; incipit p. 14 u. 19

V = Ueronensis XXVII 25 saec. X

II = CGPV

U =Augiensis CXXV, nunc Caroliruhensis saec. VIIII

U' =Augiensis CCXVI, nunc Caroliruhensis saec. X

M' =Monacensis 6258 (olim Frisingensis 58) saec. X

N' =UU'*M'*

M =Monacensis 3728 (Aug. eccl. 28) saec. X

S   =Senensis F V 8 saec. XI ineuntis

    B =Bernensis ms. theol. 325 saec. XI

    N = UU'*M'MSB*

    σ = editio Augustana, quam impressit a.1472 I. Schussler

    γ = editio Coloniensis, quam impressit I. Guldenschaf

    μ = editio Mediolanensis a. 1477

    α = editio Amerbachiana

Librorum *A* et *C* integram proposui scripturam, ex ceteris selectam. hic illic commemoravi scripturas Atrebatensis 346 saec. XI (*Atr.*), Bruxellensis 1782/4 saec. XI ineuntis (*Brux.*), Cantabrigiensis collegii corporis Christi O 3, 35 saec. XI (*Cant.*), Carnutensis 63 saec. XI ineuntis (*Carn.*), Parisiaci 11624 saec. XI, olim Diuionensis s. Benigni (*Diu.*), Parisiaci 1719 saec. XI, olim Telleriani (*Tell.*), Trecensis 550 saec. XI ineuntis (*Trec.*), denique Uindobonensis 779 sec. XII (*Uind.*).

    This version is the most complicated for students working with manuscripts for the first time, as it includes textual variants and the *sigla* or symbols of the manuscripts used, so that students will begin to see the range of collations that produce an edition. The story of the hedgehog in this version is similar to the previous versions in that the hedgehog rolls itself into a ball enclosed within its quills to protect itself when threatened, and in this version, too, the word *subrigit* is missing. But this version also adds a new trait: hedgehogs have a double respiratory tract so that they can deflect harmful winds.

    The second step in the editing process according to Schaps is the *examinatio* of the manuscripts and editions. This aligns with *Standard* IV.2 ("Learners use classical languages to investigate, explain, and reflect upon the concept of culture through comparisons of the cultures studied and their own"). Comparing different elements of the story of the hedgehog—pseudo-scientific, mythical, didactic—students will also note textual variants. Here, in Isidore's account, the word *subrigit* appears twice with variants in several manuscripts, as reported in J. André's edition (just below), and the story of the hedgehogs' clever means of gathering food for their young is fully developed. Students now begin to compare the ideas in the story and ask questions about the different views of science and nature in the medieval and modern worlds, and ask how the classical encyclopedic text of Pliny or the religious allegory in the *Physiologus* are adapted in subsequent versions.

Fig. 4. British Library Royal 12 F XIII f. 45

Isidore of Seville, *Etymologies* 12 (*De animalibus*) 3.7, J. André, *Isidorus Hispalensis Etymologiae* XII (Paris, 1986):

> *Ericium animal spinis coopertum, quod exinde dicitur nominatum, eo quod subrigit se quando spinis suis clauditur, quibus undique protectus est contra insidias. Nam statim ut aliquid praesenserit, primum se subrigit, atque in globum conversus in sua se arma recolligit. Huius prudentia quaedam est; nam dum absciderit uvam de vite, supinus sese volutat super eam, et sic eam exhibet natis suis.*

1 subrigit ΣΦ   suberiget K   3 subigit B

Before telling the story of how the hedgehog feeds its young, Isidore writes that the hedgehog is an animal covered in quills, and it takes its name from this fact, because 'it stiffens itself' (*subrigit*) when it is enclosed in its own quills and it is thus protected against dangers. "Right away when it senses danger, first 'it stiffens itself' (*subrigit*), and rolling itself into a ball it gathers itself into its own armor. There is a cleverness to this: for when it has plucked a grape from the vine, supine it rolls itself on it and takes it to its young" (Fig. 4).

The twelfth-century Aberdeen Bestiary (f. 24) repeats elements of the previous examples, including the word *subrigit* twice (lines 17 and 23).

> *Ericius animal ex spinis coopertum. Quod exinde dicitur nominatum, eo quod subrigit se quando spinis suis clauditur, quibus undique protectus est contra insidias. Nam statim ut aliquid presenserit, primum se subrigit atque in globum conversus in sua se arma recolligit. Huius prudentia quaedem est nam dum absciderit uvam de vite, sese volutat supinus super eam, et sic exhibet natis suis. Dicitur etiam echinus.*

Fig. 5. [Aberdeen University Library](#), Univ. Lib. MS 24

In this version, which is very similar to Isidore's, the hedgehog is named for its quills (*ex spinis*) because it 'stiffens itself' (*subrigit*) when enclosed in its quills, to protect itself against threats. When it senses danger, first 'it stiffens' (*subrigit*), and rolling itself into a ball it gathers itself into its own armor. The characteristic behavior of taking fruit from the vine and rolling on it so that it becomes attached to its quills and carrying it back to its den to feed its young is also repeated (Fig. 5).

