

# TCL

## TEACHING CLASSICAL LANGUAGES

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

### In This Issue:

From Literal to  
Literary:  
A Translation  
Project for Latin  
Poetry Classes

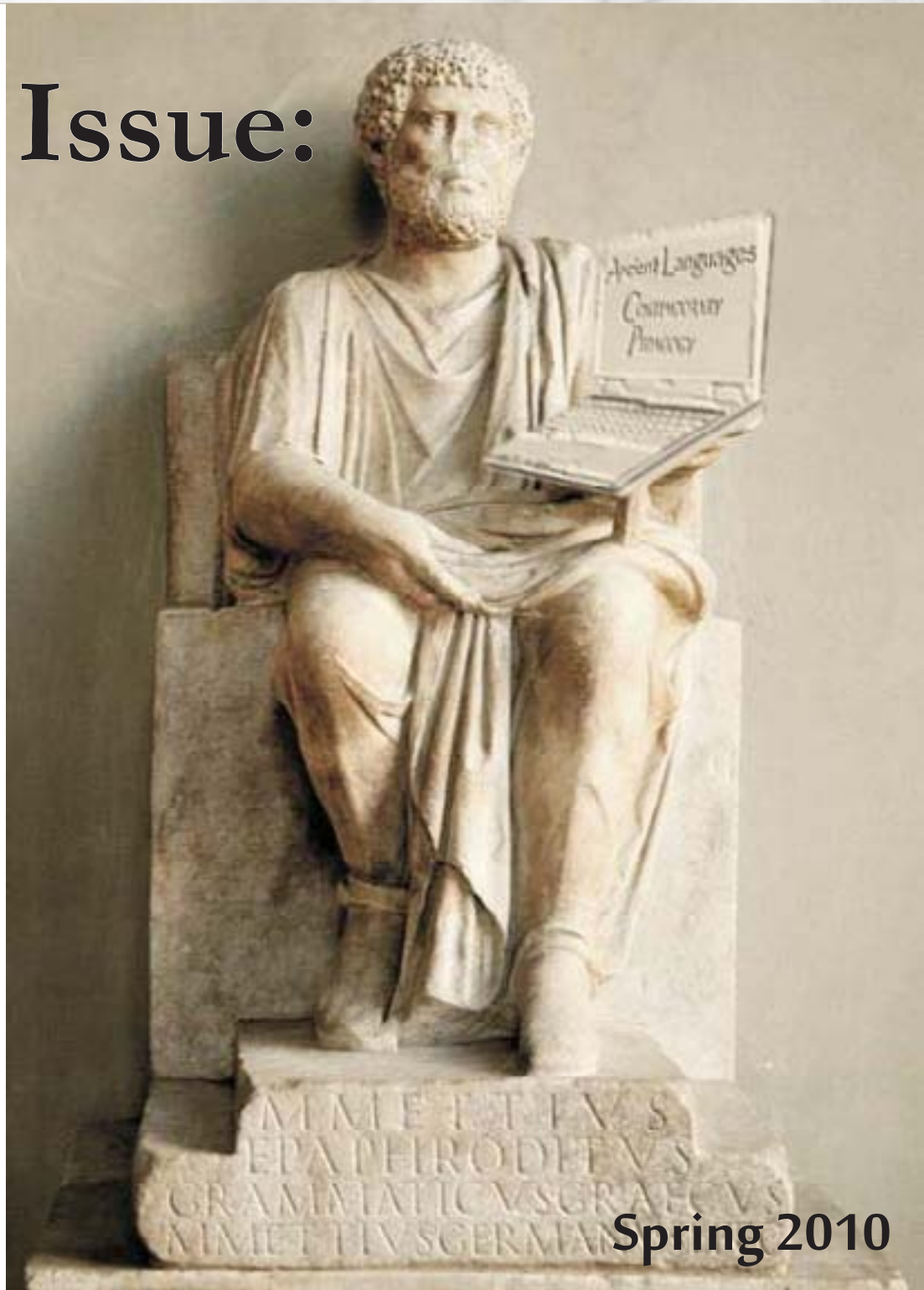


Building Ties  
between College  
and  
High School  
Latin Programs



**Special Section**  
Perspectives on  
the New  
*Standards for Latin  
Teacher Preparation*

**Volume 1, Issue 2**



**Spring 2010**

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Statuette of *grammaticus* Marcus Mettius Epaphroditus of Chaeronea; Palazzo Altieri, Rome.  
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*Teaching Classical Languages* welcome articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

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

## Editor's Introduction

John Gruber-Miller

Perhaps the most crucial issue facing our profession in the early years of the 21st century is how to recruit and train new Latin teachers as those who were hired thirty some years ago and have done such an admirable job teaching our young people now make their way toward retirement. The National Committee for Latin and Greek recognized this dilemma over eight years ago and instituted National Latin Teacher Recruitment Week during the first week of March each year. Yet recruiting teachers is only half the challenge. These intrepid tiros (and those who train and mentor them) need standards so that they are ready to deliver excellence in and out of the classroom. In response to this challenge, the American Classical League and the American Philological Association Joint Task Force on Latin Teacher Training and Certification has unveiled *Standards for Latin Teacher Preparation* (available at <http://www.aclclassics.org/pdf/LatTeachPrep2010Stand.pdf>). Given the importance of this publication, *Teaching Classical Languages* wanted both to make *Standards for Latin Teacher Preparation* more widely known and to initiate thoughtful discussion about it. This issue, therefore, features a special section: "Perspectives on the New Standards for Latin Teacher Preparation." Seven different contributors from a variety of different backgrounds and experience were invited to offer their personal take on the *Standards*. Their perspectives and experience as teachers and teacher trainers should help begin the conversation about Latin teacher preparation. The conversation can continue online at *TCL*. After each perspective, there is an opportunity, thanks to the technical wizardry of CAMWS webmaster Andrew Reinhard, to add your comments and reflections about the perspectives on *Standards for Latin Teacher Preparation*.

The two lead articles in this issue continue *Teaching Classical Languages'* commitment to presenting successfully tested solutions to ongoing challenges, both in and out of the classroom. Our first article poses a pair of intertwined questions facing teachers of Latin and Greek: how do we help our students understand the different purposes of literal translation and literary translation and how do we help our students make poetry that is 2000 years old accessible and relevant to them today. Marcia Lindgren, Life Blumberg, and Joshua Langseth offer an innovative project for intermediate Latin students to help them do just that in "From Literal to Literary: A Translation Project for Latin Poetry Classes." Their project, classroom tested, offers a primer on translation theory and practice and a step-by-step guide for successfully leading students through the process of writing their own poetic translations of the poetry of Catullus or other Latin poets.

Many long for collaboration between college and high school Latin teachers, but few have had such success as the authors of our second article, Ariana Traill, Francesca Tataranni, Laurie Jolicoeur, and Krisanna Zusman. In "Building Ties between College and High School Latin Programs," high school teachers and college professors in Chicago and central Illinois demonstrate how two different models of collaboration can work in nurturing links between university and high school Latin programs. In Chicago, Northwestern University and the Baker Demonstration School have paired up to develop a successful collaboration that is mutually beneficial for both institutions while in central Illinois the University of Illinois reaches out to multiple schools and teachers to create opportunities for dialogue and mutual support. Both programs offer proven ways for prepar-

ing future Latin teachers and making Standard 3 (outreach and professional development) of the new *Standards for Latin Teacher Preparation* a reality.

Finally, *Teaching Classical Languages* has taken a huge step forward in formatting and preparing copy for publication by utilizing a new publishing tool, Adobe InDesign CS5. Although this issue may not appear much different than the last, the new infrastructure will undoubtedly help the journal maintain a quality look that will appeal to the eye and make the journal better able to accommodate different formats, fonts, images, audio, and video. We hope you enjoy this issue and look forward to your feedback.

## *Teaching Classical Languages* Mission Statement

Teaching Classical Languages is the only peer-reviewed electronic journal dedicated to the teaching and learning of Latin and ancient Greek. It addresses the interests of all Latin and Greek teachers, graduate students, coordinators, and administrators. Teaching Classical Languages welcome articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek. As an electronic journal, Teaching Classical Languages has a unique global outreach. It offers authors and readers a multimedia format that more fully illustrates the topics discussed, and provides hypermedia links to related information and websites. Articles not only contribute to successful Latin and Greek pedagogy, but draw on relevant literature in language education, applied linguistics, and second language acquisition for an ongoing dialogue with modern language educators.

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# From Literal to Literary: A Translation Project for Latin Poetry Classes

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## Abstract<sup>1</sup>

This project gets to the heart of poetic interpretation and the creative process by giving students the first-hand experience of writing an original, literary translation of a Latin poem. The project has five components: First the instructor lays the groundwork by introducing to the class the principles of translation and English versification. Second, students select a poem and write a close, literal translation of it. Third, students meet individually with the instructor to discuss the poetics and literary interpretation of the selection and how those will affect the final translation, and then create an original literary translation. Fourth, after completing their polished, literary translation, students write a short essay explaining their own process. Finally, the culmination of the project is a class *recitatio*, during which each student gives a brief introduction that summarizes the explanatory essay and then performs the original translation.

Detailed steps for the project are offered as well as a primer on the art of translation, examples of student work, a grading rubric, suggestions for adapting the project to individual classroom needs, and an annotated bibliography. (209 words)

## Keywords

Latin, poetry, translation, interpretation, pedagogy, class projects, Catullus

## Introduction

“Poetry is what is lost in translation.”<sup>2</sup>

– Robert Frost

Robert Frost’s famous quotation effectively sums up the challenges facing any translator of poetry. In this project we face those challenges head-on and encourage our students to minimize or to compensate creatively for the unavoidable loss. For a number of years we have incorporated

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1 An earlier draft of this paper was presented to a joint meeting of the Illinois Classical Conference and AMICI, the Classical Association of Iowa, on October 12, 2008. We are deeply indebted to Susan McLean, Professor of English at Southwest Minnesota State University, who also is an accomplished poet and translator of Catullus and Martial, for sharing with us her own insights into the process of poetic translation; to Adrienne Ho, poet, translator, and Ph.D. candidate at the University of Iowa, for the use of her valuable translator’s exercises; and to our students, particularly Rodney Franklin, Veronica Mraz, Braham Ketcham, Zachary Matthews, Allison Otto, and Heather Wacha, whose translations appear in this article. We also would like to thank the two anonymous reviewers as well as the editor of *Teaching Classical Languages*, John Gruber-Miller, who made many excellent suggestions for improvement. We are responsible for any mistakes or infelicities that remain.

2 Although this quotation is widely attributed to Robert Frost, exactly where or when he said it remains a mystery. See Satterlee for an investigation into the origin of the quotation.

a translation project into our intermediate Latin poetry classes. It has worked well with many different students and with many different instructors, both faculty and graduate teaching assistants. The quality of the finished product, a polished literary translation of a Latin poem, can vary widely in absolute terms, but the process has proved uniformly successful. One interesting outcome is that the best Latin students in class do not necessarily produce the best original translations. Many students have told us that this assignment is one of the most valuable experiences they have ever had in a Latin class, and the project always gives us, as teachers, a sense of genuine satisfaction.<sup>3</sup>

In this paper we first present an overview of the project, including the steps involved and its educational goals. Second, we discuss the project's rationale and the importance of translation in the field of Classics. Third, we give an introduction to the art of translation and a primer on English versification with examples of student work. Fourth, we present a translator's guide to literary interpretation with further examples of student work. Finally, we offer some suggestions for adapting the project to individual classroom requirements. There also is an annotated bibliography (Appendix 1) divided into four categories: theory and practice of translation, English versification, anthologies of modern English verse in meter, and translations of Catullus. Further appendices contain Latin texts for the student translations, an example of a student essay, and a grading rubric.

## Project Overview

This project focuses on the creative transition from an accurate, literal translation to an original, literary translation of a Latin poem. The role of the instructor is twofold: to prepare students by giving them sufficient background and to guide them through the process once they have begun. In addition to writing two English versions of a Latin poem, students must examine the creative process by writing an explanatory essay and then perform their original translation during a class poetry reading. We begin with a description of the project's components and goals.

### GOALS

As we see it, this project has five educational outcomes:

1. To engage students in a deeper literary understanding of Latin poetry.
2. To give students a meaningful, personal connection to at least one Latin poet to carry with them through life.
3. To offer students the experience of poetry performance, as both performer and listener.
4. To help students see that ordinarily we translate Latin as a means to an end, not as an end in itself.
5. To help students understand the limitations of translation, so that they will have a greater appreciation for the Latin text.

### STEP 1: GROUNDWORK

Through a combination of lecture and discussion, the instructor first presents some necessary background on translation and prosody in class to help students prepare for the project. This

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<sup>3</sup> This is the first of two projects that we require in our fourth-semester Latin classes. The second is a recitation project in which students memorize a passage of Latin poetry and perform it during a class poetry reading. This second project focuses on the oral/aural aspects of poetry and the social aspects of performance. We view it as a natural extension of the translation project. In order to be effective performers, students must employ everything they have learned so far about language, poetics, and literary interpretation.



may also include talking about the historical context of the poet(s) chosen for the project, the importance of prosody in informing the meaning of both the Latin poetry and the English translations, and the literary traditions of whatever form of poetry you are working on.

### STEP 2: LITERAL TRANSLATION

In this section of the project, we begin by helping the students choose a selection of Latin poetry at least ten lines in length. The selection may be a poem that has already been assigned for class, or it may be an entirely new poem that is unfamiliar to the rest of the group. We find that short, autonomous pieces work best for this project, and that the poetry of Catullus works especially well, since his Latin is often more straightforward, and the themes of his poems are more self-contained than those of other poets. It also helps that Catullus himself was a translator of Greek poetry and can serve as a role model for the student-translators (poem 51 is an adaptation of Sappho, poem 66 is of Callimachus). Authors like Horace, Sulpicia, Propertius, Tibullus, and Martial also provide the advantage of shorter pieces that can be dealt with as independent compositions. If you decide to try epic poetry, we feel that it is essential to select passages that are short—an overly long passage will prevent students from focusing on the project with the amount of in-depth consideration it deserves—and as self-contained as possible. For instance, with Virgil we would have students select a short episode, such as Heracles fighting Cacus, or perhaps a simile or ekphrasis. With Ovid we would recommend choosing a passage from the *Fasti* or the *Ars Amatoria* with a sufficiently narrow scope. After making their selection, the students write out a literal translation of their passage and hand it in. By “literal” we mean keeping as close to the mechanics of the original poem as possible while not violating the rules of good English usage. The instructor checks and returns the literal translation. This is a necessary initial step, since it lays the foundation of a solid understanding of the poem in its original language and context.

### STEP 3: LITERARY TRANSLATION

After they have written and corrected their literal translation, the students meet individually with the instructor to discuss the context and meaning of their poem and the choices they can make individually as translators. After this in-office meeting, the students write an original, polished translation that demonstrates an appreciation for the poetic techniques and context of the Roman author. They explore how to express the effects of Latin poetics through rhythm, stress, rhyme, repetition, and other poetic devices in English. Students are encouraged to be creative. They can incorporate life experiences, allusions (to literature, music, or film), colloquial language, and whatever else they can think of to mediate the themes of the ancient poetry for a contemporary audience. Students are also encouraged to delve into the meaning of the poem and to examine the persona of the poet and consider how such a voice would express itself today.

### STEP 4: EXPLANATORY ESSAY

Next the students write a short essay (about two pages) examining the process of interpreting and re-imagining the chosen poem, in terms of both form and content. The essay describes what innovations were made and defends those decisions, explaining what significance the innovations have and what they contribute to the overall product. The students also outline any special challenges that they faced and how these challenges were met. An example of a student essay is in Appendix 3.

### STEP 5: ORAL PRESENTATION

In this final step the project culminates in a class *recitatio*, during which each student performs his or her finished product. We recommend that the instructor briefly explain how such formal recitations actually do mirror the original reception of Latin poetry quite closely.<sup>4</sup> Each student gives a brief introduction that summarizes the written essay and then recites the literary translation. Afterwards members of the audience applaud enthusiastically and ask follow-up questions, such as “Why do you think that the limerick is a better medium for this particular poem, as opposed to, say, blank verse?” At the end of the recitation, each student hands in word-processed copies of the corrected literal translation, the original literary translation, and the explanatory essay. In evaluating the project, we try to give greater weight to the process rather than the product, since the original translations can vary widely in quality. A sample grading rubric can be found in Appendix 4.

### Why This Project?

As teachers, we have our work cut out for us in fourth-semester Latin. Students sometimes come to us with an expressed fear and/or dislike of poetry. The fear usually stems from ignorance—fear of the unknown—but the dislike can be due to many factors, including a limited exposure to poetry. In addition, many students at this stage are still grappling with Latin vocabulary, morphology, and syntax—a situation which contributes to their anxiety and undermines their full understanding of Latin texts. In our project, students learn to interact with Latin poetry as poetry, not just as a grammar/vocabulary exercise.

Instead of the translation project, we *could* have students write an interpretive essay on a poem, which would focus on poetic interpretation and give them a personal connection to a poet, but would not accomplish the other goals cited above (3, 4, or 5). Or we could have our students compose a short poem in Latin which they would then recite to the class, something which is done with great success elsewhere.<sup>5</sup> This would give students the first-hand experience of writing and performing Latin poetry in meter, but it would not speak to goals 1, 4, or 5. Further, this assignment requires a fluency and comfort level that we rarely see in our fourth-semester students. Instead, we have developed a project that achieves the goals of these two assignments combined and adds another dimension: the experience of translation. Literary translation opens an ancient text to a student in a way that no other exercise can.

### THE IMPORTANCE OF TRANSLATION

Some classicists consider translation a “second-rate activity,”<sup>6</sup> neither real art nor real scholarship. Others worry that the proliferation of translations will lead to lower enrollments in Greek and Latin language classes. Once the mainstay of beginning language classes, translation has even been demoted as a teaching method. Today the emphasis is on reading for meaning rather

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4 On the performance context of Roman poetry, see Skinner: “At . . . *convivia* literary recitations, both impromptu and semiformal, were frequently given. For a talented poet with first-rate histrionic skills, amateur banquet performances could attract the attention of leading personages, and so help build a network of *amicitiae* . . .” (62).

5 At St. Olaf College, for example. See Groton (184-5).

6 Burian’s phrase (299); he defends the role of literary translation in the field of classics.



than on translating, which has been identified with the inefficiencies of decoding.<sup>7</sup> What, then, is the role of translation in Classics? First, it is an artistic, creative endeavor in its own right, as evidenced by the growing number of translation workshops in writing programs across the country. And a translator, whether a trained classicist or someone from another field, must be familiar with the relevant scholarship or run the risk of faulty interpretation. Second, translations open the world of classical literature to the vast majority of people who do not know Latin or Greek or who are not fully conversant in those languages; certainly this exposure could just as likely increase interest in the languages as inhibit it. Even classicists make regular use of translations, to simplify their own research or to aid their teaching or simply for pleasure. Finally, we think that the art of translation does have a role in the classroom; it *can* be an effective teaching tool in Latin poetry classes.

Most classicists would agree that there is a need for multiple translations of canonical works for every generation. For example, Stanley Lombardo's translation of the *Odyssey* is best for oral performance, while Richmond Lattimore's diction best captures the distance and otherworldliness of Homer. Different translations serve different purposes, as anyone who has taught courses in translation knows. There is a need for new translations every generation because translations rarely survive the test of time. Peter Burian explains why: "We can believe in a Homer who is very old or as new as the morning. Homer in a powdered wig, a Victorian top hat, or even our grandfather's fedora, seems wrong. No doubt most of today's translations will seem terribly out of fashion in a generation or two, but with any luck Homer will not. And the sign of that will surely be that people are still at work translating him into the idiom of their own day, their own world" (303). The translation project, as an educational tool, goes one step further than other approaches to Latin poetry by having students create individual translations that have meaning for them in "their own day, their own world."

## Implementing Step 1: Groundwork

Before students even begin to think about which poet or poem they want to work on, we discuss the principles of both translation and prosody in class. During this phase of the project, it is essential to have a sampling of different types of English translations of a single Latin poem for purposes of illustration and comparison. Catullus 43 (*Salve, nec minimo puella naso*) or 85 (*Odi et amo*) work well for this. See Translations of Catullus in the Annotated Bibliography (Appendix 1) for a range of published translations.

We hope that the following information (The Translator's Art and A Primer on English Poetic Form) provides some basic knowledge that will help instructors implement this first step of the project. If you are lucky enough to have a poet-translator in your area, consider inviting him or her to come and offer some expert advice to your class on translating into English verse.

### THE TRANSLATOR'S ART

A translator may take any number of different approaches, but it is useful for the sake of discussion to consider two: the historical (external) approach and the psychological (internal) approach. In practice, of course, these two methods are not mutually exclusive. There is overlap and interaction between them, and both approaches are essential to writing an effective translation. When students write their *literal* translation of a Latin poem, they are using the historical ap-

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7 For a discussion of reading as opposed to translating, see Hoyos and McCaffrey.

proach. This method grounds the poem in its original context and requires an intensive reading of the text.<sup>8</sup> It seeks to answer the following questions: What does the Latin say? What is the poem about? Who are the historical figures named in the poem? What are the historical or cultural references? As students make the transition from a literal to a *literary* translation of the poem, they shift to the psychological approach and try to put themselves inside the poet's mind. Now the questions become: Why did the poet write this poem? Why did the poet write it this way? What does the poem mean? Another aspect of the psychological approach concerns aesthetics and asks the translator to consider his or her own intuitive response to the poem: How does the poem make you feel?

Ordinarily a translator should be invisible, a conduit for the voice of the poet. After all, the reader of a translated text expects to hear the voice and artistry of the original author, not that of the modern translator, and a translator is advised to check his or her ego at the door. For this project, however, we expect that students will interject themselves into their translations. In updating a poem, for example, a student-translator may take some liberties with the text, provided that the changes are not made in an arbitrary or thoughtless way. Although this is a creative, individual project, we want students to identify closely with the poet and to respect the text.

Every translation is an act of interpretation. Anyone who has used a digital translator or has chuckled over an owner's manual written by someone with little understanding of English idiom knows that this is true. Poetry, with its compression of thought and economy of expression, compounds the problem. Although we have much in common with the people of late Republican Rome, we live in a different culture and a different age. Further, Latin and English, for all their shared history and vocabulary, are two different languages. The most striking difference is that Latin is an inflected language and is far more flexible than English in terms of word order. Thus, a student translating a Latin poem into English verse must make many choices, including the following:

- What type of translation will I write? Close, loose, or imitation? An imitation is a translation inspired by the manner or subject of the original work, one that puts an entirely new spin on the original text. Anne Carson's translations of Catullus would qualify as imitations.
- Will I write in a traditional form or in free verse? Will I use rhyme? Considerations of form can be quite complex and are discussed below ("A Primer on English Poetic Form").
- Who will I imagine my audience to be? A general audience, other college (or high school) students, or a smaller in-group, such as my friends or Latin classmates?
- Will I leave the names and historical references as they are, will I try to gloss them within the text, or will I try to substitute modern equivalents? Many published translations include explanatory notes for these, usually at the back of the book so that they are not a distraction to the reader.
- If there is obscenity in the poem, will I tone it down or use something comparable in English? The intended audience may be a determining factor.

These are just a few of the decisions and tradeoffs a translator must make. By the end of the project, students will have developed a deep respect for the original Latin text and will understand that there is no fully adequate substitute for reading poetry in the language in which it was written.

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8 See McCaffrey (114) for a summary of the four ways of reading: skimming, scanning, extensive reading, and intensive reading.

## A PRIMER ON ENGLISH POETIC FORM

We offer some basic information on poetic form, proceeding on the assumption that teachers and students already are familiar with Latin metrics. We also offer some tips on writing metrical verse. For a complete explanation of forms, consult one of the user-friendly guides cited under “English Versification” in the Annotated Bibliography (Appendix 1) or enlist the help of a colleague in the English department to explain to you and your students the basics of English prosody.

### *What is Form?*

In its broadest sense, form refers to rhythm, meter, rhyme, and other structural elements such as repetition, spacing, line breaks, punctuation, and so forth. Applied in its strictest sense, form refers to *traditional* form, that is, the use of meter. For example, “formal verse” means “verse in form” or metrical verse (discussed below). In this paper, we use “form” in the general sense. The Romans borrowed their system of versification from the Greeks, and when these conventions were being established for English poetry, all educated people were familiar with Latin. Thus, English poets adopted the classical system, as European poets had done before them. Of course there are many forms of English poetry that do not derive from the Greeks and the Romans, such as free verse, the sonnet, the limerick, and haiku, to name just a few.

### *Types of Verse*

Latin verse is quantitative; that is, it is based on patterns of long and short syllables. Quantity is determined by the relative length of time it takes to utter a syllable, with a syllable considered long if it contains a long vowel or ends in a consonant, and short if it contains a short vowel and does not end in a consonant. Most English verse, on the other hand, is termed accentual-syllabic, because it is based on patterns of stressed and unstressed syllables. English verse may be divided into two basic types, free verse and metrical verse.

**Free verse.** Alfred Corn defines free verse as “poetry without a regularly occurring numerical principle in its rhythmic construction” (123). Free verse may use any rhythm (or no rhythm at all), the lines may be of any length, and it does not use rhyme. Free verse appeared in France in the late 19<sup>th</sup> century as a conscious reaction to traditional forms and eventually came to dominate modern Western poetry. It is the most favored form in American poetry today.

**Metrical verse.** The term meter, when applied to poetry, “denotes *organized rhythm* and refers to the principle or principles that determine the length and structural character of the verse line” (Steele 1999: 321). Most modern metrical verse employs iambic rhythms and may or may not use rhyme. An iambic foot follows the pattern short-long ( ∪ - ) or unstressed-stressed ( u / ): duh-DUM. The most commonly used meter in modern metrical poetry is iambic pentameter (five iambic feet); the second most common is iambic tetrameter (four iambic feet). “Blank verse,” a term frequently confused with free verse, applies only to unrhymed iambic pentameter. In addition to iambic rhythms, other traditional meters may be employed in modern verse. Many excellent examples of contemporary American poetry in traditional forms can be found in the anthologies edited by Dacey and Jauss and by Finch and Varnes, from dactylic hexameter to Sapphic strophe, and from ballad to villanelle. We recommend bringing many examples to class and having everyone take a turn reading them aloud.

*Determining Stress in Metered Verse*

“A writer of metered poetry must learn scansion in order to compose metrically, and a reader of that poetry must be able to scan its lines in order to follow the author’s metrical pattern” (Corn 26-27). Stress in individual words is fixed and can be looked up in a dictionary. Sentence stress or line stress, as opposed to stress in individual words, tends to fall on words that convey basic information, such as nouns, verbs, adjectives, and adverbs. It tends not to fall on articles, conjunctions, prepositions, auxiliary verbs, and affixes, unless one is deliberately trying to stress something (Steele 1999: 28-29)—down as opposed to up, for example:

The **boy** was **walking quickly** down the **road**.

or

The **boy** was **walking quickly down** the **road**.

In practice, of course, there are more degrees of stress than simply stressed and unstressed, and several systems of notation have been developed for them, but they need not concern us here (see, for example Corn: 25-30). It is important to note, however, that scanning English poetry, unlike scanning Latin poetry, is not exact. Different readers may scan the same poem differently, depending on their interpretation and what they choose to emphasize.

*Substitutions in Iambic Verse*

Since iambic verse mimics the natural stress patterns of English, it is well suited to modern verse. It also is quite flexible, since substitutions for the iamb are freely permitted. This is termed “metrical variance.” Some possible substitutions are:

Trochee        / u     (frequently at the beginning of a line)

Pyrrhic        u u

Spondee        / /

Anapest        u u /     (Frost’s “loose iambs,” Steele 1999: 79-84)

These substitutions help avoid metrical monotony and provide interest and texture. For example:

u    /    u    /    u    u    u    /    u    /

Round hay|fields, corn|fields and | po•ta|to-drills

u    /    u    /    u u u    /    u    /

We trekked | and picked | un•til | the cans | were full

— Seamus Heaney, “Blackberry Picking”

*Line Length*

In determining whether to use a line of four or five feet in a translation, the length of the line used in the Latin poem ordinarily is the guide. For instance, a translator may wish to use iambic tetrameter (4 feet) for Catullus’ shorter lines (say, for hendecasyllables), and iambic pentameter (5 feet) or even iambic hexameter (6 feet) for longer lines. It usually takes more English words than Latin words to convey a particular line, but since English words are shorter, the lines actually may turn out to be fairly equivalent in length.

***Rhyme***

Rhyme was not a major component of ancient poetry. “End rhyme” as a way to mark line endings did not develop until late antiquity, and English poets adopted it only after the Norman conquest (Steele 1990: 22). Even though rhyme is one of the major differences between ancient and modern poetry, rhyme can be used effectively in translations to reinforce the meter or to punctuate a joke, particularly in epigrams. Some advice for the translator who wishes to use rhyme:

- Use a few interlocking rhymes (*ababcdcd*).
- Try rhyming every other line (*xaxaxbxbx*).
- End with a rhymed couplet.
- Try rhyming every other line and then end with a rhymed couplet, if the total number of lines in the poem is odd. For example, *xaxaxbxbxcc* (an 11-line poem).
- Use slant rhyme, which is favored over exact rhyme in modern metrical poetry. Slant rhyme is inexact rhyme, like “hit” and “that” (in which the final consonants correspond but not the vowels) or “heart” and “dark” (in which the vowel sounds are equivalent but not the final consonants).

A rhyming dictionary is an indispensable tool for anyone using rhyme. Several are available online (for example, <http://www.rhymezone.com>).

***Pitfalls to Avoid***

We offer the following caveats to novices who wish to be more in tune with the practices of contemporary poets and translators.<sup>9</sup>

- Avoid rhyme without meter, although meter without rhyme is acceptable.
- Do not invert normal word order to achieve rhyme (e.g., today to school I go). Use natural word order instead.
- Avoid words that are no longer in common use, such as “alas” or “behold” (these are archaisms). It is preferable to use contemporary language.
- Avoid having all end-stopped lines, especially when using meter and rhyme, unless the poem you are translating does this or you are trying to achieve some particular effect. An end-stopped line is one in which the end of a thought and the end of a line coincide; enjambment is its opposite.

***The Use of Meter is Controversial***

The use of meter remains a controversial issue in modern poetry,<sup>10</sup> with some poets arguing that it interferes with poetic expression by imposing artificial restrictions and that it is a relic from the past associated with archaic diction and subject matter, while others claim that meter is constantly evolving and that metrical verse can be written in contemporary idiom on any subject. See Timothy Steele (1990) for a discussion of the modern revolt against meter and its legacy of free verse. One factor which may make free verse more attractive to the beginner is the fact that it does not require special training.

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9 Susan McLean has shared these suggestions in presentations to our classes.

10 Robert Frost is famously supposed to have said of free verse “I’d just as soon play tennis with the net down.” This quip, more frequently quoted as “writing free verse is like playing tennis without a net,” may have originated in a 1956 live television interview on WQED Pittsburgh (quoted in “Match Point,” 56).

As teachers, we are careful not to favor one type of poetry over another, and by sharing examples of many types of verse translations we hope that our students will develop an appreciation for many kinds and will even discover a new favorite. When students are writing their literary translations, we encourage them to give metrical verse a try because it corresponds more closely to the creative experience of the Romans. We teach them how to write iambic verse because it is relatively easy to use, it is adaptable, and it is used by most poets writing metered verse today. Some of our students who have prior experience with English versification invariably choose to write in other traditional forms, such as the limerick or sonnet. If composing in meter proves to be too difficult or if students have a creative preference for free verse, then of course we encourage them to go with free verse. In fact, some of our most creative student translations have been written in free verse. The only restriction for this project: No prose translations!

### EXAMPLES OF STUDENT WORK

Two examples of student work follow. (Latin texts for all student translations can be found in Appendix 2.) The first, a translation of Catullus 12 (a request to Asinius to return the poet's stolen napkins), is written in free verse, while the second, of Catullus 46 (a paean to spring, travel, and leave-taking), is in iambic tetrameter. Both Latin originals were written in the hendecasyllabic meter. Allison has transformed poem 12 into a verse epistle, retaining the Roman names and situation but giving it a decidedly modern feel through her use of free verse. She uses line breaks, spacing, and punctuation to convey the flippant glibness of the original, and alliteration of the letter h in lines 13-20 to enhance the disparaging tone. Although Heather has taken liberties with the situation in Catullus 46 by making it resonate with her own experience of returning to the United States after many years spent in England, her translation seems more traditional because she used meter. See Heather's own analysis in Appendix 3. Both translations, we think, are extremely effective.

#### **Catullus XII "Give Them Back."**

Dear  
Marrucinus Asinius

I do not appreciate  
The tendency of your hands  
To steal napkins

And you think it's funny...fool...filth

I do appreciate that  
The way you borrow things  
To never return them tortures  
Your dear sweet sibling Pollio.  
    So stuffed with agreeable attributes  
    So loved by earnest men everywhere

Anything asked of him  
He would give to you  
Happily

And whole heartedly  
To hear that you have  
Halted your hateful  
Habit of Please,  
Consider the harm you do.

I love Fabullus and Veranius.  
They sent me napkins  
from Spain. I love  
those napkins.

Give.Them.Back.  
(or I will publish)

Yours  
Catullus

– Allison Otto (2008)

#### **Catullus 46**

No more slivers of sun tease the damp air.  
No more clouds descend to enclose and confine  
Blooming daffodils in morning prayer.  
To leave or not to leave? Of course  
I will leave with chilblains and health intact.  
Off to new pastures, bright with fame.  
Now in thought my mind wanders afar.  
Now in step my thoughts stray. To past  
And present friends, a sweet saddened  
Goodbye. The path we shared these years  
Now diverges and carries us apart.

– Heather Wacha (2008)

### **Implementing Step 3: Literary Translation**

Since our students select different poems to translate, we find that meeting individually with them works best to discuss content. One of the reasons we like this project so much is that it gives us an opportunity to talk about *why* we translate Latin. In intermediate classes we often find that so much time is taken up “translating” the Latin that we no longer have time to talk about what the text *means*. This project encourages students to approach Latin poetry as literature, as something that has meaning, context, and beauty in its own right. When we introduce the project to students, we emphasize that it is more important to translate the *meaning* of the poem than it is to translate the words. We have found that this approach opens up students to thinking creatively about their translation and the form it will take. It also helps them understand that every translation is an act of interpretation. Words in Latin have multiple connotations that one may or may not be able to capture in English, and any translator must make choices about the meaning of any given



phrase based on his or her interpretation of the poem. To use a familiar example, is a sparrow just a sparrow in Catullus 2 and 3? The choice the translator makes has an enormous effect on the poem's meaning, its intended audience, its tone, and so forth. When we meet individually with students, four steps guide our discussion of the poem's content.

### GOING OVER THE LITERAL TRANSLATION

During the individual meeting, the student goes through the literal translation again, line by line, with the instructor's guidance. The purpose is to review the poem's basic structure and content.

### DISCUSSING THE ORIGINAL CONTEXT

Once the student has a thorough understanding of what the poem *says*, it is time to talk about what it *means*. As we have said, every translation is an act of interpretation, so it is necessary for each student to develop his or her own individual understanding of the poem and the poet on as many different levels as possible in order to have an informed interpretation. For this reason we ask our students a series of speculative questions, based as much as possible on textual references, historical context, and the biography of the poet. Our goal here is twofold: to encourage our students to recognize that these poems had a particular significance and meaning for both the poet and his audience at the time of their creation, as well as a deep and abiding meaning for audiences over time. In order to achieve these goals we use what might be called a new-historical reader response approach.

We examine the poem first by putting it into its original context and trying to understand its place in its own literary and cultural development, and second by eliciting from the students unique modern interpretations of their poems based on their own visceral responses to them. In order to address the first goal, in addition to our investigation of the historical and literary context, we ask several largely speculative questions about the author's goals and intended audience. Although New Criticism would consider this approach intentional fallacy, we believe that these sorts of questions are an excellent way to get students thinking about all the possible things a poem or a poet might have meant. Our intention is not to limit interpretation by saying that there is any one answer to what a poet intends or a poem represents, but rather to expand it exponentially by exploring *all* the myriad possibilities.

Here are some of the questions that we ask our students, but the instructor should feel free to modify and add to them. Some of the questions are more effective for shorter, autonomous poems, so if you are using epic poetry, you will want to modify them to emphasize the role of the passage in the work as a whole.

**Why did the poet write this poem?** This is an important interpretive question that the student can answer only over time, but it is a good place to start, and something that the student will have to consider in order to write a truly thoughtful translation. We often find that students have no further response than, "because it's cool and it sounds good." Almost always, however, the answer they give at the beginning of the session is different from one they give to the same question later, and is generally based on the student's own response to the poem and a new understanding of its context.

**Who is the intended audience of the poem?** Here we discuss the difference between the addressee and the audience of the poem. For instance, the poem may be addressed to Asinius, but

who will be reading it? What if the addressee is a specific person, and the audience is a close group of friends who all know that person or are familiar with certain in-words that clue them in to special meaning? How then might the poem have affected the wider audience? Part of understanding the message of the poem is knowing for whom it is written and how it is supposed to affect them.

**How does the context of the poem affect its meaning?** Are there particular historical or personal events in the poet's life that might give further insight into his intentions and the poem's meaning? This is a good opportunity to pull some commentaries off the shelf and see what scholars have to say on this subject, and there is the added benefit of introducing students to some of the tools of the trade.

**Is the poem only about what it says it is about?** Is a napkin only a napkin? Is a sparrow only a sparrow? What other issues or situations are being investigated in the poem besides or through the apparent ones?

### VISUALIZATION

Ask the student to visualize the action of the poem, as well as the poet himself. Poetry is a visual medium as much as a written or aural/oral one. It produces mental images, pictures, and impressions, and this step is an opportunity for the student to articulate what those are. There are several ways for a student to do this.

**First, create a mental image of the action.** Essentially, this means to visualize one's way through the poem as if watching a movie. For instance, with a student who was translating Catullus 2 (*Passer, deliciae meae puellae*), we talked about the following sorts of things: Lesbia is playing with the *passer*, but what does she look like? What is her facial expression? When the student said that she was sad, the instructor responded by asking him *why* he thought she was sad. This sort of questioning also helps students ground their visualization in the text. If Lesbia is sad, why does she feel that way? If she is there, where is Catullus? Is he there too? In this student's visualization, Catullus *was* there, but separated from her, peering at her in secret from a nearby hedge. This concrete visualization arose from our previous discussion of the historic and biographical context of the poem. The student knew that "Lesbia" was married and his visualization of this poem showed her sitting alone in her husband's garden, separated from her lover by both social and physical barriers. When the student included some elements of this visualization in his final translation, it helped him evoke a powerful feeling of division and greatly deepened the poignancy of his interpretation.

**Second, create a personal conception of the poet.** Having a specific idea about what sort of person is writing the poem can have a huge impact on what the student thinks it means. There are two basic ways for students to get inside the poet's head: they can either put themselves into the poet's world or they can bring the poet into their own world. We have found the following two exercises in time travel to be quite effective. In the first, we tell students to conduct an imaginary interview with the poet by going back in time or by placing a *very* long distance phone call. In other words the students put themselves into the ancient context and try to figure out what sort of person the poet was and what the poem meant to him at that time. In another exercise we ask students to imagine the poet in their car or living room, to hang out with him for awhile, and to ask him questions; that is, to put the poet into a modern context and imagine what he would be like if he were alive today.

How does one convey the *same* meaning that a poem had two thousand years ago, *today*? What is there in a modern context that can accurately convey the same significance that a napkin

does in an ancient context? Further, it is important not only to ask your students what the poem meant to the poet, but also what it means to *them*, because whatever else, they should emerge from these literary exercises with a deep, personal connection to the poem.

**Finally, ground the visualization in the text.** If a student sees Catullus as a certain type of person or poet, why did he or she make these choices? A translation must be based upon knowledge gleaned from the text.

### DISCUSSING THE EFFECT OF METER ON MEANING

Now that the student knows what the poem says and means, and has a visual and personal conception of it, you can talk about how meter contributes to meaning. This is one of our favorite parts, because we are able to consider the synthesis of form and content. The first step is to have the student read the poem aloud in Latin, and then to ask the following questions.

**How does the meter make you feel?** Is it slow and mournful, or fast and light hearted? If the meter conveys a certain mood or feeling, does it match the tone of the words, or does it contrast with them? Words that seem frivolous and teasing, for instance, but are expressed in a mournful tone, can provide a wealth of material for interpretation.

**What words are emphasized the most?** Seeing where the long syllables and caesurae fall in a sentence can give clues about which concepts and words the poet thinks are most important. When the student reads the meter aloud, simply ask which words stand out the most and it will usually lead to an “ah ha!” moment.

**What is the effect of figurative language, and do you want to replicate it?** If there are literary devices, how do they create meaning, or what special connotations do they add? Sometimes reproducing in English a literary device like alliteration does not have the same effect that it does in Latin, but the student might try to recreate the *effect* of the alliteration in another way, perhaps by using rhyme instead.

**How does word order affect the meaning?** Even though we tend not to translate Latin in sequential order, meaning that we often translate subject first, then verb, etc., it was nevertheless meant to be read sequentially. We should always ask our students what expectations are being created by the word order and whether those expectations have been fulfilled or denied by the end of the sentence. In addition, some poets, particularly Horace and Ovid, juxtapose words with contrasting meanings, or with similar meanings, in order to create new associations and images. The placement of noun-adjective pairs, with some words embracing others, is often a very effective way to create word pictures.

### EXAMPLES OF STUDENT WORK

We include some examples below to show how the techniques suggested above can have an impact on the finished product. In the following poem, a version of Catullus 13 (*Cenabis bene*), we see how Veronica’s own conceptualization of the poet influenced her translation. For her, an important aspect of Catullus’ character was his literary context in a young and innovative crowd that thrived on breaking or modifying conventions. Therefore, based on her knowledge of Catullus and his circle of friends, she thought of him as a kind of beat poet from the American literary revolution of the 1950’s. This interpretation afforded an apt modern analogy with its specialized vocabulary and intimate circles. She used very short lines to evoke the tone of the original poem and the jaunty, rhythmic insouciance of the hendecasyllables, and she deliberately employed slang

terms to mimic Catullus' in-words. Her translation conveys a vivid impression of who *her* Catullus was, and what his relationship with Lesbia was like.

**An Invitation to Dinner**

You're back!  
Dinner  
Friday  
My house  
You bring:  
The Dinner  
And the wine  
Yup  
The girl too  
Don't forget  
Your funny laugh  
And we'll have a party  
Just bring it all  
And we'll have fun  
The whole gang  
Back together again.  
Me?  
No money  
But!  
Exclusive adoration for you.  
Not enough?  
Well,  
I have more  
Oh so much more.  
Just as long as  
You keep it on  
The down  
Low!  
This girl  
This girl  
I got  
She's got it all  
She's got  
This  
Thing  
It will  
Really  
Turn your head

– Veronica Mraz (2008)

The next two examples, both translations of Catullus 3, demonstrate the difference individual choice about meaning, here specifically the meaning of the sparrow, can make in a translation. In the first selection, Braham felt that the sparrow represented the fleeting beauty and charming elegance of Catullus' age and literary circle. For him, the poem was filled with a poignant sense of mortality and was meant to have deep personal meaning, especially for Catullus and his friends. Braham tried to capture all these elements in his translation and to express them through the elegant form he chose. His interpretation of what the sparrow represents owes a great deal to our discussions of the literary development of Catullus' form and the biographical history of the poet.

### **Carmen 3**

Lament! my fetching friends and loves  
and anyone more stylish yet.  
The sparrow of my girl is dead.  
That sparrow, her delight and joy—  
She loved him more than life itself.  
For he was always sweet to her,  
and more: her closest confidante.  
He never left her warm embrace,  
but, flighty, hopped about her lap  
and shared his song with her alone.  
He now goes down that darkened path,  
the end of all our mortal lives.  
To hell with you, you shadowed jaws  
of death! You'll swallow life's brief beauty,  
and still you stole my sparrow too.  
Dead! My unhappy little bird!  
It's your fault that now my girl's  
poor swollen eyes turn red with tears.  
— Braham Ketcham (2008)

In the next example, Rodney interprets the sparrow differently, and also has a very different personal visualization of the poet. As opposed to Braham, Rodney found the tone of this poem to be very sarcastic. His personal visualization of Catullus was of a metrosexual—a slightly effeminate, fashion-conscious heterosexual—expounding his poetry before a crowd on the main quad on campus (the Pentacrest), frustrated by the amount of attention his girlfriend was paying to her digital pet (the Tamagotchi). You can see here what a difference a sparrow can make, since he chose the more racy interpretation of the bird flitting about her lap, as the electronic nature of his modern substitute makes abundantly clear. His careful attention to the contributions of meter to the meaning of the original is evident in the words he chose to emphasize, such as MY and DEAD, which were words that were stressed with long syllables in the Latin original.

### **Delivered on the Pentacrest**

Whatever gods and goddesses or those who believe  
Themselves to love, I implore you, you **MUST** weep!

The Tamagotchi of MY girlfriend is DEAD!  
Dead!  
The Tamagotchi, obsession of MY girl  
Which she loved more than her own deep blue eyes!  
For the Tamagotchi was honey-sweet and he knew MY girlfriend  
Just as well as a girl knows her own mother!  
Hell, it never moved itself from her lap,  
It was constantly buzzing rapid-fire here then there everywhere  
We went.  
It was constantly buzzing to her alone, its mistress.  
Now, however, it travels through that lone and dreary world  
Where all electronic devices are destined to go and never return.  
May you not enjoy this Tamagotchi, you slimy pit of Hell,  
You junkyard who swallows up all refuge that was once so enjoyable;  
You have stolen from me such a gorgeous Tamagotchi.  
What a dirty thing to do! You poor little misery of a Tamagotchi!  
Because your batteries died the poor little swollen poor little eyes  
Of MY girlfriend are red from stress and crying!  
– Rodney Franklin (2008)

The final example, a translation of Catullus 12, shows what a wide range of possibilities this project offers and how technology and different media can be incorporated. With striking originality, Zachary managed to translate the *meaning* of the poem into a modern context by recognizing a modern equivalent of 300 hendecasyllables in the ability to tag pictures of another person on a social networking website, such as Facebook or MySpace. This led him to include visual elements in his translation, which further increased the depth and scope of his interpretation. In addition, he incorporated rhythm and meter through his use of hyphenation.