Two twelfth-century bestiary manuscripts from the British Library,—[11283 (folio 15v)](#) and [3244 (folios 49v-50)](#)—contain the same text where *subrigit* appears twice. A third bestiary in the British Library, Harley MS [4751 (folio 31v)](#) also aligns with *Standard* III.1 ("Learners build, reinforce, and expand their knowledge of other

disciplines while using Latin or Greek to develop critical thinking and to solve problems creatively"): for this manuscript, the British Library makes available only the images, so students will have to access the text through other online channels.

The third activity according to Schaps, *emendatio*, aligns with *Standard* V.2 ("Learners set goals and reflect on their progress in using classical languages for enjoyment, enrichment, and advancement"). The students set as their goal to produce a textually sound reading and to use that text for enjoyment, enrichment and advancement, whether in their own scholarship, for pleasure, or as an instructional tool. If our goal has been to engage the new *Standards for Classical Language Learning* in a philological experience using online manuscript repositories in order to discover and produce a critically edited text of the hedgehog in the *Northumberland Bestiary*, we have been successful. Having discovered and compared ancient, patristic, and medieval readings against digitized medieval manuscripts, students may confidently correct *subig*(*t*) to *subrigit*. In this philological experience students engage all five components of the new *Standards for Classical Language Learning*. In studying the science, myth, morality, and Latinity of the hedgehog as its story evolved through the centuries, they use philology in creative cultural comparisons to connect an earlier community of Latinists to their ever-expanding global community of Latinists.

In closing, *Standard* I.3 ("Learners present information, concepts, and ideas to narrate, describe, inform, explain, and persuade, on a variety of topics in Latin or Greek using appropriate media and adapting to various audiences of listeners, readers, or viewers") exceptionally aligns with this sweet and clever [video example] (Fig. 6) of the "presentation of information" on the singular appeal of the medieval bestiary's hedgehog. The Latin text and the images are drawn from the vast new repository of digitized medieval Latin bestiary manuscripts.

Fig. 6. De Herinacio. *On the Hedgehog*. **Dolls and animation by Ala Nunu Leszyńska, Vimeo, 2015.**

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How the Revised Standards for Classical Language Learning Help Beginning Teachers

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ABSTRACT

Beginning teachers face many challenges, not least of which is the development of an effective plan for instruction. The revised *Standards for Classical Language Learning* help beginning instructors situate their language instruction into an effective context, such as is detailed in the Standards' five goals of Communication, Cultures, Connections, Comparisons, and Communities. Furthermore, the revised Standards offer numerous meaningful examples of students' performance abilities at different levels, and flexibility in the design of curriculum, instruction, and assessment. By consulting the revised Standards, beginning teachers can develop more effective and nuanced methods of classical language teaching.

KEYWORDS

Standards, new teachers, context, Latin, *EdTPA*

Graduate students and pre-service teachers who are studying and working to become effective instructors of classical languages face many challenges. These become vividly apparent once the teaching candidate actually enters the workforce and begins teaching students, whether the candidate is a student teacher working with a cooperating teacher, or whether he or she is teaching solo. To give one example, a candidate may have to decide whether to follow a grammar-translation method, a reading method, a method that makes extensive use of active Latin or Greek in the classroom, or some combination of all three. The possibilities and resulting permutations of any teaching strategy suddenly become very real as one actually begins to teach ancient Greek or Latin. Candidates will have to ask themselves the question, "What will I actually have my students *do* when they are in class, or for that matter, outside of class? Will they just listen to me speak and in this way learn the language, or will I have them read, speak, or write, or all of the above? And will it be in Latin or Greek, or in English?" Beginning teachers face the task of changing their perspective from that of student of the classical language, to that of instructor, and this

change of perspective can force candidates to reevaluate what they have learned, how they have learned it, and, in turn, how they would have others learn in the best possible fashion as he or she begins to teach.

In my role as a mentor to beginning teachers of Latin who are completing a Master's in Latin Education at Hunter College in New York City, I have found that candidates often struggle with exactly these types of questions, and that their recent experience as a graduate student of Latin or Classics may make it difficult for them to think about how students at the elementary, middle school, or high school levels actually learn, or could learn, an ancient language such as Latin. Often candidates believe that the ultimate aim is for students to be able to translate effectively Virgil, Caesar, or other Latin authors of the classical canon into English. This type of viewpoint may limit the instructional approaches that the beginning teacher can adopt, with the result that not all students effectively understand the material at hand. Such an approach may lead students to have a skewed or incomplete grasp of what they are actually learning. Beginning teachers need to learn to adopt a wider instructional approach, one that can be effective for students of various learning styles and levels of maturity.

An essential point that beginning teachers must grasp is one of context - that is, how students can understand and incorporate the new material that they are studying in a context, both cultural and linguistic, that is meaningful and, consequently, useful for students, both during class and later, as they apply what they have learned to other contexts, classical or otherwise. The word *context*, from the Latin verb *contexo*, suggests weaving things together, which is what learning is often about, that is, making connections between disparate elements of information, so that a larger picture may become clear. If candidates cannot explain, and students cannot grasp, the overall context of what is being studied, the learning process may be limited in terms of what students can understand and how they can apply their new knowledge.