*Sam, your drunk-en an-tics have gone too far.*



*Jack-ing the light-ers of the stu-pored and un-a-ware makes you a look like a prick.*



*At least con-sid-er your street-wise bro-ther's fat bribe to crip-le your stick-y fin-gers.*



*I'll tag floods of comp-ro-mis-ing pic-tures if you don't re-turn my zip-po light-er.*



*Ev-en though I no lon-ger smoke, it was a cher-ished gift from the From-melt bro-therS' trip to New Zea-land, and I'm com-pelled to keep it in mem-or-y of their friend-ship.*





## **Adapting the Project**

The translation project can easily be adapted to the particular needs of your students and situation. For example, if there is not enough time to go over all the suggested questions during an office visit, you can have the students write out answers to the questions in advance. Then during the individual meetings you can help the students fine-tune their understanding of the poem, but in a much shorter amount of time. If you have too many students to meet with them one-on-one, the questions can form the basis for class discussion. In this case, you may wish to limit the project to a given set of poems so that they all can be discussed in class. Or you could turn the questions into a written assignment to be handed in. There probably are questions that you will want to omit and others that you will want to add. Another idea is to have the students research their poet and write up a historical or personality profile. This will give them a more personal stake in their understanding of who the poet is, if you choose to do it. Another option is to use a workshop approach in class, so that students can receive helpful, creative advice from their peers and engage even more in the creative process that is at the heart of translation. There are many other ways in which an instructor could adapt the translation project; these are just a few suggestions. We heartily recommend that you give this project a try and make it your own.

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- . *Missing Measures: Modern Poetry and the Revolt Against Meter* (Fayetteville: University of Arkansas Press, 1990).

## Appendices

### APPENDIX 1: ANNOTATED BIBLIOGRAPHY

The sources listed below are works that we have consulted and found useful for the translation project. They are not intended to be exhaustive.

#### *Translation: Theory and Practice*

Barnstone, Willis. *The Poetics of Translation: History, Theory, Practice*. New Haven: Yale University Press, 1993. A study of the aesthetics of translation, using the Bible as its main example. This is followed by a brief history of translation studies, beginning with the ancient Greeks.

Burian, Peter. "Translation, the Profession, and the Poets." *American Journal of Philology* 121 (2000): 299-307. Examines the role of translation in classical studies and cites examples of "recent American translations from Greek and Latin that I have found particularly useful, satisfying, and/or provocative."

McLean, Susan. "On Translating the Poetry of Catullus." *Amphora* 1.2 (2002): 12-13. Available at <http://www.apaclassics.org/ee/images/uploads/documents/amphora/amphora1.2.pdf>. This and the following article offer a first-hand account of the tradeoffs a translator must make as well as practical information on using meter and rhyme in translations of Catullus and Martial.

———. "Playing with Knives: On Translating Martial's Epigrams." *Amphora* 7.2 (2008): 4-5. Available at <http://www.apaclassics.org/ee/images/uploads/documents/amphora/Amphora7.2.pdf>.

Radice, William, and Barbara Reynolds, eds. *The Translator's Art: Essays in Honour of Betty Radice*. Harmondsworth, Middlesex, England: Penguin Books, 1987. Well-known translators reflect on their personal experiences with specific texts (prose and poetry), including Peter Green on Ovid and Peter Whigham on Catullus. Betty Radice, a classicist and distinguished translator herself, was the editor of the Penguin Classics from 1964 to 1985.

Satterlee, Thom. "Robert Frost's views on Translation." *Delos* 1996: 46-52. Investigates the origin of the quotation "poetry is what is lost in translation," attributed to Robert Frost. Also discusses Frost's views on translation, especially the importance of sound in poetry.

Schulte, Rainer, and John Biguenet, eds. *The Craft of Translation*. Chicago: University of Chicago Press, 1989. A compilation of essays by translators describing the process and challenges of translating from various languages into English, with particular emphasis on the process of deciding between possibilities.

———. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago: University of Chicago Press, 1992. A companion to Schulte and Biguenet (1989), this is a collection of essays on translation theory, as opposed to practice.

- Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford and New York: Oxford University Press, 1975, 1992, 1998. This highly technical, seminal study argues that all communication is a form of translation. Steiner focuses on translation, particularly between two mutually unintelligible languages, as a process with four “movements”: (1) trust, in which the translated text is deemed valuable; (2) aggression, in which the original language is violated to make it intelligible to another; (3) incorporation, in which the translated text is adapted into the translator’s cultural context; and (4) restitution, a subjective condition, in which even greater value is attributed to the originating culture of the translated text.
- Vandiver, Elizabeth. “Translating Catullus.” In Marilyn B. Skinner, ed. *A Companion to Catullus*. Malden, MA: Blackwell, 2007: 523-541. Vandiver discusses the difficulties of translating Catullus’ poetry into English and the strategies employed by different translators. Using poems 1, 16, 51, 84, and 68.109-116 as exempla, she addresses the problems of maintaining metrical, lexical, cultural, and other types of fidelity. Includes bibliographical references and a guide to further reading. Highly recommended for any instructor planning to use Catullus for the translation project.
- Venuti, Lawrence, ed. *The Translation Studies Reader*, 2<sup>nd</sup> ed. London and New York: Routledge, 2004. A survey of translation theory from antiquity to the present, with an emphasis on developments in the past 30 years. Serves as an introduction to the multidisciplinary field of translation studies. Venuti, a translator and professor of English at Temple University, is the leading name in translation studies right now.

### ***English Versification***

- Corn, Alfred. *The Poem’s Heartbeat: A Manual of Prosody*. Ashland, OR: Story Line Press, 1998. Concise (only 142 pages of text) handbook on English versification written with students in mind.
- Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. London: Hutchinson, 2005. Entertainingly informative guide to poetry writing by the English actor, writer, and humorist. Includes practice exercises.
- Steele, Timothy. *All the Fun’s in How You Say a Thing: An Explanation of Meter and Versification*. Athens, OH: Ohio University Press, 1999. Comprehensive, thoroughly accessible introduction to English versification for students, teachers, and the general reader. Includes glossary. See also Steele’s homepage with link to his “Introduction to Meter and Form”: <http://instructional1.calstatela.edu/tsteele/index.html>.
- . *Missing Measures: Modern Poetry and the Revolt Against Meter* (Fayetteville: University of Arkansas Press, 1990. Steele, a poet and professor of English at California State University, Los Angeles, explains how free verse deposed metrical verse in the modern era. Topics include how meter came to be identified with stagnation; the perceived distinction between verse and poetry; and the influence of prose fiction, aestheticism, and science on the rise of free verse.

***Anthologies of Modern English Verse in Meter***

Dacey, Philip, and David Jauss, eds. *Strong Measures: Contemporary American Poetry in Traditional Forms*. New York: Harper & Row, 1986. Anthology of poems by American poets who write in traditional forms ranging from elegiac couplet and Sapphic stanza to the ballad and villanelle.

Finch, Annie, and Kathrine Varnes, eds. *An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art*. Ann Arbor: University of Michigan Press, 2002. Part handbook, part anthology. Essays by more than 50 contemporary American poets who were asked to choose a form, describe it and its history, and give their favorite examples. The result is a remarkable range of forms discussed by a remarkably diverse group of poets. De-emphasizes the free verse / formal verse dichotomy and celebrates all types of poetry.

***Translations of Catullus***

Burton, Sir Richard Francis, trans. *Catullus. Carmina*. London: For translator for private use, 1894. Available at <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3atext%3a1999.02.0005>. Metrical translations, many in rhymed couplets, with hilariously dated diction, by the famous explorer and man of letters (1821-1890).

Carson, Anne. "Catullus: *Carmina*." *Men in the Off Hours*. New York: Random House, 2000. 38-45. Contemporary, highly original versions of 15 Catullan poems in free verse (poems 2, 3, 43, 46, 50, 58, 70, 75, 76, 85, 86, 96, 97, 101, and 109).

Gaisser, Julia Haig, ed. *Catullus in English*. Harmondsworth, Middlesex, England: Penguin Books, 2001. Very highly recommended, but unfortunately already out of print. This anthology of Catullan translations into English is diverse in terms of chronology and style, ranging from Sir Walter Raleigh (b. c. 1552) to Hugh Tolhurst (b. 1966). The editor provides an excellent introduction as well as background on each translator. Every poem appears at least once.

Green, Peter, trans. *The Poems of Catullus: A Bilingual Edition*. Berkeley: University of California Press, 2005. Close translations in meter. Introduction contains a discussion of "translation and its problems."

Lee, Guy, trans. *The Poems of Catullus*. Oxford and New York: Oxford University Press, 1991. Close translations in meter. Bilingual presentation with a brief discussion of the translation process in the introduction.

Negenborn, Rudy. *Gaius Valerius Catullus* website. Available at [http://rudy.negenborn.net/catullus/catullus\\_authors.htm](http://rudy.negenborn.net/catullus/catullus_authors.htm). Contains Latin texts for all of Catullus' poems and over 1,200 translations in 33 different languages. Also features the ability to compare two versions of the same poem side by side.

Poole, Adrian, and Jeremy Maule, eds. *Oxford Book of Classical Verse in Translation*. Oxford and New York: Oxford University Press, 1995. Anthology of translations by English poets from the early 17<sup>th</sup> century through the late 20<sup>th</sup> century, covering Greek and Latin authors

from Homer through late antiquity. A good source for comparison of translations through the ages.

Smithers, Leonard C., trans. *Catullus. The Carmina of Caius Valerius Catullus*. London: Smithers, 1894. Available at <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3atext%3a1999.02.0006>. Close, prose translations by London bookseller and publisher of erotica (1861-1907).

Whigham, Peter, trans. *Catullus: The Poems*. London and New York: Penguin, 1966. Loose translations in free verse. The translator discusses his process in Radice (216-230).

## APPENDIX 2: LATIN TEXTS FOR STUDENT TRANSLATIONS OF CATULLUS

*3. Lesbia's Sparrow Is Dead*

Lugete, o Veneres Cupidinesque,  
 et quantum est hominum venustiorum:  
 passer mortuus est meae puellae,  
 passer, deliciae meae puellae,  
 quem plus illa oculis suis amabat. 5  
 nam mellitus erat suamque norat  
 ipsam tam bene quam puella matrem,  
 nec sese a gremio illius movebat,  
 sed circumsiliens modo huc modo illuc  
 ad solam dominam usque pipiabat; 10  
 qui nunc it per iter tenebricosum  
 illud, unde negant redire quemquam.  
 at vobis male sit, malae tenebrae  
 Orci, quae omnia bella devoratis:  
 tam bellum mihi passerem abstulistis. 15  
 o factum male! o miselle passer!  
 tua nunc opera meae puellae  
 flendo turgiduli rubent ocelli.

*12. To a Napkin Thief*

Marrucine Asini, manu sinistra  
 non belle uteris: in ioco atque vino  
 tollis linthea neglegentiorum.  
 hoc salsum esse putas? fugit te, inepte:  
 quamvis sordida res et invenusta est. 5  
 non credis mihi? crede Pollioni  
 fratri, qui tua furta vel talento  
 mutari velit; est enim leporum  
 differtus puer ac facetiarum.  
 quare aut hendecasyllabos trecentos 10  
 exspecta, aut mihi linteum remitte,  
 quod me non movet aestimatione,  
 verum est mnemosynum mei sodalis.  
 nam sudaria Saetaba ex Hiberis  
 miserunt mihi muneri Fabullus 15  
 et Veranius: haec amem necesse est  
 ut Veraniolum meum et Fabullum.



*13. An Invitation to Dinner*

Cenabis bene, mi Fabulle, apud me  
paucis, si tibi di favent, diebus,  
si tecum attuleris bonam atque magnam  
cenam, non sine candida puella  
et vino et sale et omnibus cachinnis. 5  
haec si, inquam, attuleris, venuste noster,  
cenabis bene; nam tui Catulli  
plenus sacculus est araneorum.  
sed contra accipies meros amores  
seu quid suavius elegantiusve est: 10  
nam unguentum dabo, quod meae puellae  
donarunt Veneres Cupidinesque,  
quod tu cum olfacies, deos rogabis,  
totum ut te faciant, Fabulle, nasum.

*46. Spring Has Returned*

Iam ver egelidos refert tepores,  
iam caeli furor aequinoctialis  
iucundis Zephyri silescit auris.  
linquantur Phrygii, Catulle, campi  
Nicaeaeque ager uber aestuosae: 5  
ad claras Asiae volemus urbes.  
iam mens praetrepidans avet vagari,  
iam laeti studio pedes vigescunt.  
o dulces comitum valete coetus,  
longe quos simul a domo profectos 10  
diversae varie viae reportant.

Text: R.A.B. Mynors, Oxford Classical Text, 1958

**APPENDIX 3: EXAMPLE OF STUDENT ESSAY*****Catullus 46/Explanatory Essay****Heather Wacha**March 12, 2008***Background Information and Why I Chose this Poem**

Catullus 46 tells of Catullus's year spent in Bithynia while on the governor's staff. He had decided to go abroad to forget Clodia. I chose this poem because, in my opinion, Catullus has captured exactly what it means to travel. When he left, I imagine he was only thinking of the leaving part, the one-way out, an escape from his problematic situation. When he arrived in Bithynia, he found that he disliked the governor he was working for, the place, and the weather. When his year was done, he once again thought that travel would solve his problems and provide an escape. However, at the end of the poem, he becomes conscious that in and amidst his complaints, he has really made some good friends to whom he now has to say goodbye.

I feel I understand Catullus because I experienced the same thing when I left for England. I was escaping a long on-again-off-again relationship and had only the one-way ticket in mind. After many years, I too had complaints about my work and especially the weather. Moreover, like Catullus, when I was getting ready to return to the US, I had the same realization that in and amidst the time I had spent there, I had made some very good friends. It seems that it's only when you are getting ready to move on that you realize what you have had all along. I too was excited to travel again but also felt regret at leaving the life and friends I had made there.

Three main things drew me to this poem: first, my own story that so resembled Catullus's experience; second, the double-edged realization of excitement and anticipation coupled with regret that takes you by surprise at the end of the poem, and finally, the weather which plays such an important part in the poem's imagery.

**What I Saw in this Poem that I Wanted to Keep in my Translation**

To me, one of the most important parts of this poem is the imagery. It revolves around the physical environment and our bodies within that environment. I wanted to keep that same importance of imagery in my translation.

I also wanted to keep the same tone of the poem. I feel that Catullus is not showing us his raw emotion as he does in *odi et amo* but a more thought-provoking emotion that lends itself to introspection and therefore a lot of imagery and symbolism. In his poem he addresses joy, anticipation, relief, sorrow, excitement, and pleasure. I tried to put all of these in my translation.

While trying to maintain a similar tone, I also imagined Catullus in England. I had a sense that perhaps Catullus would have disliked England and its weather even more than Bithynia. Knowing the wit of which Catullus is capable, I decided to try to include a bit of bite, but not too much to detract from the heart-felt realization at the end.

The last thing I wanted to maintain was the structure. The poem uses hendecasyllabic meter and therefore there are eleven syllables in each line. I wanted to keep the meter in my polished translation and since four feet of iambic meter commonly replace hendecasyllables in English, this

is what I did. Catullus also splits the poem into two parts with the first two lines of each part starting with the same word. These are echoes of the same sound. That they start both parts shows how he realizes he is of two minds about leaving. I tried to keep a similar pattern in my translation. I also keep the main point of each section in my poem. The first is about the weather and can symbolize his past year. The second is more about Catullus's body and his feelings, implying a future perspective. I find the end rather anti-climactic because all along you get the feeling he is happy to be leaving and then your impression suddenly changes. I tried to keep this aspect as well.

#### **What I Saw in the Poem that I Changed**

I exchanged Bithynia for the Midlands in England where I lived. I interpreted the paths that Catullus talks about at the end into the paths of fate or destiny. I also tried to put Catullus into the Midlands to get a sense of how he might write about the situation. While the general ideas and tone are maintained, I used a very loose translation with only a few ties to the original Latin words.

**APPENDIX 4: GRADING RUBRIC**

Project 1: Catullus Translation

Name: \_\_\_\_\_

100 total points

Total points/grade: \_\_\_\_\_

Literal Translation

10 points

- \_\_\_\_\_ Typed, double-spaced with fewer than three mechanical or translation errors [5]
- \_\_\_\_\_ Handed in on time [5]

Polished Translation

45 points

- \_\_\_\_\_ Typed, double-spaced with fewer than three mechanical errors [5]
- \_\_\_\_\_ Handed in on time [5]
- \_\_\_\_\_ Effective use of form (Free verse, metered verse, rhyme, etc.) [10]
- \_\_\_\_\_ Originality/effective use of language [15]  
(Adaptation to personal experience or present-day situations, vocabulary, contemporary idiomatic English, imagery, etc.)
- \_\_\_\_\_ Conveyed style, themes, and tone of original [10]

Explanatory Essay

30 points

- \_\_\_\_\_ Typed, double-spaced with fewer than three mechanical errors [5]
- \_\_\_\_\_ Handed in on time [5]
- \_\_\_\_\_ Showed understanding of Latin poem [10]
- \_\_\_\_\_ Revealed thoughtful consideration of choices [10]

Class Presentation

15 points

- \_\_\_\_\_ Read at moderate speed (not too fast); spoke clearly and with sufficient volume [5]
- \_\_\_\_\_ Read with appropriate expression (to enhance/convey meaning) [5]
- \_\_\_\_\_ Presented engaging background material [5]

Comments:

# Building Ties between College and High School Latin Programs

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[Francesca Tataranni](#), Department of Classics, Northwestern University

[Laurie Jolicoeur](#), Foreign Language Department, Lyons Township High School

[Krisanna Zusman](#), Foreign Languages Department, University Laboratory High School<sup>1</sup>

## Abstract

A description of ideas and strategies that have worked among a group of educators in Illinois to foster communication between college and high school Latin programs. Represented are two large universities with active teacher training programs and two secondary schools with well-established Latin programs. Personal connections have been crucial to forming these relationships; regular contact and institutional support have been necessary to maintain them. The models described here can be replicated by other programs.

## Keywords

College-school cooperation, Latin teaching, secondary and college level; Latin teacher recruitment and training.

## Introduction

It is widely agreed that college and high school Latin programs have much to offer one another and there have been many calls for collaboration. A report published by the American Philological Association in 1991 noted that “the profession [of high school teachers] needs and expects more collaboration from college-level classicists” and concluded, somewhat grimly, “recent years have shown that many college-level classicists have come to realize that we are all in this endeavor together, and that we will sink or swim together” (Davis, 30, 32). There are substantial obstacles to effective collaboration. An article on school-college articulation published in 1998 pointed out that the 3200-member APA included only 100 high-school teachers (data from 1996-7) and, conversely, the 4200 members of the ACL included just over 200 college faculty (Dickison, 139).<sup>2</sup> Regional and state organizations have been more effective in establishing contact, but there are limits to what can be accomplished through these organizations. Institutional attitudes sometimes stand in the way, or geographic constraints, or simply reluctance to devote time and energy

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1 The authors would like to thank Mary Joan Masello, Rickie Crown, Alexandra Vastardis, David Sansone and the editor and anonymous readers for *Teaching Classical Languages* for generously giving their time to share information, ideas, and suggestions to improve this paper.

2 More recent numbers continue this trend: in 2008-2009, just 121 of 3,046 APA members were primary or secondary school teachers (Blistein), while just 246 of 3326 ACL members were college faculty (Little).

to pursuing the uncertain benefits of a not-well-defined type of relationship. Yet both Davis and Dickison describe the advantages of collaboration and provide examples of success stories. Davis notes, “on an individual level there are many examples of productive interaction” (29) and Dickison cites programs at the Universities of Massachusetts at Amherst, Virginia, Florida, Georgia and Maryland (142). This paper describes two other programs that have also found ways of breaking down the barriers. It began as a panel at the Illinois Classical Conference in October 2008. The contributors include two Latin program coordinators from large universities with active teacher training programs, one private and one public, and two teachers from public secondary schools with well-established Latin programs, one large (3800 students) and one small (300 students).

We feel that the best way to address the problem of lack of communication between schools and colleges is to offer concrete models of successful relationships. After years of working together, we have found that what makes institutional relationships succeed is a personal connection: making contacts, building relationships, and deliberately maintaining them. The framework of an ongoing relationship provides continuity to collaborations and offers different benefits than one-time events such as workshops or seminars. The relationships described below are certainly easier when universities and schools are nearby, as our first case illustrates, but it is possible to develop productive professional relationships that do not require either geographical proximity or a large investment of time. Our second case shows a different model, one of multiple relationships between a single college program and several secondary schools. Both cases illustrate how the different levels can complement one another and meet each other’s needs. What is absolutely necessary to the success of these collaborations is (1) regular contact, whether informal or through recurring events or programs, and (2) institutional support, specifically recognition from administrators and colleagues that these efforts are valuable, beneficial, and worth the accommodations necessary for their success (e.g., providing venues; approving requests for professional absences; or arranging for appointments, such as director of undergraduate studies or Latin program coordinator, to continue long enough for these relationships to develop). Modest funding has also been required; some of this has come from external sources (grants, gifts). Useful, but not essential, preconditions include a local or regional organization with regular meetings, people with ties to both educational levels (e.g., alumni who have gone into teaching or pre-service teachers in teacher training programs) and physical proximity of schools and colleges. As these conditions are by no means unique, we believe that these models can be replicated elsewhere.

### **Case #1: Northwestern University and Baker Demonstration School**

The first model is a specific program that has been developed between a university and a nearby school. Northwestern University has been collaborating with Baker Demonstration School, a private preschool-8 school in the Chicago area, since 1995, when the lead Latin teacher at Baker (Rickie Crown) contacted the Director of Undergraduate Studies in the Department of Classics at Northwestern University (Jeanne Ravid). Baker was looking for part-time assistant teachers who could help the Latin teachers in the classroom. Northwestern enthusiastically began the collaboration, which is now in its thirteenth year.

### DESCRIPTION OF THE PROGRAM

Northwestern has sent students to Baker nearly every year. When the Latin Work-Study position is vacant (it may be held repeatedly), an advertisement goes out in May. Students apply on their own initiative; no one is pressured into taking part in the program. No formal training is required, but only juniors and seniors who have already had two years of Latin in college or shown equivalent proficiency are accepted. They are carefully selected by the Director of Latin Instruction (Francesca Tataranni, now the main contact for Baker), with faculty assistance (Daniel Garrison and Jeanne Ravid). Selection criteria include intellectual and personal skills, as well as the motivation and commitment for this kind of experience. Tataranni personally takes the successful applicant to Baker for an introduction to the school and the teachers, to make sure that the student knows exactly what the job is and whom (s)he will be working with. Student assistants receive an hourly wage from Baker, paid out of a special fund from a generous donation.<sup>3</sup> Transportation costs are minimal, since Baker is only ten minutes from Northwestern by train, but students are responsible for these. The faculty do not receive special compensation or release time but are able to include this program in their annual report of professional activities. Tataranni donates her time and skills because she believes that this experience is invaluable for Northwestern undergraduates.

The student teaching assistant works part-time, two or three times per week, for a couple of hours in the morning. The primary responsibilities are to work with sixth, seventh, or eighth grade students before and during class, to collaborate with the other Latin teachers in planning and running classes, and to perform basic administrative tasks. The Baker teachers try to arrange a common “department” planning time which they use to mentor and orient the teaching assistants to the program and their role in the classroom. If students are particularly skilled, they also contribute to the design of new materials and lesson plans. On two occasions there have been ten-week periods in the winter during which the teaching assistant served as a substitute for one of the teaching associates. In addition to the tasks described above, the responsibilities of the assistant during this period included leading a small pull-out class, a group of four or five students who need special attention (new students, students who need to be followed more closely, etc.).

During the 2008-2009 academic year no Northwestern student applied who fit the criteria for the position, so Baker reached out to Loyola University of Chicago for that year’s teaching assistant. Loyola applicants were also considered for the 2009-10 school year.

A number of recent changes at Baker Demonstration School have cast some questions about whether and how the Latin Work-Study program will continue. The generous supporting donation has run out and will not immediately be renewed. In addition, Baker’s teaching staff has undergone significant changes. The new lead Latin teacher at Baker (Alexandra Vastardis) is interested in continuing the relationship, but to what extent has not been determined yet.

### BENEFITS OF THE COLLABORATION

The relationship has had advantages for both sides. For Northwestern Latin students, the collaboration has been a very valuable extra-curricular activity. It provides an opportunity for undergraduate and graduate students to get hands-on experience teaching Latin in middle school. This kind of supervised practical experience is consistently rated as one of the most beneficial aspects of teacher training programs. In a study of foreign language teachers in Georgia, student teaching

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3 The donor, Garth Graham, M.D., is an alumnus of Baker and a strong supporter of Latin. His mother was a Latin teacher.



“was mentioned most often as the most helpful component of teacher training... Generally, respondents felt a need for more time spent in front of K-12 students, beginning early in their academic careers and perhaps ending with a full year in an authentic K-12 classroom setting. Future teachers need more hands-on activities and contact with experienced teachers through extended observations, group planning periods, and mentoring” (Cooper, 43)<sup>4</sup> The Northwestern-Baker program exemplifies the kind of internship also called for in Schulz to improve foreign language teacher training (518).<sup>5</sup> In addition, familiarity with local curriculum standards is one of the *Standards for Latin Teacher Preparation* recently approved by the ACL and APA (Standard 2.a). One of the best ways to accomplish this is through exposure to local programs.

Although the students who teach at Baker do not receive credit from Northwestern, they do put this experience on their resumes and many have received letters of recommendation from Crown and Tataranni. The program has been particularly helpful for recruiting and training new Latin teachers, since it is ideally suited for students who are interested in the field of education and want to explore it further. It has been successful in producing teachers. Three students who served as teaching assistants at Baker Demonstration School during their undergraduate career at Northwestern have completed or will soon complete an M.S.Ed. program and are now teaching Latin in the Chicago area.<sup>6</sup> One was actually intending to become a lawyer but changed her mind as a result of her teaching experience at Baker.

Baker has benefited because the university students have turned out to be terrific teachers. They have helped Baker’s teachers develop curricular and extra-curricular activities which have proved extremely successful.

Northwestern also coordinates events to promote Latin teaching at the pre-college level among its own Latin students. There are, for example, round table discussions about career prospects in Latin teaching. Instructors from local schools are invited to Northwestern to talk about their experience as Latin teachers, discuss the current job market, and explain training requirements and qualifications. In addition to learning about apprenticeship opportunities, undergraduates are also introduced to M.A.T. and M.S.Ed. programs at Northwestern and other American institutions. Northwestern uses its connection with Baker to help create and support a kind of networking which can concretely benefit students and teachers at different levels of Latin instruction.

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4 Latin teachers were among those surveyed. Cooper also notes that “*ACTFL/NCATE Program Standards* (2002) state that foreign language teacher development programs need to promote the development of foreign language proficiency as a primary goal, to include field experiences prior to student teaching that incorporate experiences in foreign language classrooms, and to offer candidates opportunities to participate in study abroad programs and/or intensive immersion experiences in a target language community” (44). These findings were recently confirmed in a study of Italian teachers (Antenos-Conforti, 551.)

5 “The various collaborating units must also increase the amount of high quality, supervised field experiences for prospective teachers. Teachers have consistently rated such practical experiences among their most valuable preparatory experiences. They could include full-or part-time, paid internships or practica for a minimum of 1 year, where candidates for FL teacher certification can observe, practice, and develop effective teaching skills with the guidance and under the supervision of experienced professional educators. Such paid internships could serve to enhance the learning for pupils, relieve teachers of some of their routine duties, and provide valuable insights and skills practice for the teacher to be.”

6 Nava Cohen teaches Latin in grades K-6 at Decatur Classical School in Chicago; Alexandra Vastardis is now the lead Latin teacher at Baker Demonstration School; and Mina Marien is finishing her M.S.Ed. at Northwestern while working as an associate teacher at Baker.

The Northwestern-Baker program has worked because of an ongoing commitment by faculty and teachers on both sides, effective screening to ensure the right match between assistants and Baker teachers and students, the close proximity of the two schools, the financial support of a generous donor, and strong support from colleagues and administrators at both institutions.

## **Case #2: University of Illinois at Urbana-Champaign and Illinois K-12 Latin Programs**

The second model is of multiple relationships between a single college program and a number of schools located in different areas. These all started with personal connections created through contacts with alumni, meetings of the Illinois Classical Conference, or other area events. Part of the reason for pursuing these was a new teacher training option created in April 2005 to allow graduate students to add certification to the M.A. in Latin or Classics, M.A.T., or Ph.D. degrees.

This was an important addition to the existing B.A. in the Teaching of Latin (B.A.T.) because all of the Latin teachers the department was producing were coming out of the graduate program. There is in fact not a single record of a student completing a B.A.T. in Latin in the Foreign Language Certification Database, which goes back to the 1990's. On the other hand, three M.A. students have graduated with certification since the new program started in 2005, three others have elected to go into teaching without certification, another has started a publishing company for Latin teaching materials, [Prelum Press](#), two students are currently in the certification program and another will be starting this year. It is likely that the M.A. will continue to be the preferred degree for teaching. Only one of the three undergraduates who are currently planning to become Latin teachers is considering a B.A.T.

The advantages of a master's degree are substantial. Students are much better prepared in the subject. Most M.A.T. candidates at Illinois actually switch to the more demanding M.A. in Latin, which includes a translation exam based on a reading list (all of the graduates mentioned above completed an M.A. in either Latin or Classics). As teachers, they are much less likely to have difficulties teaching all levels of Latin right from the beginning—one of the “grab bag” of problems identified by Davis (15). They also receive far more supervised, preservice teaching experience, since they teach for two and a half years before their practicum. Courses taught include mythology, Latin 101 and Latin 102, and sometimes Greek or Roman civilization and Latin 103 or 104. Teachers-in-training are given priority in the assignment of Latin teaching and are financially supported through their [certification requirements](#), which typically add a third year to a master's degree.<sup>7</sup>

### **DESCRIPTION OF THE PROGRAMS**

The University of Illinois Classics department has developed relationships with a number of Latin programs. As at Northwestern, these are separate from arrangements made by the Foreign Language Teacher Education Program (which handles certification), although they complement it and certainly enrich the education of preservice teachers. Classics does not, for example, admit students to the certification program or arrange for certified tutoring, early field experiences or

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<sup>7</sup> Students must be in residence to apply to the certification program, which adds eight additional courses, 50 hours certified tutoring, 96 hours of early field experience, and a 10-week practicum.

practicum placements. It does work closely with this program, sending members to serve on its admissions and advisory committees, advising graduate students in the program, consulting about students already in the program, and inviting representatives to take part in NLTRW events. And it is grateful for early field experience opportunities and practicum placements that make the Latin certification program possible. At University Laboratory High School (“Uni”), The High School of St. Thomas More, and Danville High School, teachers (Krisanna Zusman, Eleni Sophronis, and Sharon Hall, respectively) have generously shared their knowledge and experience with teachers-in-training. Students preparing to enter the teacher education program have also completed required early field experiences in Latin at Uni and St. Thomas More.

### ***University Laboratory High School***

The university has always had a close relationship with its affiliated high school, University Laboratory High School, a publicly funded competitive enrollment school on the university campus. The current Latin teacher (Zusman) is an Illinois Classics alumna, and Classics faculty pay regular visits to her Latin classes. This practice was started by the previous teacher (Mark Drevlow) who organized a “Latin Day” in March 2005 in connection with National Latin Teacher Recruitment Week. Illinois faculty (Latin Program Coordinator Ariana Traill and professors Maryline Parca and Eric Hostetter) spoke to an assembled group of over one hundred Latin students, including students from Danville High School and Home Hi (now [Campus Middle School for Girls](#), a private school located on the university campus). Presentations included Hostetter’s slides, stories and memorable quotes (“Archaeology is destruction!”) about excavating on the Palatine Hill in Rome; Parca’s explanations of how and why Romans inscribed documents in stone, including inscriptions with easy enough Latin for beginners to read; Traill’s talk about “Latin as a Career”; and her presentation on Roman clothing and daily life. Students who volunteered for the latter were dressed as a slave, a soldier, a matron and a Roman bride (in this case, a transvestite bride, in the tradition of Plautus’ *Casina*), while Traill explained what each item was, how it would have been made, and what life might have been like for the person who wore it. The Home Hi students presented Latin skits and the event concluded with chariot races in the school gymnasium. Traill’s clothing and daily life presentation has since become an annual event, and she is working to involve teachers-in-training in future visits and to develop programs of this type further afield.<sup>8</sup>

### ***Other Area School Programs***

The Classics department makes a point of maintaining ties with local schools, which most frequently request instructors. Classics facilitated placing then-graduate student Zusman, for example, in Home Hi, where she taught Latin while she was completing her master’s degree (before going on to a permanent position at Uni). Graduate students and alumni have taught for the last seven years at [Countryside School](#), an independent, non-profit, K-8 school offering Latin in grades four through eight (and as a mandatory class in grades four and five). Graduate students and an alumnus also covered Zusman’s Uni Latin classes during two leaves. The department adjusted the graduate students’ teaching assignments so they would be able to do this and negotiated with the

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<sup>8</sup> For example, in Fall 2009 she gave an after school presentation to the Classics club at St. Thomas More school, and she and alumna Latin teacher Adrielle Stapleton visited the Latin students at [Pekin Community High School](#) in connection with the Illinois Junior Classical League convention. Traill gave a presentation on “Food in the Ancient World” and Traill and Stapleton served as judges. This grew out of a contact made at an Illinois State Board of Education Passing Score conference in August, 2004, and renewed at annual meetings of the Illinois Classical Conference.

school about compensation, so that they were not penalized for taking on this assignment. The department has also handled requests for substitute Latin teachers at Uni, St. Thomas More High School and Campus Academy (an experimental program for African-American boys that ran in 2006-7). The schools have found that Classics graduate students make excellent teachers. Zusman, for example, prefers substitutes from the Classics department because they mean she can create a lesson plan that will help her students continue their progress in Latin. Not only are these instructors good Latinists and experienced teachers, but several also have experience at the pre-college level from Uni, Countryside and other schools. This means there are available substitutes who have completed the criminal background checks required by many schools, either for an early field experience, or because they have taught in a local school, or for other reasons (one current student, for example, is a member of the clergy). These arrangements would not be possible without the connection to the university and they have been easier to make because of ongoing ties. Faculty and students know Zusman and may have even visited her classes: they know what textbook she uses, the pace of the class, and what is expected of a substitute instructor.

### MAKING CONTACT

The department has made a point of tapping existing connections, especially alumni who have gone into teaching. Most Classics programs have graduates who have become teachers, but those which offer B.A.T.'s or M.A.T.'s have much larger potential networks. Local events have been another way to make contact with teachers. The "Latin Day" event at Uni described above is one example. Teachers also have attended lectures and meals with visiting speakers at the university (described below). Most learn about these events through online postings or email lists, to which alumni and community members may subscribe, but Classics also contacts individual teachers about special events that may be of interest to them. Regional meetings have also been useful for creating ties. Members of the Classics department regularly attend meetings of the Illinois Classical Conference and often bring students in the teacher training program. The department sent a faculty member to an Illinois State Board of Education Passing Score Conference, in August 2004, specifically in order to make connections with high school programs. This was also part of the reason for hosting the Illinois Classical Conference in October, 2004. Faculty and students have also attended national events, such as the ACL or the NJCL.<sup>9</sup>

### MAINTAINING TIES: SHARING MATERIALS AND EXPERTISE

The Classics department has found other ways to be a resource to Latin teachers and their students. Both local and visiting teachers have also taken advantage of the university's print resources. Illinois boasts the largest public university library in the country and the Classics department maintains an extensive collection of teaching materials. It can be useful to have all of the major Latin and Greek textbooks in one place for comparison – everything from the venerable Henle's *Latin*, published in the 1940's, to [\*Latin for the New Millennium\*](#), and from Latin I through advanced placement. Students in the teacher training program use the collection to familiarize themselves with commonly used texts and to test out materials in their own Latin classes. New teachers have consulted the collection to make decisions about textbook adoptions, as have a

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<sup>9</sup> Funding for these activities comes from multiple sources. There is a small departmental sum for faculty members or graduate students to attend conferences (slightly more, if they are presenting a paper), there are sources of funding on campus, and some conferences offer their own support.

number of home-schooling parents. Even veteran teachers drop by to look at a new AP text or a reference work, or to consult with faculty about recent and upcoming publications they may know about from conferences or contacts with publishers. The department also makes its list of tutors available to teachers, students and parents in the community. This has been especially useful to home schooling parents who want their children to learn Latin but did not study it themselves. Not everything needs to be face-to-face. The Classics department regularly handles queries from teachers and community members by phone and email about the Latin language, Latin literature and Roman culture. Recent graduates who have gone into teaching have also requested access to the program's on-line archive of teaching materials for LAT 101-104, a modest collection compared with such outstanding resources as the [LatinTeach](#) site and [blog](#), or [Quia](#), but useful for textbook-specific and supplemental materials.

### ***Visiting Speakers***

Another way Classics maintains ties with area teachers is through its visiting speaker series. See Appendix I for a list of recent speakers. In addition to its regular program of talks on the languages, literature and history of the ancient world, this series includes at least one lecture each year on a topic related to the teaching of Classics.<sup>10</sup> Teachers are regularly invited to speak, and efforts are made to schedule these talks at convenient times, to notify area teachers about them in advance, and to give them an opportunity to meet with the speakers informally for coffee, lunch or dinner.

Classics faculty all take an active interest in teaching. Different faculty members have taken responsibility for inviting, hosting and identifying funding for speakers on pedagogic topics. Most of these visits have come from personal connections formed at conferences or institutions where faculty have studied, worked or visited. Speakers from secondary schools sometimes must arrange permission to take a professional absence, but area teachers have often managed to attend departmental events before or after school hours or during preparatory periods.

### ***Teaching Methods Class and NLTRW Week***

The department also maintains ties with high school teachers through two important recurring events: a teaching methods course (CLCV 550, "Introduction to the Teaching of Classics", a required course for all Classics graduate students) and a pizza lunch held every other year during National Latin Teacher Recruitment Week. Department alumni teaching in the area have given presentations to the methods class on such topics as *in foro et in culina*, focusing on cultivating the support of the "forum" of professional colleagues (including school counselors, administrators, and non-Classics teachers) and methods of fostering the even more important relationship *in culina*—with their students (Jolicoeur—see Appendix II for a more extensive description of this inspiring presentation); and the challenges faced by a first-year teacher of Latin (Stapleton).

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<sup>10</sup> Speakers receive travel costs, meals, and a small honorarium. These events have been funded from multiple sources: NLTRW Mini-grants, a departmental lecture series attached to a named chair (the Oldfather Lectures), Eta Sigma Phi, the Classics department, the School of Literatures, Cultures and Linguistics, and the departments of Linguistics, East Asian Languages and Cultures, and Spanish, Italian and Portuguese. The issues surrounding Latin and Greek teaching are often of interest to other language programs, which can make them willing to support this type of speaker. Most events have had more than one source of funding. In some cases, a speaker has combined visits with another school (e.g., Barbara Hill also spoke at Northwestern University), which has helped with costs.

A unique aspect of this class is the mock job interview, which takes the place of a final exam, where students are questioned about topics covered in class, as well as their own teaching practices and beliefs. Those interested in secondary school positions meet with a committee composed of an area teacher (Zusman) and the course instructors. The participation of an actual secondary instructor makes these interviews much more realistic. In addition to posing questions on a variety of topics (see Appendix III for a list of questions), Zusman gives students post-interview feedback on which answers she thought were most effective and where they might improve, to help give them a sense of their strengths and weaknesses. To facilitate Zusman's invaluable participation, interviews are scheduled so that she is not required to miss any of her own classes and held within ten minutes' walk of her school so that transportation time is minimal.

Both Zusman and Jolicoeur have also played an essential part in NLTRW events, held every other year, with the generous support of the [NLTRW committee](#) and the department of the Classics. Instead of regular classes, the students in LAT 101-104 (115 students on average) attend a pizza lunch where they hear Latin teachers describe what they love about their jobs and why others should consider going into the field. The lunch format has proved effective, since classes are held at 11:00, 12:00 and 1:00. Attendance is required as it would be for a regular class but students are told in advance that there will be pizza and drinks. Classics faculty, graduate instructors, and advanced undergraduates regularly drop by to eat, listen, socialize and help out. A number get into the spirit of the event and put on Roman costumes. A photo of a faculty member in a centurion costume even made it into the local paper (*The News-Gazette*, Mar. 6, 2007).

Presentations are short: not more than ten minutes each, with time for questions. Presenters in the past have included faculty, the Latin Program Coordinator, the Director of Foreign Language Teacher Education (Linda Hemminger), and area Latin teachers Zusman, Jolicoeur, and Sophronis. It is unquestionably the teachers who have had the greatest impact. No one is more persuasive, credible or effective in promoting the profession than a Latin teacher who loves his or her job. These teachers have made Latin teaching seem exciting, rewarding and worthwhile.<sup>11</sup> Students who have been persuaded by these presentations mention the availability of jobs, a wide choice of areas to live, and the high academic standards of schools with Latin programs as reasons they find particularly compelling. After the formal presentations, the students have the last twenty minutes of the period to meet with the speakers. At this point, copies of promotional brochures from the National Committee for Latin and Greek are made available and students with follow-up questions are invited to talk to their graduate instructor and the Program Coordinator. These meetings are where they usually bring specific questions and describe their own situation, to gauge how well the job might suit them. What the pizza lunch does is to put the idea into their heads.

### BENEFITS OF THESE COLLABORATIONS

The NLTRW presentations at Illinois have produced results: three students who had not considered Latin as a career have decided that they want to become teachers as a result of these events. One entered the M.A.T. program in fall 2009; the other two have taken the initial steps of declaring majors in Latin and meeting with the Program Coordinator to learn about options for

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11 For example, in March 2009 Zusman talked about taking her class to Rome. She showed pictures of the places they had visited and described what they did. She emphasized that her school strongly encourages these trips and that her experiences were entirely positive: "trips to Italy are a perk of being a Latin teacher." Jolicoeur then spoke about why she went into Latin teaching ("I wanted to do something that everybody else wasn't. I wanted to be different!"), what she finds rewarding about her work, and reasons it might be an attractive choice for others.



teaching. Two current Latin majors who have been preparing to go into Latin teaching since they entered the university both attended the 2009 event, even though they were no longer in LAT 101-104, and used the opportunity to chat with the teachers and ask about their schools. This is exactly the kind of networking encouraged by Standard 3 of the *Standards for Latin Teacher Preparation*: beginning Latin teachers begin to network with other Latin teachers. These events also give graduate students a chance to explore options that are not often discussed in research-based programs. This kind of advice can be crucial when students are making career decisions. One of the many benefits of participation in the Illinois Classical Conference has been an expanding list of teachers willing to be contacted with questions (and more are always welcome). A number of current students and recent alumni have made use of this list.

Advice from experienced teachers on how to prepare for a career in teaching has been particularly valuable because it is outside the expertise of many college faculty. Is it better to have a B.A.T. or an M.A.T.? Is certification really essential for a Latin teacher? Certification programs tend to emphasize their own value, but it is important for students to hear other views. Since many potential teachers turn first to their college instructors for advice, it is crucial for a department to stay in touch with teachers at different types of schools. To give one example: one teacher (Jolicoeur) explained during a visit why an endorsement in a second area is valuable. Since then, the department's Program Coordinator (Traill) has made a point of encouraging students interested in Latin teaching to pursue coursework in a second area. She has learned that responsibilities in a private school can include everything from coaching sports to helping with fundraising; many positions entail more recruitment and program building than the teachers expected when they first went into the field; AP classes can be "add-ons" to a full curriculum; teaching culture is often essential ("If you think they're there for the grammar, you're nuts!" explained one experienced Latin teacher); and teachers may have to use a textbook they did not select and do not even like. Faculty and students can certainly learn some of the realities of secondary teaching from the [LatinTeach](#) list. What personal connections offer are the opportunity to get to know one another well enough for their advice to be tailored to the situation and the individual. Advice from alumni, in particular, can be very specific to the institution: they know its strengths (and shortcomings) better than anyone.

Secondary teachers have also given excellent advice about getting jobs. Many faculty and students know about the [National Latin and Greek Teacher Placement Service](#) hosted by the American Classical League and some recruitment services for independent schools, but they may not realize that schools sometimes decide to start a program if they know a qualified instructor is available, and so it can be worthwhile to send a resume, even if the school has not advertised a position.<sup>12</sup> Just to be able to call teachers with questions has been an enormous help. It is important for students to know that they do not need to rely on one person for all their information, and they often feel more comfortable about following advice from a person they have met.<sup>13</sup>

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12 Jolicoeur explained this during a phone conversation, and it actually happened for an Illinois graduate in summer 2008. Public School District 186 in Springfield, Illinois, started Latin programs in Lanphier and Southeast High Schools because they learned that Bill Hunt had just graduated with certification and was interested in working in the area.

13 For example, another M.A. graduate had reservations about accepting an offer from a school that had recently lost four faculty members. After talking with Jolicoeur, however, she felt much more confident about the position, which she eventually accepted.

The Classics program as a whole has benefited from visits by teachers. Although specialists in language learning are becoming increasingly common in modern language department, this is not often the case in Classics.<sup>14</sup> Pedagogy is not always a high priority in Ph.D. programs and many faculty members do not have formal training in it. Students in certification programs receive some exposure to formal methods and approaches, but these courses are typically taught by modern language faculty with little or no knowledge of Latin. This is why the expertise of the teachers who visit is so greatly needed and appreciated. They offer models of effective teaching and new techniques, and they help initiate conversations about teaching. These lectures are valuable to anyone who teaches Latin. One teacher has even suggested that attending university conferences or lectures on Latin pedagogy might be an excellent way to fulfill requirements needed for teachers to maintain certification. Although the conference hosted by the [Illinois Council on the Teaching of Foreign Languages](#) offers valuable tools and connections to help a teacher grow as a professional, it lacks content that is specific to teaching a language that by nature requires a slightly different approach.

Opportunities to experience school programs first hand have given a number of Illinois students unique experiences and skills. The ACL/APA *Standards* call for “awareness of the three primary approaches to teaching Latin in the U.S. today” (2.a), but it can be difficult to convince new instructors that all approaches work, particularly instructors who have learned Latin themselves through only one method. The Classics department uses a grammar-based text (Keller and Russell), but students who have also taught at Uni, which uses *Ecce Romani* (Lawall), have had a chance to see how a reading-based text works. This hands-on experience has proved much more effective than anything said in a methods class. Similarly, teaching at Countryside has helped instructors develop excellent classroom management skills, create active-learning projects, and select readings that appeal to younger students’ interests. The graduate students who teach in these schools, even for a short period, enrich the program for everyone because they bring back new skills and experiences which they are able to share.