As it happens, the revised *Standards for Classical Language Learning* help beginning teachers think about this very issue of context. The five goals of Communication, Cultures, Connections, Comparisons, and Communities (note that 4 of 5 have the *com-* or *con-* prefix) are clear and explicit about putting language learning in a meaningful context. Here we find, as the Standards document notes, a shift away from thinking about reading, listening to, speaking, and writing the target language as discrete and distinct functions, and instead a stronger embrace of what cultural or communicative learning entails (7). Indeed I find in the Standards document an

effective argument about language learning and culture. "In reality, the true content of a language course or program is not discrete elements of grammar and vocabulary, but rather the cultures expressed through the language" (30). This more holistic approach can help beginning teachers think about how to round out and enhance classical language teaching. Furthermore, the revised Standards break down the Communications goal into three modes, namely the Interpretive, Interpersonal, and Presentational. This innovation, not found in the earlier Standards, has at least three benefits: first, it encourages teachers to consider that interpreting texts or spoken words is only one part of the language learning process; second, it encourages teachers to design cooperative learning activities, and to consider the benefits of project-based learning, both of which are covered, in part, by the interpersonal and presentational modes, respectively; and third, it reflects the important move in current classical language pedagogy towards greater active use of the target language in the classroom, since the basis of the interpersonal and presentational modes in the revised Standards is the use of Latin or Greek for communication by the students themselves. Thus the revised Standards encourage a fuller, more meaningful classical language learning experience for students.

Allow me to use my own experiences as a beginning teacher as an example of how the revised Standards can suggest more effective teaching. In my second year of high school teaching, I attempted to teach the Latin future tense in one and a half lessons, without any development of context, or diversification of activities, for students to understand the new material; I simply presented the new language forms and explained how to translate them. The following week, I was surprised to hear from the students' own mouths that they had not grasped the future tense in any meaningful way. Through the Standards' development of the three modes of communication, we can see how students should not just be limited to, say, identifying future tense forms, but that they should also be generating communication according to interpersonal and presentational models; this is not an afterthought, but rather part of the learning process. On the topic of the future tense, I learned to have students read about Latin astrological signs and read and create Latin future-tense predictions about themselves and others. Students of the same astrological sign were able to share their insights about themselves, and were also free to question the validity of astrology, based on their different viewpoints and cultural backgrounds. They were able to make connections, and also see differences, between ancient and modern beliefs regarding astrology, and they could compare the modern use of the Latin

astrological signs in spoken English to their actual meanings in Latin. Furthermore, they were able to present their findings, in Latin, including future tense forms, to the rest of the class. In this way, students were developing their knowledge of both language forms as well as functions in a meaningful cultural construct, such as the Standards detail in the performance descriptors.

Similarly, when I observe beginning teachers approach language from a relatively cut-and-dried grammatical approach, I help them see how this may limit the learning experience of their students. For example, teaching the genitive case in Latin can be enhanced by description of the Latin family and family relationships, so that students see how the genitive works in a genuine and significant cultural scenario. In the past, I have had students make a family tree for themselves (real or imaginary), using the Latin words for different family relations, and including sentences with genitive case nouns to express some of the relationships within their family. Such an activity could also have an aural/oral component, in line with the interpersonal and presentational modes, in which students ask and answer questions containing genitive case nouns based on a given family tree. To give another example, if students are studying the dative case and the perfect tense, it makes perfect sense to incorporate ancient Latin memorial and dedicatory inscriptions, which very often explain that someone made (in the perfect tense) a monument for a particular person or god (in the dative case). In this way, students can see and interact with how these linguistic items operate in an engaging and meaningful scenario.

Furthermore, the Standards explain how students can make meaningful connections between their own lives or the modern world and the ancient world of Latin or Greek, and again, this is not an afterthought. To continue the previous example, instead of having students only study ancient Latin memorial inscriptions, they can also create new ones, for their own loved ones, pets, or for people from the modern world, and they will retain more and learn more deeply by doing so. The Standards document also includes a helpful list of examples of how teachers might help students draw connections between their classical language study and the other subjects they are studying, such as mathematics, music, art, and English (39). In terms of the Comparisons standard, beginning teachers quickly learn that having students compare words and structures in the target language to their own native language, or to other languages they may be studying, is one of the strongest ways they can help students own the material. On the Communities standard, the document notes that Communities are in fact the ultimate rationale for learning as learners are prepared

to "participate effectively in communities, both at home and across the globe" (54). So also the beginning teacher comes to understand that whatever he or she can do to expand the focus on and interest in the material beyond the classroom will benefit the students, will make the class itself more meaningful, and will also enhance the school's classical language program.

I should also note that such emphasis on cultural elements within lessons and units is not only beneficial in itself; it can also help teacher candidates meet the requirements of exams they may need to pass, such as the new *edTPA* exam from Pearson Education, which some states have incorporated into their teacher training requirements. The *edTPA* exam is a performance-based assessment in which candidates must document their planning, instruction, and assessment over an actual learning segment of approximately 3-5 lessons. For the classical languages version of the *edTPA*, the candidate must display that s/he helped students develop "communicative proficiency in the classical language in meaningful cultural contexts." This means that, in order to succeed on the exam, the candidate must incorporate significant cultural components within their language teaching, ones that make connections between the culture of the ancient Greeks or Romans and the modern culture in which the students participate.