Faculty visits to schools can benefit both sides. At Illinois, public service is part of the [university’s mission](#) and outreach activities of this sort are acknowledged in annual reports and promotion decisions. Teachers have indicated that these visits help to foster their students’ curiosity in a new way and reinforce the value of studying Latin. It is helpful for students to see people other than their high school teacher who are successful in a career in Classics. Close ties to a university program can mean access to expertise in the field. Uni’s teacher, for example, took advantage of the resources and knowledge of an Illinois emeritus professor (J. K. Newman) in planning a recent trip to Italy with her students. Thanks to online communities such as [LatinTeach](#) and to outreach publications (for example, the “Ask a Classicist” feature in [Amphora](#)), there are other ways to get answers to Classics questions, but many teachers appreciate the immediacy and privacy of personal contact. They know they can ask as many follow up questions as they need. Having an ongoing relationship with a person is useful and another way to be connected to the larger community of the discipline. For alumni, it is also a way of maintaining ties to an alma mater.

Teachers have also valued having a place to send students who want to continue Latin, where they will not get lost among the numbers. The Classics department at Illinois, like most, is small enough to know its students well. Language classes, which are rarely larger than twenty, can help smooth the transition to university life and provide a way of staying connected to Latin. One teacher has even sent a high school student to take Latin 103 and 104 (her school only offered

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14 “All FL departments need an individual with a specialty in language learning and acquisition” (Mason, 531).



Latin I and II). Classics faculty are always happy when students drop by who have taken Latin in high school, even if they do not want to continue (and many change their mind, especially when they learn that their high school classes can bring them within four credit hours of a minor). They encourage all of these students to keep up their Latin, formally or informally. If they cannot take a class, they can join a mailing list for events sponsored by the Classics department or Eta Sigma Phi. There are Latin-related events happening all the time at the university (visiting speakers, exhibits, films) and resources students might know about (for example, the large collections of south Italian pottery and ancient coins at the [Spurlock](#) and [Krannert Art Museums](#)). This is a good network for students to be connected to, even if they never take another Classics course.

Lastly, teachers have asked for feedback on their students and curriculum. It can be hard to know what university programs expect from a student with four years of Latin. One teacher from North Chicago who had sent two Latin students to Illinois wanted to know, “Are they sufficiently well prepared? Are they learning the right things?” A personal connection is especially useful because programs can have very different emphases and expectations. Teachers have also asked for help with course articulations.

## Conclusion

Many of the programs described above implement suggestions in Davis and Dickison. We have certainly not exhausted the possibilities they list, but we want to reiterate their point that secondary teachers can do much more for colleges than produce well-trained students and colleges can benefit secondary teachers in other ways than producing more of them. Each needs the other’s expertise. For secondary teachers, this can mean lectures, workshops, or simply contacts to answer questions; for college faculty and their students, it means access to the knowledge and skills of professionals who specialize in teaching. Colleges with teacher training programs also need early field experience and practicum placements, information on the realities of high school careers, and advice on how best to prepare their students. These relationships can and should be reciprocal.<sup>15</sup>

Our solution has been to develop institutional relationships out of personal relationships. We have found that both sides are more willing to commit time and resources when there is a personal connection and the relationship is ongoing. There are particular advantages to starting with alumni, whom faculty know as former students and are already invested in supporting, and who often have positive feelings about their alma mater. Local teachers are another good place to start, a strategy both Northwestern and Illinois have used successfully. All of these relationships require regular contact, whether formal (visits, conferences, public lectures) or informal (phone calls, email). They also require institutional support: teachers may need to take a professional absence and funding is needed for visiting speakers, travel to conferences, institutional memberships, and supplies (such as the teaching resources collection at Illinois). These collaborations also need to be recognized as “part of the job” and beneficial to the institution. Continuity of personnel is helpful, since these ties are easier to maintain when people are in positions for extended periods (this is the policy at Illinois, where as the current Program Coordinator has served in that position for

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15 For a more formal study, applying cultural historical activity theory to account for the success of a ten-year collaboration between a university and school in Ronneby, Sweden, see Nilsson (349-356). Nilsson also emphasizes reciprocity (“a relationship of mutual exchange of services”) (350). She concludes, “the reason the relationship is sustained can be found in the needs of the respective educational institutions, which are expressed as dilemmas and problems that both schools and universities face today” (355).

five years), but it is not essential. Both cases show that it is possible to continue a program through changes of staff if there is enough institutional support. Northwestern has continued its work with Baker through two different program coordinators, and Illinois has maintained close ties with Uni High Latin program through at least the last three teachers and program coordinators—a span of over twenty years. With Nilsson, we would describe a successful school-college relationship as “a thin string that is strong enough to survive changes in intensity in the relationship” (355). Not only are there many ways for university faculty to be a resource to high school teachers and vice versa, but these ties are a vital part of the success of both educational levels and indeed the continuation of the field.

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## Appendix 1. Recent Speakers in the University of Illinois Classics Department's Visiting Speaker Series

- John Taylor, author of *Greek to GCSE*, from Tunbridge Wells School, Kent, UK, who spoke about “The Classical Languages in English Schools Today” (October 2006).
- Laurie Jolicoeur, from Lyons Township High School, LaGrange, IL, who has spoken twice about “*In Foro et in Culina*: Teaching High School Latin” (March 2007, 2009).
- Bernhard Breuing, Director of Teacher Training in Classical Languages in the district of Osnabrück, Germany, who spoke about the shortage of Latin teachers in Germany (“Greek and Latin in German High Schools Today: Problems and Perspectives” March 2008).<sup>16</sup> As a result of this talk, the department sent an M.A. graduate to a school district in Meinerzhagen, where he taught English and Latin for the 2008-09 academic year.
- Barbara Hill spoke about research on learning differences that affect foreign language learning and the modified program she created at the University of Colorado (“Language Learning Differences: What is their impact upon foreign language learning and how do we respond?” March 2009). Hill’s talk attracted a particularly diverse audience, including teachers from area schools and students and faculty from other language departments, teacher education, and special education.
- Tom Sienkewicz, Minnie Billings Capron Professor of Classics and Departmental Chair, Monmouth College, Monmouth IL, who spoke about Latin program-building, promotion of the field, and recruitment (September 2009).

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16 Recently enjoying a resurgence. See Riess and Riess.

## Appendix 2: *In Foro et in Culina*: Laurie Jolicoeur's Teaching Methods Presentation

Laurie Jolicoeur has spoken to the methods class twice and given inspiring presentations both times. When she visited in March 2009, she filled the room with visual materials: Roman-themed artwork by her students, posters, games, artifacts—even an elegant matrona's tunic. She began her talk by explaining that a Latin teacher is always working *in foro et in culina*. “Your forum is your professional colleagues, your community of support. They can give you advice about testing, about trends in AP, about technical support, about teaching special needs.” A Latin teacher needs to make the interests of the school part of what he or she does, whether these are “reading theory” or “multiple intelligences.” Teachers need to build relationships in their forum: with counselors, with other departments (“Our Latin club attended a drama club performance of the *Metamorphoses*—wearing togas!”), with other teachers (“The geometry teacher knows that a *frustum* is a conic section, but he may not know that it means ‘scrap’”), with the principal (“A principal who gets it, who understands ‘Latin is the fast track to knowledge’, is a gift”), and with other educators (“Conferences are the variety in the buffet”).

The most important relationship, however, is *in culina* – with your students. Jolicoeur emphasized the importance of helping them connect (“If they don’t think Latin is relevant, there’s no point”), of treating them as clients who all want special things, whether it is to be better writers or to excel academically, of giving their other interests dignity and helping them to explore these interests through Latin. She described strategies to promote interest in Latin: having students pick their own Latin names, holding “Latin Experience Day,” when students report something they noticed outside of class that relates to Latin, putting in PA announcements for the Latin club, using hand stamps on the Ides of March that read “Beware of the obvious”, and thanking students in advance “for telling your sisters and brothers how much you like Latin”. Her talk was filled with memorable quotes: “Remember that you’re a flavor; you’re not all that Latin is.” “Latin promotes life skills.” “Defy those who think you’re only living in the past.” She helped to dispel misperceptions and answered many questions: How do you make grammar interesting? What do you do about attrition? What is most important for new teachers? How do you handle conflicts with students? In seventy-five minutes she gave them a vivid insight into what a talented and experienced teacher does in a classroom.

### **Appendix 3: Krisanna Zusman's Questions for University of Illinois CLCV 550 Students' Mock Interviews**

Questions include:

- What do you think the difference is between teaching high school students and college students? Why do you want to teach high school students?
- What is your classroom management style?
- Do you believe it would be advantageous to work with other departments to create cross-curricular lesson plans? Which departments do you think would work best at accomplishing a successful lesson plan or unit?
- How would you supplement your Latin curriculum to include a more multi-cultural approach?
- Other, more communicative, foreign language learners have the opportunity to interact in the target language when they travel abroad. Unfortunately there is not a lot of opportunity for Latin students to do this. What do you think are the advantages of taking Latin students to somewhere like Italy, Greece, or England for a foreign language trip?
- What would you tell your students and potential students (and their parents!) about the reasons for taking Latin as a foreign language?

# Perspectives on the New *Standards for Latin Teacher Preparation*

## Introduction

**John Gruber-Miller**

After nearly two years of work, the new national *Standards for Latin Teacher Preparation* were approved by the Board of Directors of the American Philological Association and the Executive Committee of the American Classical League and were unveiled March 1, 2010.

The ACL/APA Task Force for Latin Teacher Training and Certification, a committee of both Latin teachers and college faculty involved in teacher training, developed the new Standards so that they would be aligned with the *Standards for Classical Language Learning* and with ACTFL *Program Standards for the Preparation of Foreign Language Teachers* and the INTASC *Model Standards for Licensing Beginning Foreign Latin Teachers*. The Task Force also revised the document in light of comments from dozens of Latin teachers and teacher trainers during a five month comment period last spring and summer.

The new Standards will undoubtedly promote further discussion about what makes a good Latin teacher. A plenary session to discuss *Standards* took place at the ACL Summer Institute in June and there will be a panel discussion at the APA next January in San Antonio (Sunday, January 9, 8:30 a.m. – 11:00 a.m.). In addition, in this issue of *Teaching Classical Languages*, the editor has invited seven teachers and university professors from different backgrounds and with different teaching experience to offer their perspectives on *Standards*. Those offering perspectives include two members of the Task Force (Ronnie Ancona and Lee Percy), a past President of the ACL (Ken Kitchell), a former World Languages District Supervisor (Cathy Daugherty), new Latin teachers (Cory Holec and Erik Collins), and a veteran Latin teacher (Bob Patrick). You are invited to participate in the discussion by posting your responses to the perspectives at Teaching Classical Languages ([www.tcl.camws.org](http://www.tcl.camws.org)).

*Standards for Latin Teacher Preparation* may be found online at <http://www.aclclassics.org/pdf/LatTeachPrep2010Stand.pdf>.



# College Professors and the New *Standards for Latin Teacher Preparation*

## Introduction

As a member of the Joint American Classical League-American Philological Association Task Force that developed *Standards for Latin Teacher Preparation*, I was intimately involved in the deliberation on and writing of the document. Although our Task Force included both college professors and secondary school teachers, my mind was initially focused on *Standards* as material to be used primarily for determining what a beginning secondary school Latin teacher should know and should be able to do. Documents like this one that include reference to things like the “Five Cs” as the goals of foreign language learning (Communication, Culture, Connections, Comparisons, and Communities) are typically more geared to the world of secondary school teaching. Indeed many college professors of Classics are likely unfamiliar with such terms and their use in relation to Latin pedagogy.<sup>1</sup> What struck me, though, while working with the Task Force was how valuable this document could be not only for prospective and current secondary school Latin teachers and those charged officially with training and supervising them but also for any teacher of Latin, including those teaching at the college level.<sup>2</sup> As we worked out what we thought beginning teachers should know and be able to do I began to realize how much college faculty could benefit from entering into discussions of these issues as well. There is, I suspect, less overt analysis of Latin language teaching methodology and practices at the college level. If *Standards for Latin Teacher Preparation* describe what a Latin teacher should know and be able to do, that includes all of us who teach Latin. In what follows, I hope to show why every college professor of Classics should have an interest in *Standards*.

## The “What” from Standards and the “Why” for Professors

As I see it, there are three basic reasons why college professors of Classics should know about the new *Standards for Latin Teacher Preparation*:

Reason #1. College professors are Latin teachers, too, and therefore we should have something to learn for our own teaching from these Standards for preparing Latin teachers.

Reason #2. Awareness of the Standards will make us more familiar with the kinds of secondary school Latin experiences our own college students may have had before entering our classrooms through increased familiarity with what the teachers of those students were expected to know and to be able to do. Such familiarity can help the “articulation” (the connection from one level to the next) of Latin teaching from the secondary school level to the college level.

Reason #3. Many of us who teach at the college level are directly or (more likely) indirectly and unconsciously “training,” through our own college teaching, the next generation of Latin teachers. (Some of us may be involved in official teacher training programs. Most are not.) Being

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1 For further information on the “Five Cs and Classics,” see *Standards for Classical Language Learning*, which was developed in alignment with *Standards for Foreign Language Learning: Preparing for the 21<sup>st</sup> Century*.

2 Of course Latin teachers at the elementary level, as well, are part of the group to which I refer. My focus, though, will be on college professors.

informed about the standards that prospective Latin teachers will be expected to meet allows us to choose in what ways we may want to rethink some of our own teaching approaches to help them to meet those standards.

By offering one example from *Standards for Latin Teacher Preparation* in support of each of the reasons mentioned above, I hope to help college professors to see how they can and why they should engage with this new document. Of course the reasons I have provided do not constitute an “exclusive list,” nor are the examples more than suggestions. I am certain that other college professors will discover additional reasons for finding *Standards* of value to them and will focus on different parts of the document. I merely hope to show very briefly how these Standards can connect with the professional interests of those who teach at the college level.

### Support for Reason #1 from Standard 2.a, Standards and Approaches

*Beginning teachers demonstrate an awareness of the three primary approaches for teaching Latin in the U.S. today: grammar-translation, reading in context, and oral-aural. They know how to implement features of all three approaches in a variety of instructional situations. They know how to integrate Roman culture with language instruction. (11)*

Self-consciousness about Latin teaching methods is just as important for teaching at the college level as it is for teaching at the secondary level. Note that the standard implies no endorsement of a particular methodology. Rather it states that the teacher should *be aware of* the major methodologies and should *know how to* implement them. Likewise, it does not dictate the extent to which Roman culture should be involved in language teaching. Rather it requires that the teacher *know how to* integrate it with language learning.

Many college teachers receive little instruction in language pedagogy in their graduate training. Often graduate students are unfamiliar with approaches other than those by which they were taught or those they are required to use if they teach language courses as graduate teaching assistants. This standard might provide added incentive for Ph.D. programs to incorporate training (informal or formal) in Latin (and Greek) language pedagogy to make their students both more marketable and more prepared to teach. Practically speaking, such awareness would make more likely a scenario in which a graduate student on the college job market, when asked what Latin approach he or she might adopt if given a choice and why, might be prepared with an informed response.<sup>3</sup>

Additionally, this standard could help college professors with their choices concerning textbooks and teaching approaches as well as the consequences of those choices. Knowing what an adopted approach lacks, and how to compensate for that, is as important as knowing its advantages. Awareness of this standard should encourage more comprehensive discussions about language learning and teaching at the undergraduate and graduate levels, thus strengthening Latin teaching at *every* level.

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3 The City University of New York Classics Ph.D. program in which I teach, pending final approval, will be offering a 1-credit graduate level classics pedagogy course that would include such training.

## **Support for Reason #2 from Supporting Explanation: Standard 1.a on Pronouncing Latin accurately and with expression**

*They [the teachers] recognize the importance for themselves and their students of speaking and listening to Latin, and they can use simple greetings and classroom commands. (8)*

This supporting explanation gets at the importance of speaking and listening as essential features for Latin language learning and teaching, as they are for the learning and teaching of any language. Utilizing these features in addition to reading and writing completes the picture of language production and reception. Many secondary school students will have experienced, at the very least, the use of some simple Latin expressions in their classrooms (both the saying of them and the hearing of them). Knowing this might encourage some college professors to consider incorporating a few Latin expressions into their own teaching, if this were compatible with their own pedagogical goals and strategies. (These could be as simple as “Salve,” “Scribe,” “Audi,” “Bene,” “Optime,” etc.) In addition, many college students who begin their Latin study in college are inexperienced with and shy about oral production of Latin. Incorporating some oral-aural experience can strengthen the more intuitive, less analytical, part of language learning that is of value in *any* Latin classroom. Finally, the added oral-aural work increases the chances that our college students will understand us in class when we *speak* Latin words even, for example, in a discussion conducted in English of a grammatical item.

## **Support for Reason #3 from Standard 1.a: Linguistic Knowledge and Proficiency**

*Beginning Latin teachers...pronounce Latin accurately and with expression and read poetry with attention to meter. (7)*

If the Latin teacher is to meet this standard (a very important one since students cannot model their own Latin pronunciation properly unless they have someone to imitate), then he or she needs to be pronouncing Latin aloud correctly from the early stages of language study.<sup>4</sup> This study may begin in secondary school or in college or, in some cases, even in primary school. We as college teachers will contribute to the success of the next generation of teachers by requiring our students, at a minimum, to read Latin aloud correctly and with expression. Of course regardless of whether our college students plan to enter the teaching ranks, this activity strengthens our students’ language acquisition by utilizing listening and speaking skills in addition to reading and writing skills.

I have quoted above the part of the standard that focuses on meter because for some students poetry provides an additional challenge, but pronouncing Latin prose correctly and with expression is of course equally important. In my college level poetry classes, at the intermediate level and above, I require my students to memorize a small chunk of Latin poetry (about 8 lines or so) from our course readings. This requires proper pronunciation and attention to meter. Many have never had to do this before. Consistently I find the students report that this is of value to

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4 There are several possible “correct” pronunciations of Latin.

them—gets the words comfortable in their mouths and brains, makes the meter feel more natural, and connects them with those particular lines in an intimate way. This year, for the first time, my students recorded through Blackboard's [Wimba Voice Tools](#) a small chunk of Latin poetry they practiced and then read with expression. (In addition, I myself have recorded Latin selections for their listening purposes. In fact, several students chose to record the same lines I recorded myself.) These recordings required students to show through their phrasing and expressiveness how the poetry has meaning and how it can come alive as language. While the goals of these activities are ones I find meaningful for college students, I am not unaware that they are essential for the students who go on to teach Latin, for they, in turn, will be modeling the oral Latin for their own students. Knowing this particular Standard may encourage college professors of Latin to incorporate into their courses similar activities that meet both their own pedagogical goals *and* those of *Standards for Latin Teacher Preparation*.<sup>5</sup>

## Conclusion

*Standards for Latin Teacher Preparation* is a useful guide for what Latin teachers at any level should be able to do. In addition, college professors, in particular, should find it important as an additional source of ideas and techniques for their own preparation in Latin pedagogy and for their teaching at the college level. Still further, it is informative about what secondary school Latin students may have experienced under the direction of Latin teachers who have met the standards. Finally, those of us who teach at the college level are all potentially involved in Latin teacher training, since we do not know which of our students will go on to teach Latin. Awareness of *Standards* may suggest ways in which we can meet and sometimes even rethink our own college-level teaching goals, while contributing to the development of the stated expectations for Latin teachers. Whether actively engaged in teacher-training or not, we can contribute to the preparation of the next generation of Latin teachers by addressing how what we do at the college level can support the *Standards for Latin Teacher Preparation* without any loss to our own goals and perhaps even with added benefits.

### **Ronnie Ancona**

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5 For a short PowerPoint on my use of audio, prepared as part of a technology and teaching presentation to Hunter College faculty and staff, see [Enhancing Latin 201 with Audio](#). The audio piece was part of a 2009 Faculty Innovations in Teaching with Technology Grant. [Description of Ronnie Ancona's FITT project](#). I am grateful to Hunter College for this award, which gave me the time and financial support to explore new technologies for the teaching of Latin. Of course there are many systems for recording and listening to Latin. I have only mentioned the one that I have had experience using myself.

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## A Fourth-year Teacher's Perspective on *Standards*

With the help of a mentor well-versed in the meaning of each standard, *Standards for Latin Teacher Preparation* would have been a valuable resource to me through my first years of teaching. I started teaching with little formal education training; *Standards* would have made me aware of the gaps in my preparation and of how to address them. *Standards* would also have helped me to plan more wisely and make better decisions as I worked to develop a curriculum. Because I lacked the experience and knowledge needed to fully understand the significance of the various Standards or to put them into practice, I would have needed outside mentoring or additional explanation.

### How Standards Might Have Helped Me as a New Teacher

When I first started teaching, I was deficient in many areas of the Standards. I entered the profession after studying law briefly, and three years after receiving my undergraduate degree in Classics. I was hired in October to start in January as a long-term substitute; I was in the middle of a law school semester, and had very little time to brush up on the language. I was eligible to teach because of New Jersey's Alternate Route to Certification, in which beginning teachers become fully certified while teaching; thus my only prior training in pedagogy was the single foreign language methodologies course I had taken in college, a course which was not designed for Latin teachers. I had studied Latin only in college, and was unaware of how different college and high school Latin classes are. Although I had the support of my college Classics department, I was to be the only Latin teacher in the district, teaching four levels, including AP Latin. Luckily, the teacher whom I replaced was very helpful, had developed an excellent program, and left me with an easily followed curriculum. I connected easily with my students, who were willing to work with me and who were quite bright and motivated. To succeed in a less favorable situation, a beginning teacher would find *Standards* very useful; it certainly would have helped me as well, specifically to understand as a whole the curriculum and teaching methods I had inherited.

For a beginning teacher in my position, with little pedagogical training and with gaps in content knowledge, *Standards* is meant to be "read as a description of a goal to be met within the first two or three years in the classroom" (4). I certainly worked diligently toward that goal, and at some point within my first two or three years I became proficient in the knowledge and skills *Standards* describes. I worked somewhat blindly, however, tackling the topics that seemed most urgent. In the days before I started work, for example, I read Caesar to refresh my language skills—I am unsure why I chose Caesar, as it was not a part of the school's curriculum—and researched the Roman holidays that occur in the second half of the school year. *Standards* and mentoring would have helped me to avoid some of the misguided, time-consuming efforts that I made to prepare myself.

Before I began teaching, I was aware of my weakness in content knowledge, but not of the specific areas that needed work. My lack of language proficiency was my glaring problem (Standard 1.a)—I was proficient in reading and was adept at analyzing texts, but my active language skills, such as composition and spoken proficiency, were weak. At the outset, I had the impression that being able to read and translate proficiently made me a qualified teacher—I was not aware, strange as it seems now, of how much I would need to be able to write in "idiomatic Latin" (Standard 1.a). I was not unable to write in Latin, but a refresher in composition, even through self-study, would have been very useful before entering the classroom. Specifically, since

grammar-translation was a major part of the curriculum, some practice in writing sample sentences would have been extremely helpful; writing engaging, memorable sentences, based on the specific grammar points students are learning and using the vocabulary and grammar they know, is a difficult art. I began to get the hang of writing such sentences as the year progressed, but while my sentences offered practice in the grammar point being studied, they tended not to provide review of known vocabulary and grammar, and they tended to be weak in variety and idiom. With some guidance my sentences could have been much better.

Although my knowledge of Greek and Roman culture (Standard 1.b) was strong in the specific areas that I had studied, I was relatively weak in the broad, general knowledge most useful for a high school teacher. I could tell students interesting facts and stories as they came up, and could even create a lesson or project based on some specific aspect of Greek and Roman culture, such as Roman law or the archeological sites in Rome, about which I was particularly knowledgeable. As with my language skills, I believed that my cultural knowledge was sufficient to make me well-prepared to enter the classroom. I was not, however, prepared to create a unit or design a course theme, or to teach to high school students the fundamentals of Roman history or of mythology. While I had a deep knowledge of certain myths (I had taken a course on Orpheus), I was ignorant of the details of most myths, and much of what I knew about myth was too theoretical to be presented to high school students without cushioning it with examples and activities. With the limited time I had before starting, I would not have been able to prepare myself fully in this content knowledge, but with proper guidance I might have at least learned how to create a unit on Hercules or the Punic Wars, and that would have given me a model.

I had other serious deficiencies of which I only gradually became aware. I was unaware of the variety of Latin teaching methodologies (Standard 2.a), and had not encountered grammatical sentence translation until I was in the classroom, using materials my predecessor had prepared. The concept of the grammar-translation method was not difficult to grasp, but knowing the difference between it and the reading method would have served me well. I learned Latin via the reading method and by grasping grammar and vocabulary inductively, while the methodology I was using to teach was a hybrid. The textbook was the *Cambridge Latin Course*, which was paired with a grammar packet along the lines of *Wheelock's Latin*. Students were accustomed to preparing written translations of the entire text while working through the grammar packet. Because this methodology was new to me, I was more frustrated and dismissive of it than I needed to have been, and spent unnecessary time attempting to compensate for what I believed were its shortcomings.

### DEVELOPING A CURRICULUM

For the following school year, I took a permanent position at the district where I currently teach. With a colleague working on the upper levels, I began working to overhaul the district's elementary Latin curriculum. I had no idea how great a challenge creating a Latin curriculum would be, nor of how much my lack of experience would hinder me. Many new Latin teachers are similarly faced with reviving a fading program, which often will involve updating curricula; this is a particular issue for Latin teachers, who are often the only Latin teachers in their districts, if not rare in their geographical areas. *Standards* and wise mentoring would certainly make a major difference in this aspect of being a beginning Latin teacher.

As I attempted to develop a curriculum at my new district, not having an overall vision for how Latin should be taught (Standard 2.c) was a major problem. I also had no knowledge of the curriculum standards for Latin or for foreign language teaching (Standard 2.a). To digest and begin

to apply these to my classrooms would have taken some time; I would have needed some guidance to bridge the gap between the curriculum standards and the creative ideas I was developing on my own. As for planning the goals, methods and strategies of my courses (Standard 2.b), while it was easy to decide that I wanted students in a given course to know certain grammar points and be able to read certain texts, planning a course's methods and strategies was far more difficult. Because I had so little sense of how to create a curriculum, my first efforts were haphazard and largely unsuccessful.

My first attempt at a curriculum was a series of lessons following the textbook, and was more the result of the teaching habits I had developed than of thoughtful, wise planning. When I first began teaching, I had no concept of instructional strategies (Standard 2.b) beyond explaining a point of grammar or reviewing a text with students in class. I soon recognized this problem, and naturally I went about improving my daily lesson plans and creating more engaging activities. This approach was driven by my immediate needs to make sure my students were learning something, to control my classes, and to cast myself in a good light during observations. Although better daily plans and materials certainly improved student learning, I was mistaken to believe that they made up a curriculum in themselves.

Additionally, during my first full year of teaching I recommended that our students switch textbooks, from the *Cambridge Latin Course* to Hans Ørberg's *Lingua Latīna*, starting in February with Latin II (each course in our district lasts a half-year). For a more experienced teacher, this might have been manageable, but for me the transition was quite messy and disruptive to students' learning. I had learned Latin from *Lingua Latīna*, and thought that the transition would be fairly smooth: that students would prefer the new book, and that, with one semester of Latin under their belts, they would progress quickly through the easier material until they reached the level where they would have been without a transition. As a mentor might have predicted, however, the students missed their old textbook and found the new book difficult. Also, teaching with *Lingua Latīna* turned out to be much more challenging than I had anticipated; I had learned from it in college, so the learning process was far different for my students than it had been for me. We slowly made our way through the new book for the rest of the year, so that the students finished Latin II with the proficiency of first-year students. From this experience I finally learned the need for a cohesive instructional plan, and have learned to teach successfully using *Lingua Latīna*, a text which I love. I still regret, however, not knowing better than to switch texts mid-year.

Finally, my ability to be creative in lesson plans and introducing new materials had its limits, and as the school year wore on, my students got used to my style, yet had little sense of where I was taking them. By the end of the year, keeping students' attention was much more of a struggle than it needed to have been. I would have benefitted greatly had I taken the time sooner to implement a program of instruction: for example, TPR lessons and classroom conversations that build on each other, varied assessments that echo each other and build up key skills, and course themes. As I have developed the more constant elements of my courses, I have found it much easier to plan effective lessons, since a substantial part of each lesson furthers an overarching element. My students in turn have responded to the greater sense of continuity and direction. Being creative with my plans and materials is more natural and enjoyable, since the success of my courses depends less on how well each individual lesson performs. Although I needed to work out much of this on my own, some guidance in planning my courses would have spared me and my students unnecessary frustration. Unfortunately, until I began to form my understanding of how to plan a Latin course,



I did not realize how ignorant I had been; *Standards* and a mentor could have helped me develop more quickly in this respect.

### MENTORING

In conjunction with a mentor who was thoroughly competent in the Standards, or as the basis for a training program, *Standards* would have been very helpful to me as I began my career. To get the most out of the Standards, a beginning teacher ought to have a mentor capable of translating them for practical classroom use. A mentor would be especially useful in suggesting the types of approaches and activities that would make Standard 2 (Pedagogical Knowledge and Skill) more accessible to the beginner. A beginning teacher typically has a wealth of approaches and activities at his or her disposal, but it can be quite challenging and time-consuming to incorporate them meaningfully and coherently; after all, the new Latin teacher is also seeking to fit his or her own nascent vision for teaching Latin into the mold of the textbook being used. A mentor would be able to help the beginner to tailor specific activities for his or her own classroom. *Standards* emphasizes that “teachers must be able to adapt existing materials . . . to their own preferred approach to their students’ learning needs;” a mentor would help to make that possible for the beginner (13). A mentor’s advice in overarching issues, such as developing a curriculum, would also be invaluable.

The high school where I teach offers a program of in-school mentoring for beginning teachers, as mandated by the state. In a school without an experienced Latin teacher to serve as a mentor, the beginning Latin teacher ought to have two mentors, one for assistance in-school and one for help with Latin teaching issues. The advice of my in-school mentor was quite helpful to me with issues such as classroom management and reaching out to parents; the advice of a mentor specific to Latin would not have overlapped, but would have given me needed support in my particular field.

The mentor might be a member of the Classics department at the college or university from which the teacher graduated, or might be an experienced teacher from another district. A mentoring program offered by state and regional classical associations would be useful in connecting beginners with mentors. If a prospective Latin teacher lined up a mentor before seeking a job, it would be possible to tout this in interviews; likewise, a record of mentoring could be used as evidence of progress to a school administrator.

In lieu of a mentor, an online resource center, developed with the Standards in mind, would have been very useful to me. Besides information and materials relating to the Standards, this could feature a tutorial, such that a beginning teacher would study an element of the Standards every two weeks or so. The beginning teacher would have time to digest and implement the material, and school administrators would have evidence of the teacher’s development. In the absence of such a resource or of a mentor, beginning teachers should absolutely be encouraged to take a course in Latin pedagogy. I took Dr. Richard LaFleur’s methodologies course online through the University of Georgia, but only after two years of teaching; although it was still quite useful to me as a means of reflecting on what I had learned through trial and error, the course would have served me best had I enrolled as a new teacher.

Although I have made clear that I could have used good mentoring, it was largely my own fault that I failed to reach out more, especially since my college Latin professors had made themselves available to me. I was very busy, and did not realize how much effort and frustration I could have prevented had I made more time for mentoring. I tended not to appreciate fully the problems I was facing until after I had resolved them on my own. Some encouragement would have been

useful; school administrators should always see to it that their new Latin teachers take advantage of opportunities to be mentored by an experienced Classics teacher. Given the special challenges of successfully teaching Latin and of developing a curriculum, new Latin teachers and their potential mentors should be sure to reach out to each other, making use of resources such as *Standards*.

## Conclusion

Starting a teaching career is not easy, and teaching Latin has its own particular challenges. The *Standards for Latin Teacher Preparation*, combined with good mentoring, would provide new Latin teachers with the support and guidance they need for their first few years of teaching.

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## Supervising Today's Latin Teacher: Answering a Concern

Quite early in the classic Rodgers and Hammerstein musical, *The Sound of Music*, the abbey nuns commiserate regarding an on-going dilemma: how to solve a problem like Maria. Specifically, how to prepare the novice Maria to become a full member of their Order. Their challenge is not unlike that facing the world language supervisor attempting to mentor a novice Latin instructor. Among the duties of world language supervisors is the provision of services, resources and instructional leadership to all world language teachers within the school division. The needs and challenges of each language are in some ways unique. This document serves to help supervisors evaluate what content is important and what skills are essential to the instruction of Latin in the 21st century. With the recent publication of *Standards for Latin Teacher Preparation* through the joint efforts of The American Classical League (ACL) and The American Philological Association (APA), world language supervisors now have the information to better meet the needs of both the beginning and experienced Latin teachers they serve.

While *Standards for Latin Teacher Preparation* is primarily intended for those preparing Latin teachers for employment and the future teachers themselves, the world language supervisor benefits equally through the information provided in this publication. The document clearly outlines “what a Latin teacher should know and be able to do at the beginning of his or her career” (3), defined as two or fewer years of experience. The Standards can also be interpreted as the goals toward which a beginning teacher works during the first two to three years of classroom teaching, the standard probationary period in most school divisions. In the past, countless Latin teachers have been ignored, left to their own devices, or worse yet, compared to their modern language counterparts. District supervisors now have a concrete beginning point from which to view, assist, and evaluate their Latin teachers. They have the basic tools necessary to provide meaningful supervision to their Latin teachers through their use of the *Standards for Classical Language Learning*.

### Standard 1: Content Knowledge

#### WHAT SHOULD A BEGINNING LATIN TEACHER KNOW?

World language supervisors are often asked to assess a teacher's level of knowledge in the content area. Unless the supervisor has studied or taught Latin, the content knowledge which a beginning Latin teacher should demonstrate may be a total mystery. *Standards for Latin Teacher Preparation* addresses this critical factor through Standard 1: Content Knowledge. This Standard notes in general terms basic language requirements, proficiency skills, inclusion of Roman culture, and connections between ancient and modern culture that the beginning Latin teacher should demonstrate. Subsections within this Standard outline specific behaviors with supporting explanations and real world examples.

Standard 1.a addresses the beginning Latin teacher's ability to read and understand commonly taught Latin authors/texts, as well as to pronounce and use oral Latin accurately. For the world language supervisor this spells out the importance of hearing oral Latin in the classroom, whether in the reading of texts or the use of classroom expressions. The Standard also speaks to

the ability of the beginning Latin teacher to write grammatically correct Latin using idioms and word order typical of the language. The world language supervisor will expect to see the teacher deciphering sentence structures, explaining them, and comparing grammatical elements in Latin to English. Knowledge of rhetorical devices and meter also fall under the content knowledge a beginning Latin teacher should incorporate into lessons.

Standard 1.b, in turn, requires the beginning Latin instructor to exhibit knowledge of the political and social history of Rome, geography, and culture. Latin literary culture, encompassing genres, major works and authors along with Greco-Roman myths, constitutes a necessary portion of the beginning Latin teacher's knowledge of the content. World language supervisors will see from this document that a knowledge of Roman material culture plays an important part in the content knowledge that a beginning Latin teacher should possess, as do the practices and perspectives of Roman culture. The teaching of Latin in the 21st century encompasses much more than the study of grammatical forms and the reading of textbook passages.

## **Standard 2: Pedagogical Knowledge and Skill**

### **HOW SHOULD A BEGINNING LATIN TEACHER TEACH?**

The world language supervisor works closely with teachers on improving methods and techniques related to foreign language instruction and acquisition. As such, the supervisor needs to have some idea of the instructional preparation the inexperienced teacher has had. Even though educational courses in teacher preparation programs are relatively similar throughout this nation, there are unique factors associated with the methods courses in specific content areas. In many world language teacher preparation programs both modern language and Latin students are still thrown together, even though their actual classroom practices emphasize different aspects of content. How should the beginning Latin teacher instruct students? Are there major approaches and methods used in Latin classes that differ from those used in the modern language class? Are there assessment tools/opportunities unique to the Latin classroom? Standard 2: Pedagogical Knowledge and Skill in *Standards for Latin Teacher Preparation* answers these questions not only for the beginning teacher and the teacher trainer, but for the world language supervisor.

As with Standard 1, Standard 2 goes into depth via specifics laid out in subsections. Standard 2.a presents information critical for understanding the beginning Latin teacher's instructional planning. This subsection clearly states the need to align Latin instruction with the existing national standards, *Standards for Classical Language Learning*, and with local and state standards, should they exist. The "five C's" (Communication, Culture, Connections, Comparisons, and Communities) outlined in the national standards provide a framework for the beginning Latin teacher's integration of language, literature, and culture into the daily lessons of the class. Standard 2.a also introduces the reader to the three major approaches to teaching Latin and Roman culture most commonly used today: grammar-translation, reading in context, and oral-aural, along with supporting explanations for each. The approach used by a Latin teacher may be dictated in large part by the textbook series. However, the needs of the student population may also indicate the use of different approaches from time to time. What the world language supervisor sees as an approach on one visit could be replaced by another approach on a follow-up visit to the beginning Latin teacher's classroom. It is a practice that promotes maximum learning in the classroom, whether the Latin teacher is experienced or inexperienced.

Standard 2.b emphasizes the skills necessary for putting into practice curriculum standards and approaches to teaching, while utilizing a variety of strategies and evaluation tools to support the instruction. The information given in this standard closely aligns with the beginning skills a supervisor would expect of any world language teacher. Accordingly, this will be the area where the world language supervisors will be most confident in working with the beginning Latin teacher. As with teachers in all other content areas, the beginning Latin teacher brings to the classroom a knowledge of student learning styles. An ability to develop supplementary materials to support the instructional goals and the unique needs of a diversified classroom is expected. The beginning Latin teacher aims for active learning, rather than passive learning. Variety in instructional strategies is the practice. Connections and comparisons, both linguistically and culturally, are integral to the instruction. The beginning Latin teacher develops and uses assessment tools that align with the instruction and content in the course. Assessment options, unique to Latin at both the national and international levels, are outlined in Standard 2.b. Knowledge of these tools will definitely benefit the world language supervisor.

Standard 2.c focuses on the beginning Latin teacher's journey in developing an understanding of what it means to teach and to learn. Again, the content covered here is similar to that of most beginning teachers. Teachers entering the field understand that age, emotional maturity, diversity, ability, and culture/socio-economic background are all factors to address when planning lessons and setting goals for classes. So too, the beginning teacher knows that motivating students, establishing workable class routines, and addressing classroom management are requirements for every lesson planned.

At the end of the explanations on Standard 2 there is a special note concerning technology. The beginning Latin teacher is expected to incorporate technology into lessons, to provide students with information about technological support beyond the classroom, and to use technology in record keeping and the teacher's own lifelong learning endeavors. The beginning Latin teacher will not face any shortage of Internet materials to support instruction. The world language supervisor role will be to provide support, financial and/or technological, for the teacher in learning and using that technology should that be necessary.

The supporting explanations under Standard 2 give examples that will benefit the world language specialist, especially if called on to give feedback to a beginning Latin teacher on ways to approach planning a class, differentiating instruction, or assessing student progress.

### **Standard 3: Professional Development**

#### **WHAT PROFESSIONAL GROWTH EXPERIENCES ARE AVAILABLE FOR THE BEGINNING LATIN TEACHER?**

World language supervisors and Mother Superior in "The Sound of Music" have much in common when working with beginning Latin teachers in their school districts. Both are there to offer guidance and support the novice. This is especially true when trying to direct the beginning teacher toward professional growth experiences. When the world language supervisor has not studied the same language as the beginning teacher, the supervisor may need additional information and resources before being able to help the new teacher. In *Standards for Latin Teacher Preparation* many difficulties which a world language supervisor might have experienced in the past when working with the beginning Latin teacher may be eliminated. The supporting explanations

under Standard 3 (no subsections with this standard) offer concrete examples that will assist the supervisor in guiding the beginning Latin teacher toward life-long goals in the content area. There is also information on study opportunities and professional organizations for the Latin teacher designed to extend their content knowledge, teaching skills, and build their Latin programs. Standard 3 offers suggestions on marketing the Latin program and the Latin teacher to the community, thus directly relaying the benefits of studying Latin to the community. While broad in scope this Standard is careful to note that beginning Latin teachers should start out with few outside professional activities and gradually add more as opportunities for professional growth and their experience in the field increases.

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## Appendix: Sample Indicators of Proficiency

World language supervisors will find very useful the appendix where sample indicators of proficiency for each of the three standards addressed in *Standards for Latin Teacher Preparation* are given. Because most world language supervisors are required to observe the beginning teachers in their districts, either formally or informally, this section will prove beneficial in developing the evaluation tools used for these visits. (Attached to this article is a sample walkthrough observation form to accommodate world language supervisors as they observe beginning Latin teachers for evidence of Standard 1: Content Knowledge.)

*Standards for Latin Teacher Preparation* addresses the challenges that beginning Latin teachers and those either training or supervising them face. Through the three standards in this document all interested parties can come to a greater understanding of what the beginning Latin teacher should teach, how it should be taught, and how best to support these teachers as they move from entry level teaching to an experienced level. These Standards can help the world language supervisor develop realistic expectations and support for the beginning Latin teacher—an answer to a concern many world language supervisors face.

<b>WALKTHROUGH OBSERVATION/Latin</b>		<b>Teacher:</b>	
<b>School District:</b>		<b>School:</b>	<b>Date:</b>
<b>Observer:</b>		<b>Subject/Grade:</b>	<b>Time:</b>
<b>CONTENT KNOWLEDGE: Linguistic Knowledge and Proficiency</b>			
<b>Item</b>		<b>OBSERVATIONS</b>	<b>Observed</b>
<b><i>Evidence of knowledge of Latin</i></b>			
<b>1</b>	A. Reads and understands authentic or adopted Latin texts used with lesson		
<b>2</b>	B. Understands vocabulary used in lesson		
<b>3</b>	C. Literary genre/author used in lesson:		
	1) prose/_____ 2) poetry _____		
	3) textbook generated Latin		
<b><i>Oral Latin Usage</i></b>			
<b>4</b>	A. Passages read aloud by teacher/students		
<b>5</b>	B. Use of simple greetings/classroom commands in target language		
<b><i>Written Latin used in lesson</i></b>			
<b>6</b>	A. Use of grammatically correct Latin		
<b>7</b>	B. Evidence of Latin word order used in written examples		
<b>8</b>	C. Evidence of Latin idiomatic expressions used in written examples		
<b><i>Evidence of knowledge of Latin structures</i></b>			
<b>9</b>	A. Uses standard grammatical terms		
<b>10</b>	B. Analyzes Latin words into stems and affixes		
<b>11</b>	C. Compares and contrasts Latin grammatical structures with those in English		
<b>12</b>	D. Demonstrates etymological connections between Latin and English words		
<b>13</b>	E. Notes use/meaning of rhetorical structures within Latin texts		
<b>CONTENT KNOWLEDGE: Cultural Knowledge and Awareness</b>			
<b><i>Evidence of knowledge of Latin history, literature, myth</i></b>			
<b>14</b>	A. Demonstrates knowledge of history associated with Roman literature		
<b>15</b>	B. Familiar with literary genres and authors associated with Latin literature		
<b>16</b>	C. Familiar with major Greco-Roman myths		
<b><i>Evidence of knowledge of Roman material culture</i></b>			
<b>17</b>	A. Demonstrates knowledge of Roman material culture in lesson		
<b>18</b>	B. Uses realia to support lesson		
<b><i>Demonstrates knowledge of Roman cultural practices</i></b>			
<b>19</b>	A. Familiar with Roman private life		
<b>20</b>	B. Familiar with Roman public life, government, legal procedures		
<b><i>Demonstrates knowledge of Roman cultural perspectives</i></b>			
<b>21</b>	A. Evidence of understanding of Roman values via cultural products/practices		
<b>22</b>	B. Evidence of understanding of Roman point of view via cultural products/practices		

## Perspectives on *Standards for Latin Teacher Preparation*: The Standards as Motivators

After completing a four year undergraduate Latin education program, including a full semester of student teaching, and most of my first year of teaching, I had hoped that I would feel fully prepared for my second year of teaching. But I have come to realize that preparation is a constant in the teaching profession. The object is not to reach a state of full preparation but rather to direct and focus one's preparation towards ever greater proficiency in both Latin and teaching. *Standards for Latin Teacher Preparation* provides such direction and such focus. The standards serve as goal posts, *metae*, to direct those interested in becoming Latin teachers towards necessary resources and information and to motivate those already teaching to continue on past the goals they may have already achieved.

Until pondering *Standards for Latin Teacher Preparation* I believed, erroneously, that before beginning to teach I would at some point feel ready—proficient in a fixed canon of names, philosophies, dates, and concepts. I attended St. Olaf College in Northfield, Minnesota where I earned a BA in Latin and received a K-12 Minnesota Teaching License. I felt I should know everything necessary about Latin and educational theory. I did not. I completed a 12 week student teaching program with Ellen Sassenburg in Rochester, Minnesota. I felt I should be fully prepared for time within the classroom. I was not. I was hired for a Latin teaching position in Norfolk, Virginia. I felt I was ready, felt I had been educated and prepared and that was all I needed. I know better now.

So much in this, my first year of teaching, has been new to me, from the block schedule and itinerant teaching to the middle school mindset and the attitude towards education in my school district. This year I taught three sections of Latin I at one middle school and then one section of Latin II, one section of Latin I, and one section of Exploratory Latin at a second middle school, alternating between schools every day. My students in these two schools believe that information costs only their time and not their attention, their respect, or their effort. Even though I learned a great deal from college about educational theory, psychology, and philosophy, and even though I learned practices and procedures while student teaching, the schedules, abilities, attitudes, and expectations of my students in this first year of teaching have all been novel to me.