PERSPECTIVES
(Meanings, attitudes, values, ideas

PRACTICES   PRODUCTS
(Patterns of social   (Books, tools, foods:
interaction)   laws, music, games:

Fig. 1: Cultures Framework
(revised Standards for Classical Language Learning)

This requirement is in line with the goal areas of Cultures and Connections within the revised Standards. Furthermore, the Standards document, in discussing the Cultures goal, describes the interplay between the practices, products and perspectives of ancient cultures and those of modern cultures; a helpful diagram is included (Fig. 1). This same cultural issue is at the heart of rubric 8, Deepening

Student Learning, on the classical languages *edTPA* exam. Because exams such as the *edTPA* require candidates to specifically relate the language forms that they are teaching to the higher functions of the language, and to do so in meaningful cultural contexts, the revised Standards can help candidates envision approaches and activities for students that would be appropriate at different proficiency levels.

At the same time, the revised Standards offer a large degree of flexibility in terms of how a teacher might achieve the stated goals. This flexibility is appropriate for 21st century classical language education, which may take place in many different learning scenarios and with students of very different ages. Included are performance descriptors not only for students in middle school, high school, and college, but also for pre-K to 5th grade students as well as lifelong learners. Also, within each of the three levels of Novice, Intermediate, and Advanced in the performance descriptors, there are three further subdivisions of Low, Middle, and High levels, so that students may attain a certain proficiency level according to various criteria. These distinctions within proficiency levels again are appropriate, given the different learning styles of various learners and the various approaches that different classical language instructors take. The document acknowledges that some instructors may incorporate a great deal of active Latin/Greek in the classroom, and others much less, and that this might result in a different progression, especially in the Interpersonal and Presentational modes, to such an extent that a student with little practice in active Latin or Greek might never progress beyond Novice Low in the Interpersonal mode (2, 4, and 8). At the same time, the revised Standards carefully describe different performance levels in the Interpersonal mode; this is a greatly needed resource, given the growing use of active Latin and Greek in today's classical language classrooms (16-18).

The flexibility that the revised Standards offer is, in a sense, in line with the various approaches that are delineated in each of the five goal areas. Just as there are diverse groups of learners and different focuses of teaching, so also is there diversity in the ways a classical language can and should be approached. In my role as mentor, I encourage Latin teaching candidates to touch upon the various connections, cultures, comparisons, and communities - the "C" words - in every lesson that they teach, if only briefly. Luckily, these are the very items that are detailed and justified in the revised *Standards for Classical Language Learning* document. By consulting these revised Standards, beginning teachers can effectively devise and indeed justify their lesson plans and units as they go forward.

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Applying the New Standards for Classical Language Learning to Latin-Teacher Education

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ABSTRACT

The *Standards for Classical Language Learning* have great utility and value for those providing instruction and training to Latin teachers. As a faculty member who contributes to the UMass MAT program I have used the Standards as a significant structure within my pedagogical methods courses. The assignments within those courses ask students to examine and apply each Standard individually and, over time, build a curriculum that incorporates all their aspects. This paper describes some of those assignments and provides examples of the creative and pragmatic ways students have applied the Standards. The Standards provide a streamlined and structured field of academic goals that allow teachers in training to understand what will be expected of them in their teaching and that provide teachers a way to defend their Latin programs if such need arises. Faculty at the college level who have students interested in a career in Latin teaching would do well to inform their students of the *Standards for Classical Language Learning* so that they better understand the standards by which the effectiveness of their future teaching will be judged and assessed.

The *Standards for Classical Language Learning* have great utility and value for those providing instruction and training to Latin teachers. It is important that future teachers, as well as those established in the field, have some familiarity with the Standards, since they reflect best practices as determined by educators themselves. The Standards encourage Latin teachers to establish goals, implement lessons aimed at diverse learners, and find means of assessment for the various pedagogical methods they apply in the classroom. The learning objectives suggested in the Standards document provide teachers and future teachers a broad view of the benefits that derive from language study. Furthermore, the document provides sample indicators

that help instructors to comprehend more fully the range of options they have in teaching Latin and ensures that future teachers better understand the value of the Latin curriculum within the spectrum of educational requirements and options. By way of example, I will explain how I use each standard to shape the direction of my students' work and pedagogical development. Then I will discuss the ways in which the Standards provide teachers an avenue of discussion about their curricular choices with their colleagues teaching Latin and other foreign languages, and with administrators who can be supportive, but who sometimes are looking for reasons to cut programs like Latin. As I hope to demonstrate, the Standards, and particularly the new Standards drafted in 2016, provide a robust defense for Latin as a twenty-first century CE (not first century BCE) curriculum.