My initial reading of *Standards* was as a set of requirements that must be checked off a list by beginning teachers preparing for a teaching position, but I now see them as motivators. Rather than providing an exhaustive list of concepts, words, authors, images, and rules as I had expected, *Standards* sets out *metae* to be reached and surpassed. The list of requirements I had hoped *Standards* would provide would not have proven enough to get through this first year of teaching. It has only been through taking my previous knowledge and focusing it on further improvement in the areas of classroom management and student motivation that I have been able to successfully reach and teach my students. The function of *Standards* is to provide a structured framework that promotes the ability to focus on further improvement rather than to constrain teachers to a fixed list of concepts. The “Basics” section on page 3 of *Standards* demonstrates the need for goalposts rather than lists and lists. It is our own responsibility, as much as it pains me to say so, to determine the lists that we need to be able to check off, not *Standards*' responsibility. It is the place of *Standards*



to provide an understandable road map that will facilitate individual learning and encourage us as the learners by providing examples of what is standard knowledge (4).

I would, from here on out, like to make more specific comments on *Standards* and provide suggestions as to how it might be expanded.

## Pedagogy: Technology

*Standards* does well to mention the importance of technology but fails to point out the financial and legal issues that constrain the use of technology in the classroom. Technology was a limited component of the education program of my college. Although I was lucky to have a full semester-long class devoted to the use of technology in the classroom, the focus was strictly on the development, publishing, and application of webquests—activities in which students are given a situation and various tasks that require them to travel from one website to another to gather information and resolve/complete the given situation or task. A nice example of a Latin webquest can be seen at this url: <http://www.vroma.org/~jhaughto/romanconsulquest.htm>

I have found these useful with my 6<sup>th</sup> grade Latin exploratory students for exploring the Roman villa and for a Roman “ghost” hunt before Halloween, but webquests are only a single application of an ever expanding list of digital and web-based media that teachers can and ought to draw from. Google Earth—<http://earth.google.com/>—allows students to understand the distance between their own communities and the Roman/Mediterranean world, and now with Google’s 3D images of such buildings as the Pantheon and Colosseum students can take a virtual stroll through a city several thousands of miles away. Students can also see that modern “Romans” drive cars not *carri*—something that my students were absolutely amazed to see, thinking that Italians still wore togas and spent their days between baths, circuses, and trips to mount Olympus.

Unfortunately, the obstacles to using technology are not mentioned in *Standards*. To begin with, Smartboards, LCD projectors, or well-placed internet connections do not fit into tight school budgets. Second, social networking sites, wikis, blogs, and media-sharing sites such as YouTube are often blocked and prohibited because of the possibility of legal liabilities and their resulting expenses. Third, there is no mention of how and when on-line resources such as pictures, maps, and activities can be used fairly and appropriately under copyright law.

In my district, for example, teachers are not allowed to put wikis on their school-run and school-monitored websites. I was told “not to touch Facebook with a ten-foot pole” when I asked the technology specialist if I could have my students change their Facebook pages into Latin, print them out, and share the Latin pages with each other. The issue with this exercise was not that the students could post something inappropriate or harmful on another student’s wall (an open forum for people to write thoughts and comments or provide links to other content) as I expected. Rather, the issue was that students might implicate or incriminate themselves in illegal or inappropriate activities.

Websites like YouTube, Schola, the iTunes store, and Latinum are blocked on our school servers because of the possibility of objectionable material being seen. In an education class in college I prepared and taught a practice lesson on Pompeian graffiti which began with students watching the clip from Monty Python’s *Life of Brian* in which a Roman guard corrects a Jewish rebel on the Latin grammar of his political graffiti. The lesson was both fun to create and fun to teach, but that lesson would have been impossible in my school today because The Monty Python clip was taken from Youtube. In short, beginning teachers should be aware of their school districts’

policies to avoid potential risk of harming a student through exposing them to harmful content on the web, to avoid any form of negligence that might result from web access by students, and to avoid any financial penalties that might be incurred.<sup>1</sup>

### Professional Development: Outreach

I appreciate the inclusion of community outreach in *Standards*. In an age of constricted budgets and national recession, more and more Latin programs are threatened. As a beginning Latin teacher I must be aware that my position as a Latin teacher is dependent on the image of the Latin program as seen by students, parents, and administrators. I am particularly fortunate this year to have been able to take my students to see the two movies *Percy Jackson and the Olympians: The Lightning Thief* and *Clash of the Titans*. While the accuracy and educational merit of these films continue to be debated, they have increased student interest in the subjects of mythology and history. Interest in any aspect of the subject increases the motivation to learn all aspects of the subject and thus is all good in my book. I am pleased that extra-curricular and community events are given such importance in *Standards*. By encouraging my students to attend films, festivals, and events that connect with Latin and the ancient world, I am fulfilling a difficult aspect of the teaching profession: community outreach.

### Professional Development: Opportunities beyond the classroom

The most important and absolutely best decision that I have made all year has been to join the LatinTeach discussion list ([www.latinteach.com](http://www.latinteach.com)), an invaluable resource. Unfortunately this list is only available for current Latin teachers, not for those working towards becoming a teacher. The energy, depth, and breadth of discussions are wonderful. I consider many of the participants, such as Dr. Hoyos, Dr. Traupman, and Dr. LaFleur, to be leaders in the field of classical pedagogy. I have been able to resolve difficult situations in my classroom through consulting LatinTeach. I have incorporated several archaeological posts into my lessons. I have also developed lesson plans and activity ideas from the posts on LatinTeach, and I have used the discussion group to stretch my own knowledge of Latin.

Exploring a resource such as LatinTeach or the social network eClassics (<http://eclassics.ning.com/>) opens doors to other Latin teachers, ideas, and websites. An exploration of such resources should begin early in one's preparation to become a teacher and should not only become possible when one is a hired teacher. Resources such as LatinTeach and eClassics are themselves like motivational goal posts that, once passed and utilized, lead to yet more resources.

### Content Knowledge: Mythology

I would propose the addition of another bullet point under content knowledge: mythology. Beginning teachers should know Greek and Roman mythology, astronomy, and cosmology. Greco-Roman myth is mentioned only briefly on page 10 in the explanation of the literary cultural

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<sup>1</sup> For more information on the legal aspects of social networking in a school community, explore the information provided on the following site: <http://blog.connected.info/2009/09/18/legal-aspects-of-social-networking-in-a-school-community-part-2/>.

products section. Detailed knowledge of mythology should not simply be a peripheral attribute but an important part of Standard 1.b Cultural Knowledge and Awareness for all beginning Latin teachers.

I have found that middle schoolers are fascinated by mythology and several of my students are able to retain facts of various myths more ably than I. When I was taking high school Latin, mythology was a large component, but I would frequently mix up and confuse stories with others and so paid little attention to mythology throughout college. None of my history or Latin courses in college, besides a class on the *Aeneid*, dealt with mythology, and so when I began teaching and students were asking me questions about what Athena and Arachne created in their weaving contests or what the names of the Hecatonchires were, I had a very steep learning curve to overcome to be able to answer them.

Though *Standards* allow for two to three years of actual teaching for teachers to work towards reaching the standards I feel that Latin teachers must have a detailed knowledge of Greco-Roman myth before they begin teaching. Myths can be used to connect to students and to create additional resources that motivate and excite the students, and can be incorporated into active learning situations such as skits or TPRS (Total Physical Response Storytelling).<sup>2</sup> Also as students disseminate the stories told in class, more and more students become interested in Latin. The sooner students are drawn into Latin and Roman culture and are motivated to learn, the easier it is to teach them and the stronger the Latin program will look to the administration.

### Content Knowledge: Cultural Perspectives

Following closely on the heels of mythology in content knowledge comes knowledge of cultural perspectives. Understanding the cultural perspectives of the Greeks and Romans is absolutely essential. Differences in customs and social mores between the ancient and modern world are often uncomfortable to discuss because they are such politically and socially charged issues in today's society. *Standards* does well to address the issue of perspectives and how they might differ between then and now, there and here.

For example, the story of Narcissus and Echo demands a grasp of ancient social practices and, further, a serious consideration of how to explain those practices to a modern, juvenile audience. Unfortunately when the issue of homosexuality was broached in my middle school classroom, I had not considered this cultural aspect. I was unprepared to address the issue with my students. I had not read enough about the ancient perspectives on homosexuality and did not know exactly what the official policy was at my school for discussing homosexuality in class. Had I had *Standards* I might have thought to consider the inevitable discussion I would have to have with my students on this issue. I have since delved into the issue and addressed it competently with my students. Both this experience and *Standards* have brought to my attention the importance of being well versed in cultural perspectives both then and now, especially when it comes to taboo and politically charged subjects.

### Content Knowledge: Proficiency in language skills

English is a hard language. I discovered just how little I knew about the English language during student teaching when trying to explain Latin grammar that made perfect sense in Latin

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2 See Blaine Ray's website for more on TPRS: <http://www.blaineraytprs.com/pages.php?page=explanationpage>.

but none in English. When teaching relative pronouns, for example, I had to take a crash course in subordinate and coordinate clauses in English.

I am glad that Standard 1.a addresses the necessity of knowing how to explain Latin in English, yet it is very hard to measure whether one is or is not competent in explaining Latin in English. I would recommend that this integral aspect of teaching be addressed in greater depth in the Standard with a more specific example than simply comparing participles in the two languages (9). Also, it would be very helpful to mention, either in *Standards* themselves or in the Sample Indicators, resources that could be used such as Norma Goldman's *English Grammar for Students of Latin* or Anna Andresian's *Looking at Latin* in addition to the more serious resources such as Allen and Greenough. An expanded Sample Indicator should be added for this aspect of the first standard.

## Conclusion

I am pleased with *Standards* and believe it will be very helpful for all those involved in Latin teacher preparation. The great caveat of any standards document is that the potential teacher reading the standards must take responsibility for his or her ability to meet the standards. I was myself not prepared to do so throughout my years in college and my time student teaching. I, like my own students today, expected a list of all the things I had to do to be ready. I was of the mind-set that standards documents laid out a fixed level of proficiency and meeting those levels would make anyone a competent teacher. It is only now towards the end of my first year of teaching that I see and appreciate *Standards* as motivational markers on a longer journey of learning. We, as Latin teachers, must apply ourselves to first reaching, then surpassing, then expanding upon these three *Standards*. Just as charioteers racing in the circus turn around the *metae*, *Standards for Latin Teacher Preparation* ought to be seen as describing goal posts that gauge one's abilities and awareness and then motivate Latin teachers to learn more, delve deeper, and expand the learning and teaching process ever further.

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## On First Looking Into *Standards*: Reaction and Opinion

It is a distinct pleasure to witness the birth of *Standards for Latin Teacher Preparation*, a document that the field has long needed. As one who has worked for years with teachers and in the field of teacher training, I have often, when making a case for, or against, a rule or requirement that was proposed for Latin teacher certification, felt the need for a document to cite which says, “The best minds in our field have met and have decided that this is how we should train our teachers.” We all know that Latin teachers in training sometimes need to do their practicum with a Spanish teacher or that the lack of a specific methodology course in Latin on a given campus will require that candidates for Latin licensure are enrolled in the French methods course. The presence now of *Standards* should help make such situations easier by offering not only those in the field but those outside of it concrete guidelines by which to train the Latin teachers of the future.

It is also gratifying to see that the partnership between the ACL and the APA continues to expand, a living acknowledgement of the fact that, not unlike Simba in *The Lion King*, who was part of the “Circle of Life,” all of us who love the Classics are part of the “Circle of Latin.” What affects one affects us all. Such continued cooperation bodes well for the future of our field.

It is not surprising that this is an excellent document, for the members of the panel were judiciously chosen to represent a wide spectrum of experience and expertise. I will begin by pointing to some of the document’s most impressive strengths and will move on to a few places in which the document or its future iterations might seek to expand or improve. The fact that *Standards* will be updated in response to developments in education and licensure (and, one presumes the pressures that will emanate from governmental agencies bent on educational reform) is exciting, for it is vital that such documents remain relevant (5).

The most impressive trait of the document is its combination of balance and a practical sense of what happens in today’s classrooms. Let us discuss balance first, referring mostly to a balance of approaches. Most teachers have at some time or another engaged in a theoretical discussion with someone who refuses to consider any change in his or her methodology to meet the expectations of the other member of the conversation. About the only thing the two parties have in common is the clear belief that “It works for me; why should I change?” *Standards* is at pains to shun promoting one pedagogical approach over another. It does not, for example, insist that oral Latin is a *sine qua non* in a competent classroom. Neither does it give the impression that a competent Latin teacher can either effectively ignore the teaching of culture or spend more time on “the fun stuff” than on grammar and vocabulary. Such an emphasis on defining a competent Latin teacher as a well rounded entity will surely help licensing agencies—be they national, state, local or programmatic—create just such a balance as they write their own requirements.

Another sort of balance is found in the document when it has the opportunity to promote one aspect of Latin teaching at the expense of another, but refuses to do so. For example, the beginning Latin teacher should be able to “recognize how alliteration and meter enhance literal meaning” in a passage of the *Aeneid*. But the document does not declare that every Latin student must be taught every formal name of every rhetorical trope known to antiquity. Likewise, when it comes to grammar, the document does not come down in favor of requiring a beginning Latin teacher to be able to teach and provide the taxonomy for all the uses of the dative case.

The document also has a profoundly realistic sense of the day to day realities of the Latin classroom throughout the country. Such insight throughout the document speaks to the practical experience that can only be acquired by years of teaching and committee work. Indeed, it would be interesting to know the combined “teaching years” of the panel’s members. Such touches are everywhere. It is, after all, a fact that Latin teachers will be expected to know their state and local curricular standards and will be expected as well to write reports and create lesson plans that prove they are implementing them (Standard 2.a). Any teacher preparation program that ignores this reality sends its graduates forth into a world for which they are ill equipped. Equally realistic is the expectation that a beginning Latin teacher should “be able to read an oration of Cicero with appropriate lexical help” (8). As states move increasingly to standardized tests for certification, it is well for them to have this language before them. The earlier iterations of the Massachusetts version of such a test routinely included passages that required, but did not offer, lexical help and fully competent future teachers began their career with the unfamiliar taste of defeat in their mouths. It is simply a fact of life that much of the literature from Roman antiquity which has come down to us is very difficult to read and is not equivalent to reading a newspaper in German or a short story in Italian set in contemporary times.

The panel clearly also understands that most beginning teachers will not get far beyond using oral Latin for basic commands (8), should not be expected to teach their students to exhibit all the same skills at writing or speaking the target language as do teachers of modern foreign languages (15-16), and will increasingly face socially and culturally diverse student populations over the course of their careers (13, 16-17). Finally, the document reflects a clear understanding that today’s Latin teacher should expect multiple preparations and mixed ability classrooms as a fact of life (14) while at the same time being expected to create and maintain interest in Latin within the school and the local community (p.18-19). Such facts of life are well known to most Latin teachers in the field, but little understood by those who set licensure rules and regulations. Again, having the ability to cite the official position of the field’s two strongest organizations will provide important arguing points to those in the field who deal with licensure.

Despite the fact that it is aimed at teachers in training or those within the first two years of their teaching, *Standards* is also to be commended for insisting that becoming a competent teacher is not the same as maintaining that competence. As the document states, “It has been many years since Latin was a required subject at the center of liberal education” (19), and the fate of Latin’s continued existence in our schools demands that our teachers maintain their skills and become “life-long learners of Latin” and stay current with pedagogical trends (6, 19) and have a life-long commitment to staying relevant, viable, and attractive to potential students. Part of this attraction, of course, increasingly requires that teachers stay abreast of technological advances (17). Many of us who began with mimeograph machines and marveled at the dawn of photocopiers have now morphed into creatures who use wikis and blogs to teach Latin. What will our teachers of four decades hence be expected to do? *Standards for Latin Teacher Preparation* thus shows itself to be an admirable combination of theory and knowledge guided by experience. It should serve well as a guide both to those who train teachers and those who would hope to be so trained. Yet there are a few areas in which some improvement or amplification might be welcome. Some, no doubt, are the result of my own prejudices, but some others may be more crucial. I begin by stating that in no way do the following statements detract from the groundbreaking work of *Standards*. These comments are only suggestions of possible paths for future iterations of the document.



My first comment arises from years of working with such institutions as NCATE (The National Council for Accreditation of Teacher Education) and state boards of elementary and secondary education. Such organizations have a tendency to think at the bullet point level. Thus, when Standard 1.a states that “Beginning Latin teachers are familiar with commonly taught Latin authors and texts,” this reader imagines organizations seizing upon the statement in its simpler form and ignoring the nuanced explanation (“Supporting Explanation”) that follows. The explanation makes it clear that teachers need to be able to *teach* such authors effectively, but the bullet point does not. This author therefore finds this bullet point too vague and open to misinterpretation with a potential for lessening the competency of future teachers. *Standards* puts appropriate weight on a teacher’s ability to “pronounce Latin accurately and with expression and read poetry with attention to meter” (Standard 1.a). It is therefore a bit regrettable that the document has chosen not to include long marks in its Latin, for long marks lie at the heart of helping a reader pronounce the language properly. The inclusion of a statement to the effect that a beginning teacher should be aware of the various schools of pronunciation in the field might also be of use. In a few places the document either uses jargon that is not explained or lapses into a vagueness that leaves the reader asking for more guidance. Standard 2.b, for example, deals in such vagueness when it states that beginning teachers “can plan the goals, methods, and pacing of their courses.” (11). This is far too vague and open to misinterpretation, as it seems to allow any teacher to justify any pace at which s/he chooses to progress. The Supporting Explanation does little to suggest an appropriate pace for a beginning teacher or for one judging such a teacher. What is a good pace for teaching *Ecce Romani* if the teacher is on the quarter system as opposed to the trimester system? What pace is relevant for middle-school students in *The Cambridge Latin Course* and what is suited for high school students? In short, the need to plan is evident and cannot be impeached. But a beginning teacher needs some guidance as to what is an appropriate pace. The document might thus benefit from some rephrasing to suggest that a beginning teacher is aware of the pace at which other teachers go through a given textbook and is capable of adapting this norm to her or his own students and situation. For this to be of value, of course, the field needs some standard pacing for the more commonly used textbooks. Beginning teachers, especially those who are the only teacher in a school or district, could benefit greatly from such guidance. The suggested curricula and syllabi collected by Sally Davis (67-73) could serve as a model for such guidance. In fact, it would be beneficial for this entire work and its predecessor, *The Classics in American Schools*, to be digitized and put on a resource page for teachers jointly kept by the ACL and APA. More on this shortly.

In the same standard we are told that “Beginning Latin Teachers (sic) understand and can use a variety of assessments to monitor and report student progress.” After a rather long digression in the Supporting Explanation (this section may well benefit from being rearranged to respond to the sub standards one by one rather than *en masse*) we are told that some assessment such as “exit tickets” and “large performance tasks” should be considered. Such terms smack of esoteric knowledge and need to be defined for those unfamiliar with them.

To move on, this reader found the “Note on Technology” both welcome and too short. It is imperative that future versions of this document have a way to point beginning teachers and those who train them to the latest developments in the field. Latin teachers are famous for the facility and cleverness they bring to bear in their utilization of what is sometimes called “teachnology.” They only need to be pointed in the right direction, shown a possibility upon which they can build. The pay site [www.quia.com](http://www.quia.com) where one can create myriad on-line exercises or the existence of [www.pbworks.com](http://www.pbworks.com), where one can create, for free, a translation based wiki, need to be before the eyes



of those training teachers so that they will integrate such tools into their curricula. If one remembers that many of those doing the training of new teachers are at least one generation behind in their knowledge of things technological, then the argument becomes clearer. What I am suggesting is that this section be beefed up a bit in the actual document and that those behind the document become active in a movement to create a long overdue web page, jointly run by the APA and ACL, that can provide up to date links and brief descriptions of what is “out there” and how it can help. For an admittedly obsolete model of what this page might be, one can do worse than look at “New Computer and Technological Resources for Latin Language Instruction,” an electronic version of a panel presented by Barbara McManus in 2002 (<http://www.vroma.org/~bmcmanus/marylandtech2.html>).<sup>1</sup> Note that the APA web page still provides a link also to Maria Pantelia’s “Electronic Resources for Classicists: The Second Generation,” (<http://www.tlg.uci.edu/index/resources.html>) but this site too is in need of updating.

Such sites require constant vigilance to stay relevant and most individuals cannot devote a lifetime to the maintenance of such a page. Such a centralized resource needs to have the input of many organizations, needs to be updated frequently, and its existence must be widely publicized. One of the many joint committees of ACL and APA (e.g. National Committee for Latin and Greek or the ACL/APA Joint Committee On Classics In American Education) should be given the charge of creating and maintaining such a valuable resource. The field needs one reliable place to serve as a gateway site to the myriad treasures (blogs, pod casts, wikis, chat rooms, sites created by publishers to accompany major textbooks, and more) that can help a Latin teacher become more effective. Even though some networks on technology and the Classics such as eClassics ([www.eclassics.ning.com](http://www.eclassics.ning.com)) and Classroom 2.0 ([www.classroom20.com](http://www.classroom20.com)), focusing on Web 2.0 applications, exist and have healthy memberships, this writer was unaware of them and is grateful to a reader of this paper for pointing them out. It is hoped that *Standards* will somehow spur a joint commitment into creating and maintaining a common resource which will make such lack of knowledge rarer in the future.

The Appendix, which provides sample indicators of proficiency, mixes together assessment vehicles for prospective teachers alongside those for teachers early in their career. Performance on oral exams or written papers may be useful for evaluating prospective teachers, but is almost non-existent for in-service teachers. This portion of the document would be more effective if the indicators were grouped according to the young teacher’s stage of development.

Finally, I would end by pointing out a certainly unintentional, but somewhat disturbing tendency for *Standards* to foster monolithic thinking. This is almost surely the result of the balance the document strives for and which I mentioned above, but it should be addressed. In sum, the document’s wording often fails to stress that the competent teacher uses several teaching methods in the space of a single class, week, semester and year. Consider the following statement:

*Students bring different skills, abilities, and prior knowledge to the Latin classroom, and teachers must be able to adapt existing materials and mandated textbooks to match their preferred approach to their students’ learning needs. For example, a beginning teacher in an oral-aural classroom who discovers that many students in her class have particularly strong analytical skills may incorporate elements of the grammar-translation approach to appeal to these*

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1 Originally presented at the Pedagogical Workshop at the University of Maryland, 16 March 2002.

*students' sense of order and structure. Another beginning teacher who discovers that most of his students are voracious first-language readers may choose to emphasize reading in context. For students with experience and comfort with an oral-aural approach, the beginning teacher may choose to emphasize oral-aural work even in a grammar-translation setting. (13)*

This is fairly monolithic in that it implies that the teacher tests the waters, establishes the majority learning style of the class, and teaches in that way. It is, of course, not this way in reality. We utilize all sorts of methodologies in the span of a single class, attempting to reach as many diverse learning styles as we can. Compare this tendency toward monolithic thinking with the following statement:

*Latin teachers should be able to articulate their approach to teaching and learning, and to explain how and why their ideas differ from those of others. They acknowledge the validity of approaches other than their own and can explain why they prefer the approach that they have chosen. (15)*

I, for one, could not disagree more. Far too many old fashioned, dull, mulishly unchanging teachers cling to their outdated ways and yellowed notes with the simple justification that, as stated above, "it works for me," too rarely asking if it works for all their students. A broader approach is needed. A wider scope of vision should be required of all teachers, be they beginners or those coasting toward retirement. It is not the ability to explain one's monolithic approach that should be required but rather it should be that a teacher needs to be able to justify why s/he does not use any oral Latin at all or refuses to provide the students with grammatical charts or connected readings. A truly competent teacher is aware of all available teaching modes, is able to judge their efficacy for the students of a given era, and should then be ready to adapt such methods to his or her current teaching style which is, as *Standards* elsewhere seems to acknowledge, a fluid and constantly evolving entity.