My experience with teacher training derives from my work with the MAT program in Latin and Classical Humanities at UMass Amherst. The program, since its inception in 1970, has produced more than 200 graduates in nearly five decades, most of whom have entered the teaching profession at the elementary, middle, or high school level, with a few going on to achieve their PhDs and teach at the collegiate level. Many of our alumni have won national and regional awards for teaching, including the prestigious SCS Award for pre-collegiate teaching. I have had the privilege of directing the program for several years, and have periodically taught two seminars entitled "Teaching the Latin Language" and "Teaching the Classical Humanities."[1] In both courses I use the Standards as the basis on which I build the syllabi: by this I mean that the courses are structured to examine each of the five Standards, and that assignments for the class are designed to allow students to put into practice, and even demonstrate, the aims of each standard. I find that the Standards encourage teachers in training to see the Latin class as a multi-faceted venture that can and should incorporate a multitude of pedagogical approaches, learning goals, and assessment styles, and, perhaps more importantly, that it can accommodate a wide range of learning styles and student interests. I will explain the specific assignments I developed in my courses, each assignment being designed relevant to one of the five Standards.[2]

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1 Here is a link to the syllabi for my courses, Teaching the Latin Language and Teaching the Classical Humanities.

2 There are twelve students in the course, and in the UMass MAT program. These are not the only assignments the students have in the course; in addition, students review, use, and survey the most commonly used Latin textbooks, and they prepare to discuss weekly readings from many sources on pedagogical methods and classroom strategies. The final project for the course is the development

1. **Communication**: The Communication goal includes three Standards based on the Framework of Communicative Modes.
   a) Interpretive Mode: *Learners understand, interpret, and analyze what is read, heard or viewed on a variety of topics.*
   b) Interpersonal mode: *Learners interact and negotiate meaning in spoken, signed, or written conversations to share information, reactions, feelings, and opinions.*
   c) Presentational Mode: *Learners present information, concepts, and ideas to narrate, describe, inform, explain, and persuade, on a variety of topics using appropriate media and adapting to various audiences of listeners, readers, or viewers.*

Part a of the list above is quite familiar to most Latin learners, and most often occurs in classrooms by way of the reading, translation, and discussion of texts by Roman authors. Parts b and c of that list above, however, are likely the most challenging for the Latin classroom unless one assumes that interaction and presentation of information will be significantly in English. For most of my own education (and this is, as I write this, reflected in the way I teach my college-level Latin classes) the primary language of discussion and interaction with Latin text, and presentation of work related to it, has been in English. I am aware, however, (and we all should be aware) that Second Language Acquisition, wherein the target language is a more significant means by which communication occurs, is increasing its influence upon the way Latin is being taught in the middle and high school classroom, and so I have sought ways to incorporate those pedagogical techniques into our educator-preparation program.

In the week before the 2016 fall semester started, I had the unique opportunity, due to receipt of a teaching grant, to fund a pre-semester workshop on active Latin methods in the classroom. I enlisted T. J. Howell of Belchertown HS in Belchertown, MA, to share his considerable expertise in these methods with our MAT students so that they could (if they wish) implement these in their own Latin classes at the university.[3] The emphasis of that workshop was how to convey

of a curriculum map for a first-year Latin course. Regarding teaching responsibilities for our MAT students, they begin teaching Latin at the beginner-level right away. Obviously, the combination of actual teaching and learning about teaching methods provides them key experience and knowledge about the profession before they begin their careers.

3 Thomas J. (T. J.) Howell is a 2000 graduate of our MAT program, and in the last decade he has adopted active Latin methods in his classes. He regularly attends the West Virginia *Rusticatio* as an

new information, both with regard to vocabulary and story content, in Latin rather than English. The student feedback I received was very favorable, and many of our graduate students regularly use various tactics learned in the workshop inside their classes.

One goal of Active Latin methodology is to help students understand a story in Latin without translating it.[4] The key to this method is sheltering vocabulary, meaning that a teacher provides a Latin vocabulary word in an associative context enough times so that students recognize and understand it in its Latin form and without translation. When students have a bank of such words, then, and really only then, can a story be provided, but then the story needs to consist almost entirely (90%) of words they know. In recent years many texts have become available that feature commonly used vocabulary words, and these rather inexpensive novellas can be purchased for the Latin classroom and shared with students.[5]

Even texts that contain significant amounts of unfamiliar vocabulary (more than 10%) can be modified to ease comprehension without translation. Such modification can mean simplification of a story and of the vocabulary within the story, the use of Circling (which entails asking simple questions in Latin to check for comprehension and having students re-state aspects of the story in answer to those questions), and through the use of visual cues that accompany simple segments of text.[6] I have seen student teachers use sign language to great purpose, so that students learn the meaning of a sign in English, and then when the sign is applied to

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instructor and also instructs at the *Conventiculum Bostoniensis* in the summer.

4 Professor Jacqueline Carlon authored a key article on the justifications for using Second-Language-Acquisition methods in the Latin classroom. An excellent and frequently updated resource on these methods is the blog created by Keith Toda at Parkview High School in Lilburn, Georgia. His blog regularly features ideas for Latin stories to tell in class, assignments that are attuned to presentational Latin, and lots of encouragement for those wading into the waters of spoken Latin in the classroom.

5 For example, the books by Ellie Arnold, Andrew S. Olimpi, and Rachel Ash, to name a few authors of this emerging genre, are inexpensive, engaging, available on Amazon, and quite comprehensible, as I have witnessed myself when observing student teachers who use them in the schools. See John Piazza's review article on Beginner Latin novels.

6 For more description of Active Latin techniques, including Circling, see the Spring 2015 articles in *TCL* by Ginny Lindzey, and and by Robert Patrick. Justin Slocum Bailey offers many resources and essays on the value of Active Latin techniques on his site, Indwelling Language. The online blog Todally Comprehensible Latin hosted by Keith Toda features numerous essays on teaching Latin with SLA methods. Professor Jacqueline Carlon also provides excellent suggestions for assessing students without expecting literal translation in her 2015 article, "Rethinking the Latin Classroom: Changing the Role of Translation in Assessment."

the Latin word, the sign, rather than spoken English, mediates the meaning; after enough repetitions of the sign, the students know the word in Latin.

In my teaching methods seminars, therefore, I regularly ask the students to prepare story presentations for the rest of the class so that we can understand it without a text in front of us, and (as much as possible) without the use of English as a mediator. The assignment's goal is to help the teachers in training see that there are many ways to approach vocabulary learning and retention. It is one thing to have students see a list of vocab words and read a paragraph of text, but it is another thing to have students hear (not read) those words in a story and understand what is happening. The students then use a variety of methods (visual cues, gestures, acting, simplification, periodic questions to the audience) to make sure we are following their story and getting its meaning.[7]

In recent years, I have seen many demonstrations of these techniques at workshops and in the classroom, and when done competently, they work effectively, and it is a pleasure to watch students enjoying their ability to listen to Latin in a story without a text in front of them. Once students have greater confidence in their ability to listen to and process Latin, they will have more confidence in their ability to produce it – thus leading students more naturally into the newly configured aspects of the Communication Standard in the 2017 document. It is also important to note that the presentational mode can take many forms and need not be interpreted to refer solely to spoken Latin. A recent addition to Latin pedagogy is the "timed write" that I have seen recent graduates from our program using in their first-year Latin classes. "Timed writes" expect students to write in Latin with a limited amount of time about something they have seen. It can be simply a picture on PowerPoint, or a short video on YouTube with the sound off or in a language they do not know. The students are free-writing, using the vocabulary they know, and (to the best of their ability) the grammar they have internalized. The results of this vary from student to student, but some students are producing 150-word compositions in periods of five to ten minutes designed for response to these prompts.[8] This happens after weeks

7 I am providing, by way of example, an assignment created for my Ovid seminar where I asked students to provide similar activities for intermediate-level readers in a Latin classroom. One student provided a PowerPoint presentation using images and simplified, shortened text-passages to tell the story of Pyramus and Thisbe using some of Ovid's vocabulary (*Meta*. 6.121-153), available here.

8 Allyson Bunch, a 2014 MAT graduate, and Latin teacher at John F. Kennedy Middle School in Northampton, MA, uses a "timed-write" assignment as her District Determined Measure assessment for her Latin students. By this method, she can demonstrate to her district the improvement in all her students' abilities to use the Latin language in response to a visual prompt over the course of a year

of regular vocabulary usage, story-telling, and auditory and visual interpretation of the language. Another, even simpler exercise is the *dictatio* in which a teacher reads slightly altered sentences from a text students have been recently reading, to see how well they have absorbed the sounds, spellings, and endings of the Latin words they have been reading and hearing read aloud in class. I do this exercise with my college students in their intermediate poetry class, and after reading the passages (three times each), we go over the areas they had difficulty to discuss what they should listen for, or what kinds of endings should appear on adjectives versus nouns or in varying declensions. Thus, the *dictatio* frequently becomes an effective grammar and vocabulary lesson.

As I have attempted to demonstrate, the Communication Goal, as stated in the new document, both encourages traditional practices and accommodates the new pedagogical methods that are circulating among the community of pre-collegiate educators. Goal one, as now configured, allows future teachers to consider the options they have for helping their students analyze, communicate, and present the language they have selected for study, and incorporate those practices that seem best for them and their students.

2. **Cultures** expects that all students can demonstrate an understanding of the *perspectives* of Greek or Roman culture as revealed in their *practices* and their *products*.
a) Learners use Latin or Ancient Greek to investigate, explain, and reflect on the relationship between the practices and perspectives of the cultures studied.
b) Learners use Latin or Greek to investigate, explain, and reflect on the relationship between the products and perspectives of the cultures studied.

For this standard, I have the graduate students create cultural lessons with the aim of having their students learn and consider both the practices and products of a culture. This presentation consists first of a PowerPoint presentation on a particular cultural practice, and then includes a description of a hands-on project whereby students produce something relevant to the ancient world.

One group discussed the significance of vase painting among the ancient Greeks to convey mythology, history, culture, religion and aesthetics. They provided

of academic study; the assessment is given in October and May.

pottery "shards" to the class (they had broken a cheap terracotta vase into several large pieces), and asked students to select a scene from myth or religion and depict part of it on their shard. The idea there was to get students to think about how even a small piece of a picture can provide us a lot of information, and to get them to think about the craft of painting a vase with images that are significant to a culture. Another group discussed book-making in the ancient world, and informed us about the process of writing, of binding sheets together (into a scroll or codex), and the value and utility of the product in ancient Rome. They then provided the materials for creating a scroll and students were expected to write a story in Latin and create their own text on their scroll. There were many creative, wonderful ideas that came out of this assignment, and because all students created culture lessons to be shared with their peers (most resources were shared via Google Drive), each student received the instructions and materials for cultural presentations they can use in their future classrooms. I thought it was important to allow these future teachers to think through a cultural project in my class, since the development of such projects can easily fall to the wayside when the realities of teaching and grading consume their precious time.

3. **Connections** expects that all students further their knowledge of other disciplines and expand their knowledge in general through their study of classical language and ancient cultures.
   a) Learners build, reinforce, and expand their knowledge of other disciplines while using the language to develop critical thinking and to solve problems creatively.
   b) Learners access and evaluate information and diverse perspectives that are available through the language and its cultures.

This standard speaks to the need for inter-disciplinarity. In this age of curricular alignments and varied interest in a so-called "Common Core," the Latin class needs to be viewed by students and administrators alike as relevant to the other subjects in a school's curriculum. For this assignment, therefore, I asked students to prepare a presentation on how Latin or Ancient Greek (or Roman or Greek culture) has made an impact upon another field, such as Social Studies, English Language Arts, STEM fields, and the arts. One student explored the origins of the periodic table and explained that many elements on it derive not only from Latin words (*aurum* (Au) for gold, *plumbum* (Pb) for lead), but from mythology and religion as well. For

example, if you ever wondered why the element Niobium is named after Niobe: it is because its properties are so close to the element Tantalum, named of course after her divine father Tantalus.[9] After a presentation each student unveils an assignment designed to encourage students to use Latin in another disciplinary context. The assignment on the periodic table asked students to name a new, made-up element after some aspect of Roman myth or religion and designate the element's properties to match. The students had a lot of fun developing these Connection assignments, and now they have gathered, from each other, ideas for lessons that build bridges between Latin and other disciplines and departments. Imagine a new Latin teacher coming in to a school with the motivation to collaborate with a teacher in a different department. It is my hope that such collaborations and discussions will make Latin more visible and more viable to an entire school community. The third Standard sets up an appropriate expectation that future teachers will consider the relevance of their material to the overall education of the student.

4. **Comparisons**: Students develop insight into the nature of language and culture in order to interact with cultural competence.
   a) Learners use Classical languages to investigate, explain, and reflect on the nature of language through comparisons of the language studied and their own.
   b) Learners use the language to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own.

The fourth Standard expects that students will learn something about the comparisons between Latin and their own language. Of course English, Spanish, and other languages' inheritances from Latin are a key piece of what most teachers do in the Latin classroom. For this assignment, therefore, I asked students to think about etymological linkages between Latin and English. For one assignment, they looked at prefixes that come from Latin prepositions and reported on how they affect the meanings of Latin verbs, and English meanings too. I had students count in a Latin dictionary the entire number of verbs that use prefixes like *ab, cum (con), de, post, and trans* (assigning only one prefix to each student). I had them present to the class a few verbs where they found the prepositional prefix to give particular

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9 The students in that class presented three of these inter-disciplinary culture projects at the Annual Conference of the Massachusetts Association of Foreign Languages in Springfield, MA in October 2017. The slides and other materials from their presentation can be downloaded here.

nuance to a verbal meaning. Many students, despite their many years of Latin study, had never realized the impact these little words had upon vocabulary and meaning. For other assignments, students read excerpts from *English from Latin and Greek Elements*, by Donald Ayers, on both the changes that occur in the meanings of words over time and on Latinisms in Shakespeare. I focused less on the cultural aspects of these language-comparisons, but I appreciate that the Standard points us in that direction as well: what ancient people named things is an important thing to consider, and the Standard encourages teachers to look for ways to discuss that with their students.

> **5. Communities** expects that students use their knowledge of Latin and Greek in a multilingual world, and that students use their knowledge of Greco-Roman culture in a world of diverse cultures.
> a) Learners use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.
> b) Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement.

This standard expects that students will build community with the world beyond the classroom through their knowledge of Latin and ancient cultures. My assignment was simply to encourage the graduate students to share with me and each other resources that they found online that would be useful in the classroom, and useful in building communities beyond the classroom. One of the best online resources my students have introduced me to over the years is [ORBIS](#): The Stanford Geospatial Network Model of the Roman World which, as its website states, "reconstructs the time cost and financial expense associated with a wide range of different types of travel in antiquity." Students can map a journey anywhere on a map of the ancient world using a variety of means of travel and figure out the viability and expenses of a trip from Rome to Londinium, from Nova Carthago to Tomis, or from Antiocha to Avaricum (in Gaul). The graduate students in my courses have made good use of this site for a number of cultural projects over the years. For example, one student did a study of the relationship between China and Rome and showed how the ORBIS application allowed students to see the distances, modes of transportation, and costs of travel from one point to another. Another recent student did a project on the Silk Road, demonstrating the existence of global trading partners in the period of the

Roman empire. She used the [UNESCO interactive map](#) to demonstrate the networks of cities and peoples who participated in trade across Europe, the Middle East, and Asia.[10] Communities are built when connections between diverse cultures become visible, and ORBIS allows abstract points on a map to become more comprehensible as destinations from a variety of positions within the Roman empire.

Community can also refer to organizations that encourage school participation in Classics activities that occur regionally or nationally, such as those sponsored by the [National Junior Classical League](#), or periodic *Certamen* competitions. It is appropriate here to mention my profound gratitude to our professional colleagues (collegiate and pre-collegiate) who take the time to organize, host, and support the Classics organizations that serve young people. In western Massachusetts, a Classics day takes place in January, organized by the [Classical Association of Massachusetts](#) and Professor Bruce Arnold at Mt. Holyoke College. Two hundred middle and high school students attend this every year. The UMass MAT graduate students spend the day there running workshops, supervising *Certamina*, and judging oratory, art, and costume contests. The Communities Standard encourages such activities. The Latin classroom will continue to draw young people in as long as there are opportunities for social and academic engagement beyond the classroom and the school building.

How It Comes Together

At the end of the semester, in my Teaching the Latin language class, I ask the students to map out an entire curriculum for Latin One. The students select a textbook or other platform (they could, for example, select *[Operation LAPIS](#)*, a game-based learning system created by the Pericles Group). They state their particular teaching approach and the types of methods and assessments they will regularly use to convey information and encourage learning. As they build their plans, they match their learning activities to relevant Standards – both the ACL/SCS Standards and the state-mandated Massachusetts standards for teaching foreign languages (that are very closely linked to these Standards). Thus the students know from the beginning that I look for activities that allow students to interpret and analyze Latin text, as one would expect, but also activities that ask students to create and present something in Latin, such as the aforementioned "timed writes," or story-boards where students select text from the story represent it with images they create. I expect the learning

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10 This presentation is in the folder available at note 10. The student demonstrated uses of the interactive map and other features found at the UNESCO site on the [Silk Road](#).

activities to convey cultural practices, to make inter-disciplinary connections, to encourage linguistic comparisons, and to build communities. For this reason, the Curriculum Maps my students created included trips to a local museum, the creation of mosaics, timed-writes in Latin, storytelling in Latin, vocabulary retention exercises, *dictatio*, the use of gestures to represent syntax and functions of words, and a host of other activities that the Standards all encourage. Such close examination of the *Standards for Learning Classical Languages* for an entire semester made these future teachers more aware of their options as teachers, and better prepared for their careers.

How the Standards Can Respond to Administrative Goals

It is important for future Latin teachers to know about the Standards because they provide defenses of the Latin program vis-à-vis modern foreign languages. The Standards demonstrate the ways that Latin effectively meets the objectives of foreign language instruction in general. The recent and significant acronym in public teaching is DDM, or District-Determined Measures. These are tests given at the beginning of a course and at the end of a course to measure student learning and thus prove to a bean-counting administration that Latin teaching is effective and valuable. The Standards provide guidance to teachers who wish to demonstrate that their students demonstrate proficiency and improvement. Perhaps more importantly, the Standards provide such a wide spectrum of accomplishment, that a teacher can thus defend their program if their students are (for example) writing Latin stories, reporting on Roman cultural phenomena, speaking in Latin conversations, or translating Caesar. Just as the modern languages have a wide array of activities that can count as justifiable objectives in the classroom, the Standards as articulated in this document grant Latin instructors a great amount of leeway. Whether a teacher's goal is teaching Vergil or Harrius Potter (and I have seen that done very successfully in a particular school in our region), those who need to defend their programs to administrators, or who wish to begin new Latin programs, will find many helpful formulations of the value of learning Latin in the new ACL/SCS Standards. This is because the Standards allow that a wide range of capabilities and functionalities be developed. In the ever increasingly diverse and multi-level learning environment that exists in the pre-collegiate learning environment, it is essential for the teachers in training to know of this range so that they can meet their students where they are

and pull them into the world of Latin at the appropriate rate, and with the methods best suited to that student population.

Conclusion

As I hope I have shown, it is important to regularly review and implement the ACL/SCS Standards within a teacher-training program, and it is important at least to provide the Standards to undergraduates who may be considering a career in Latin teaching. The private school market, as you know, does not demand that Latin teachers receive dedicated teacher-training, and even the public schools allow teachers to work on a preliminary basis (usually five years) by simply passing an exam.[11] By presenting these Standards to students in college-level Classics programs, teachers of and mentors to these future teachers set an excellent example by indicating that teaching involves many aspects of craft, methodology, and the identification of goals. The Standards provide teachers in training with a range of options for teaching in the modern classroom.

In essence, the *Standards for Classical Language Learning* provide the framework for a philosophy of teaching that seeks a many-faceted approach to teaching language where culture, material culture, history, interdisciplinarity, reception, audience, linguistic influence, and communication all have their place for consideration within a Latin program. Moreover, the Standards articulate the value and applicability of these aspects to the wider community in which a teacher operates, and thus provides the Latin teacher with the language and aspirational goals that he or she can use to communicate the value of their program to administrators, parents, and students – wherever they end up teaching.

Works Cited

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11 On the many and varied expectations for teacher training in the United States, see here. Since I produced that article, the U.S. Department of Justice has added the requirement that all teachers receive SEI (Sheltered English Immersion) certification by taking a course on methods for teaching English Language Learners. The requirements for teacher-training continue to complicate the process toward a career in teaching. It is therefore all the more important that college faculty have a conversation, at least, with those who intend to enter a pedagogical career about teacher training options and resources that can guide their teaching methods.

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