None of this is to denigrate the great work and serious utility the current version of *Standards* possesses, but we must remember that even the United States Constitution has had twenty seven amendments. It is the role of future joint panels of the APA and ACL to attend to such matters. The ground rules for preserving Latin in our curricula change constantly and documents such as these will make the battle all the more possible as long as they continue to evolve with the times.

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## Preparing Latin Teachers for Second Language Acquisition

The newly published *Standards for Latin Teacher Preparation* includes several commendable components. I remain hopeful for the future of what this document could become for the preparation of Latin teachers, but this document in its current “final” form is not finished if it wishes to be helpful to the entire Latin teaching community. I suggest in this response that a revision of the document basing the Standards on Second Language Acquisition research (hereafter, SLA) will clarify for Latin teachers the variety of resources they have at their disposal as well as aid Latin teacher preparation programs in developing their objectives. *Standards* does, to its credit, urge that new Latin teachers be well versed in SLA research. Taking the added step to ground the language and directions of the document in that research would make it an extremely valuable tool for programs and teachers alike.

SLA research focuses primarily on what is happening within the student who is gaining ability in a second language, rather than on what the teacher does. The body of SLA research can help the Latin teacher attain a greater understanding of the various approaches that he or she may use and how that may impact the Latin student as a second-language learner. For example, SLA research indicates that there is a pattern to the acquisition of a second language around the use of pronouns in European languages. For a while, the learner may use the same pronoun for all persons simply as a process of acquiring the language (Ellis 1994, 96ff). Latin teachers almost universally notice how students, despite having drilled and reviewed verb endings and pronouns, continue to use the third person singular form of the verb even when the subject is “ego.” A teacher attuned to the findings of SLA will recognize this apparent error as a stage of learning and not as a hopeless case of student inability to learn.

On a larger scale, SLA research defines two aspects of progress in a second language that, while working together in the process, are not identical (Krashen 10). “Language acquisition” is the largely unconscious process that happens within students as they make progress in the language. Acquisition on this level is dependent on certain conditions in the learning environment: comprehensible input in the target language, interesting material, low stress levels, and language work that is slightly more advanced than the student’s current level of work.<sup>1</sup> “Language learning,” which may be the only way that a teacher unfamiliar with SLA research thinks about what the student is doing, is frequently used in SLA research to identify a student’s knowledge about the language, its grammatical structure and syntax. Unfortunately, students do not make progress in a second language through such learning about the language, however rigorous it may be. But at some point in the more advanced stages of second language progress, knowledge about the language’s grammatical structure and syntax becomes invaluable in the students’ ability to edit their own work in the language and to analyze another author’s work. In the last century of Latin instruction in the US, the focus has largely been on language learning as defined here, forcing Latin students into the mode of “editing” a language that they have not had adequate time and experience acquiring. I believe that this factor alone can account for the large attrition rates that Latin teachers report: their intermediate and advanced classes contain only a fraction of their original students in beginning level classes. Knowledge of SLA research and how to use it in teaching Latin could

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1 These criteria for the acquisition process are explained in detail in Krashen ch. 2.

provide a new generation of Latin teachers with the tools they need to build large, strong and thriving Latin programs. SLA research can help teachers and their administrators convince a skeptical public that, in fact, any student can learn and make progress in Latin.

### Opportunities to Strengthen *Standards*

By recommending a beginning teacher be familiar with SLA research, the committee places value on such research for the Latin teaching and universities which prepare Latin teachers. SLA research suggests significant changes from the traditional way Latin teachers have taught and Latin students have learned the language in the last century. Future teachers and those who prepare them should expect and receive concrete direction from this report both in the way the document itself makes use of SLA research and with specific bibliographical recommendations. The document, therefore, could supply a bibliography of SLA research and list of organizations recommended for Latin teacher training. Even for programs whose ultimate goal is reading Latin and not speaking it, SLA research has deep implications for teaching and learning.<sup>2</sup> Just as translation and reverse-translation exercises can help the student gain a tighter grasp of grammatical structures, so speaking Latin is essential to helping students acquire the language in the first place. A revision of *Standards* could help Latin teachers understand that both kinds of activity are necessary in every classroom with all kinds of students. Since language acquisition is about what is happening in the student, teachers have to be able to provide all of the varieties of learning activities to help students achieve those experiences.

#### STANDARD 1.A

Standard 1: Content Knowledge calls for “knowledge of Latin” and “proficiency in the language skills necessary for teaching it” (7) without ever making the clear distinction, current in SLA research, between knowledge about the language and acquisition of the language itself (Krashen 10). The Standard’s language suggests that the Latin teacher should acquire basic abilities in the Latin language. Further commentary regarding this Standard (8-9), however, indicates the document has slipped into the arena of knowledge about the language. In listing examples of the Standard, the document does not include speaking in Latin for communication. For acquisition to take place, the Latin teacher must be ready, willing and able to speak Latin with his/her students, at every level. SLA research does not make knowledge about the language and acquisition of the language mutually exclusive, but they are distinctly different dynamics inherent in learning a second language. *Standards* seems to imply, unintentionally I believe, that it is only interested in Latin teachers with knowledge about the language. This becomes problematic when the document affirms the oral-aural method as one of the three major methods a Latin teacher should be familiar with and able to use.

Standard 1.a, Linguistic Knowledge and Proficiency, refers to the beginning Latin teacher’s ability to “read” Latin and to “pronounce Latin accurately” (7). While those are essential skills, the document never defines what it means by “reading Latin” (further addressed below), and its only references to spoken Latin are “simple greetings and classroom commands” (8). Greetings

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2 Cf. full reference list at the end of this article. VanPatten (1996) offers research that ought to be of keen interest to Latin teachers who seek to help students experience meaningful connection to and through grammar structures, but unlike traditional programs that do not produce ability in the language, Van Patton is clear that input in the language is a necessary part of that process.

and commands will not provide the student the kinds of experiences needed for acquisition beyond the first few weeks of a Latin I class. A stronger statement about the necessity of spoken Latin for communication at every level would strengthen the link between *Standards for Latin Teacher Preparation* and both SLA research and national language standards which make communication the primary goal. Finally, more than half of the supporting explanation for Standard 1.a refers to grammar (8,9), which in SLA research constitutes “knowledge about” the language. If, as I am suggesting, the document could present a strong set of statements which balance the need for acquisition activities with the need for learning about Latin activities, *Standards* would provide real direction for Latin programs that aim to help every kind of learner make progress in the language.

### STANDARD 1.B

The discussion of Standard 1b: Cultural Knowledge and Awareness, could seize an opportunity to demonstrate to teachers and to teacher preparation programs that cultural knowledge and awareness can often be accomplished with students in the language itself and not as a separate experience from acquiring the language. In SLA research, teaching the language’s culture and history is another way to increase exposure to vocabulary and language structures. There are two areas in which *Standards’* recommendation of SLA research could be strengthened.

First, *Standards* could explicitly note that in many of the school texts which make use of extensive readings of connected stories, the cultural context of the story becomes an experience of cultural history and knowledge. Teachers who take the opportunity to lead simple conversations in Latin about the cultural context (e.g. the Roman family, home, entertainment, government, etc.) are simultaneously teaching the culture and providing extended opportunities for language acquisition. Further, when teachers extend those conversations to compare and contrast Roman culture with modern American culture in Latin, students have in one classroom experience communication, culture, communities, and connections without ever leaving the Latin language or using English.

Second, few if any of the major textbooks in use offer cultural and historical studies in Latin at the student level. *Standards* could then sound the call to develop such materials. Developing cultural and historical materials in Latin would not require much research to find materials and models. Several older Latin texts now out of print, in fact, tell much of the history and culture associated with Latin in Latin itself.<sup>3</sup> Such materials could be created in a very simple Latin which keeps the reading enjoyable and accessible for most Latin students at any level. This would extend cultural and historical information beyond the breadth of any particular textbook and provide students low-stress, comprehensible input in Latin, two criteria for language acquisition.

### STANDARD 2

SLA research and how it is embraced in the document affects Standard 2: Pedagogical Knowledge and Skills most poignantly. To its credit, the committee clearly acknowledges various approaches to language teaching and learning. The committee could strengthen and deepen the skill level of teachers by going a step further to demonstrate how the three primary approaches for teaching Latin relate to SLA research. The identified approaches used in the U.S. are “grammar-

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3 I have in mind here older texts like *Using Latin* and *Our Latin Heritage*. Stories from these texts could almost be assembled into historical and cultural units at reading levels in Latin that would allow the teacher and class to remain in Latin almost completely. There are models for the creation of additional stories that weave culture and history into the telling of stories that abound in the now out of print *Puer Romanus*.

translation, reading in context, and oral-aural” (11). The document acknowledges that teachers have to consider who their students are and what skills and prior knowledge they possess as the teachers use their “preferred approach” (13). The document could clarify these approaches and their use by discussing what they are able to produce in student learning with reference to SLA research. Without this kind of clarification, *Standards* seems to imply that the use of the three approaches is simply a matter of preference.

The “grammar-translation” approach involves the student in critical thinking about the language and involves to a high degree what Krashen calls the internal “monitor” and the “affective filter” (*Principles and Practices* Internet ed. 15, 30). This approach has been the traditional approach in the US and abroad, and it is the method to which the findings of SLA research are most significant. Grammar-translation work engages students in critical thinking and is necessary when producing written and spoken language where high degrees of accuracy are needed. It is thus valuable for advanced learners, but largely hinders progress in acquiring the language for beginners. When used with beginners, the grammar-translation approach presumes Latin can only be taught and learned as critical thinking about the language. As such, it ties the teachers’ hands and excludes most students who are not logical-learners from the language learning process. If *Standards* were to place grammar-translation approaches in the context of the language monitor, useful in intermediate and advanced classrooms, it would strengthen that approach when it is appropriate to use it, and free teachers (but mostly students) from the interference of a method that is introduced too early in the acquisition process.

The “reading in context” approach focuses on meaning-cues from a written context. It depends heavily on appropriate level texts and involves the student in a largely passive role. In other words, the reading in context approach does not require the student to produce in the language. It is a useful approach and skill set for reading large amounts of material, and it is absolutely necessary, according to SLA research, for students to make significant advances in the language. However, there has to be sufficient reading material at a level lower than the student’s current ability which interests the student. Yet we do not have nearly enough easy, interesting readers for our many beginners. As a result, this approach runs short of material in even our best reading in context textbooks. Students too soon hit the brick wall of too-difficult reading. Teachers, very often focusing on what they are doing and less on what students are experiencing, complain that such texts “don’t have any grammar.” The reading in context approach is heavily dependent on textbooks and on the presumption that all students love to read, and this puts the good teacher and many able and eager students at a gross disadvantage when the method is used alone. However, when a reading approach text becomes the context for teacher and students to talk with each other in Latin about their stories, the level of activity in the classroom, comprehensible in Latin, making use of multiple repetitions of old and new vocabulary increases significantly. The document could help teachers know how to embrace such materials and exploit them to their students’ advantage by making this point overtly in its recommendations.

The oral-aural method is the label given to an approach largely referred to in the literature as the “communicative language approaches” (as there are several subsets of this method). In communicative language approaches<sup>4</sup> the student begins from the start to associate meaning for things in the language itself, with as little reliance on English or the native language as possible. The goal from the outset is communicating meaning and understanding, whether through written texts or

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4 See Omaggio-Hadley’s *Teaching Language in Context* for a history of language methodologies and a very helpful description of a repertoire of methods that she calls “communicative” approaches.

spoken language, through the second language without reference to the first language. The Latin teacher must be ready, willing and able to speak Latin in the classroom—early and often—for this approach to work. A revision of *Standards* could make it clear, based on SLA research, that Latin teachers who wish to help all kinds of learners acquire ability in Latin must be prepared to speak with their students in Latin about all manner of things in the classroom, about their stories, about students and their lives. The document could also reassure teachers who have never taught this way, with the most reassuring kind of language, that they can develop this ability over time beginning in small doses. After all, the beginning Latin student knows nothing, and teachers willing to develop their own speaking skills can make progress alongside their students. From the perspective of SLA research, it is essential that the teacher speak Latin for the student to have the experience needed to acquire ability in Latin. By addressing this as an essential for student success, the committee could encourage universities to make this a regular part of teacher preparation programs.

### Recommendations

We who are Latin teachers, in general, have not had the advantage in our preparation programs to engage SLA research. Those of us who have studied it have had to seek it on our own and often justify to our administrators and colleagues why we have done so. After studying *Standards for Latin Teacher Preparation* and making my suggestions above, I see several needs this document could address if the sponsoring organizations and their joint committee are willing to continue the work. First, the Latin teaching community needs a comprehensive approach including the necessary role of these three named approaches and acknowledging their deficiencies when they are used in isolation or at the wrong times in the learning process. Such a comprehensive approach would weave them together as a whole taking guidance from SLA research.<sup>5</sup> We have often allowed ourselves to fall into controversy over whether grammar-translation, reading, or oral methods are best, but in light of SLA research that is a misleading question. None of these are comprehensive approaches. They are each skill sets that must be used together, at the right time.

Second, we need a document which points to concrete resources, research, and methods. This document must go further to provide concrete guidance for strengthening teaching and learning Latin in our schools. I am suggesting that it do that by including in each of its sections clear application of SLA research. I have provided examples above as suggestions for those kinds of applications. If the document is not strengthened to clarify how SLA research applies to every one of its recommendations, the ambiguity, I fear, will only support a status quo mindset in both Latin teachers and preparation programs. The aims of SLA research are at the core of what we do.

Finally, we need such a document to encourage a little more humanity in the Latin teacher's experience. The document could acknowledge that we are in a strange time when most who are in the field teaching have been trained in methods which worked for us (grammar-translation) but

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5 Bill VanPatten acknowledges the complexity of second language acquisition, lest any Latin teacher think that this is a push for anything less than serious language work. "Acquisition cannot be reduced to a single process. SLA is best conceived of as involving multiple processes that in turn may contain sub-processes that work at every stage of acquisition" (5).



which, according to various learning models,<sup>6</sup> do not work for the normal student. For example, I mentioned earlier the problem of not defining what the document means by “reading Latin.” At this time in our history, when it is very likely that most Latin teachers were trained under grammar-translation approaches, it is also likely that most of us teachers learned to engage in what I will call “speed-parsing” when we “read” Latin. Speed-parsers have gained the skill to convert Latin very rapidly into English as we move across the Latin text. Speed-parsing is something intelligent, logical learners can learn to do rather easily, but which most normal human beings cannot do easily. The grammar-translation approach depends on the Latin student developing this speed-parsing method and never enables the normal student to read Latin as Latin. Without helping Latin teachers understand this kind of interior dynamic of speed-parsing, which makes us unusual and not at all like other kinds of learners, we risk failing to engage the majority of learners who comes through our doors, and we perpetuate ever smaller programs.

The continued growth and health of our Latin programs are at stake. My deep interest is for the way this document can help Latin teachers redevelop ourselves so we become more proficient Latin teachers to all kinds of learners. The days of selective, elite programs for the academically superior students are over. The American public has little tolerance for such selective systems and they want to know why Latin should be preserved at all when it caters to certain learners who already have many advantages over the typical student. Economic difficulties are moving school administrators to opt out of Latin, especially when they cannot see how it benefits most of their students. Latin teachers understand how Latin can benefit all students, but we have not mastered very well how to teach Latin to all kinds of students. Second language acquisition research is intelligent, evidence-based work which could empower Latin teachers to develop for ourselves first and then for our students ways to acquire this language we all love and wish to access for generations to come. *Standards for Latin Teacher Preparation* can do this by applying consistently and accurately the findings of SLA research to its recommendations. I urge the committee to continue to work toward these ends and give to our teaching and teacher-preparation community the high standards and the concrete help it needs to achieve them.

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<sup>6</sup> I have in mind, in particular, the Multiple Intelligences approach which documents through clinical research nine different kinds of learning models. Logical intelligence (which makes grammar study easy and accessible) and verbal intelligence (which makes reading and writing easy and accessible) account for only a minority of students in any classroom unless we have screened all others out (Gardner).

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## Preparing Classicists or Preparing Humanists?

Anyone who follows the LatinTeach e-mail discussion list will be aware of a simmering controversy that comes to a boil from time to time. With relentless vigor, advocates of Latin-as-philology, grammar-translation methods, and reading very slowly enter the ring against enthusiastic advocates of Latin-as-language, oral-aural methods, and the Latin patrimony from antiquity to the present. Members of the philological camp often raise no objection when Latin is described as “dead.” To members of the other party, calling Latin “a dead language” counts as fighting words.

In any dispute, the least comfortable position is one that sees merit in both sides. That is mine in this controversy. I am a classical philologist by training and inclination, and my sympathies are with the philologists; nevertheless, I want to suggest here that philologists who train Latin teachers should pay more attention to the active skills of speaking and writing than is now the case. I also hope to sketch an historical context for thinking about the controversy between Latin-as-philology and Latin-as-language and to highlight parts of *Standards* that speak to both sides in it—although to one, as we shall see, more than to the other. I will end with a deliberately provocative suggestion.

Some imagine the controversy as a conflict between humanism and philology. As one contribution to the LatinTeach debate put it, “My own guess is that we took a bum steer when we dumped the Italian, naïve-reading humanism for the German pseudo-scientific, research-oriented encyclopedism.” At least in method, the dichotomy may not be as sharp as the writer imagined, since Renaissance schoolboys began by learning paradigms and probably spent as much time in drill and recitation as any modern child in a strict grammar-translation class.<sup>1</sup> And Renaissance humanists were anything but naïve readers.

A look at the history of Classical Studies, however, bears out the idea that built into what we Latin teachers do is a tension between two traditions, one liberal or humanistic, looking to reading, writing, and speaking as sources of pleasure and shapers of mind and soul, and the other oriented toward or shaped by philological research. Although people who teach Latin are fond of imagining a long pedigree for our craft, the modern shape of Classical Studies and its institutions, in which most of us receive our training, does not emerge in America until after the Civil War. Beginning with the opening of the Johns Hopkins University in 1876 and the subsequent rise of the modern research university, Classical Studies in American higher education took on the shape we know. That shape is essentially Germanic, derived from the tradition of *Altertumswissenschaft* begun by F. A. Wolf, carried on by Böckh and Wilamowitz, and brought to this country by Gildersleeve.<sup>2</sup> Nearly every Latin teacher in America has at some point been trained by someone who attended seminars, wrote a dissertation, holds a Ph.D., and aspires to produce original research. These are the distinguishing marks not only of the American college and university teachers who prepare Latin teachers, but of Germanic classical philology in its American incarnation.

This dominant, philological tradition has never been without its critics. Laurence Veysey has outlined a conflict beginning in the early twentieth century between advocates of Germanic scientific study of the humanities and those who advanced an ideal distinguished by the names

1 See for example Battista Guarino’s advice: after learning accurate pronunciation, students learned grammar, beginning with the memorization of declension and conjugation. *Quocirca nomina et verba declinare in primis pueri sciant, sine quibus nullo modo pervenire ad intellectum sequentium possunt; nec semel tantum docuisse contentus sit praeceptor, sed saepe repetens iterumque memoriam in iis puerorum exerceat* (269).

2 For a brief account of this tradition, see L. Percy, *The Grammar of Our Civility: Classical Education in America*. On the German origins of academic practices, see W. Clark, *Academic Charisma and the Origins of the Research University*.

“liberal culture” or “humanism.” The partisans of culture, like their counterparts in the LatinTeach discussion, appealed to students’ experience and to joyful acquisition of knowledge as an aim of learning. In this early twentieth-century conflict, as Veysey writes,

*the advocates of liberal culture constituted a minority in American academic circles. But the militant insistence of the humanists partly compensated for their paucity of numbers. . . . If they were unrepresentative of most of the larger universities, still they commanded the official platforms of some of the more ‘up-to-date’ small colleges. . . . (In the leading universities of the Atlantic seaboard, they did grow into a faction of major weight.) (182)*

Although the advocates of culture in early twentieth-century American universities often invoked ancient Greece and Hellenism to justify their position, they found few friends among classicists. In the newly professional departments of Classics, the philological method reigned supreme, and it shaped the teaching of Latin and Greek and the preparation of Latin teachers.

Now, it seems, the humanists are back, and they have some good arguments. It makes very little sense to go through an entire 50-minute class, as I have seen some Latin teachers do, without teacher or students uttering a word of Latin. Students learn in different ways, and a classroom using all four skills, reading, writing, speaking, and listening, is likely to include more students than one that limits itself to one or two. There is more to Latin than the Romans (although it remains, I think, an open question whether the mere fact of being written in Latin is enough to put, say, Marsilio Ficino’s *Platonic Theology* under the same academic umbrella as Horace’s *Odes*). What Jeffrey Wills a dozen years ago called “the dirty secret of our field,” that most college Latin teachers’ oral skills are at the ACTFL “Intermediate Low” level (44), remains a scandal.

The real, attractive merits of the humanist position pose a challenge to philologists. “Latin” in schools is beginning to look like two subjects, one humanistic, with ties to world languages and cultures, and the other philological, with ties to the academic discipline of Classics and a focus on teaching students to think *about* Latin, not *in* Latin. Since Latin in colleges and universities remains for the most part the province of departments of Classics, and since classicists are interested in bringing students to the reading of complex texts of Greco-Roman culture as soon as possible (no matter how slow the reading), language instruction in higher education is likely to continue to be philological, and upper-level college Latin classes will continue to consist of statements in English about texts in Latin. It will be a great tragedy if an already small, often beleaguered subject splits in two, and if high school seniors excited by Latin taught as a world language and eager to continue find when they reach college that no such discipline exists. *Standards for Latin Teacher Preparation* had to speak to the humanists’ case without compromising the fundamental principles of the academic discipline of Classics.

The controversy was very much part of discussions among the APA / ACL Joint Task Force as we drafted the standards. Neutrality was not an option. Attempting to give equal weight to both positions would surely have produced a bland, useless document. On balance (and not surprisingly, considering that the American *Philological* Association is one sponsor of it), the document comes down on the side of philology and classicism rather than humanistic use of Latin and the Latin patrimony. The ability to “describe morphological, syntactical, and rhetorical structures of language” (7) is one of the five skills demanded of a beginning Latin teacher by Standard 1.a, Linguistic Knowledge and Proficiency, and the supporting explanation for that standard makes it clear that explaining similarities, differences, and connections between Latin and English is an important part

of Latin instruction (9). The three subordinate standards under Standard 1.b, Cultural Knowledge and Awareness, refer to “the Roman world,” “Roman culture,” and “ancient Rome” (7) and the supporting explanation focuses on ancient Rome (8-9); the standard does, however, ask beginning teachers to be “aware that the cultural importance of Latin extends beyond the historical limits of ancient Rome” (7).

On the other hand, *Standards for Latin Teacher Preparation* does call for beginning Latin teachers to be able to use Latin. Standard 1.a asks them to “pronounce Latin accurately and with expression” and “write grammatically correct, idiomatic Latin” (7). The supporting explanation does not, it seems to me, set the bar very high for either of these tasks; it speaks only of “reading aloud,” using “simple greetings and classroom commands,” and writing sentences (8). Even those simple activities, however, are more than many Latin teachers now do.

Despite its conservative, classicist, philological tenor, *Standards for Latin Teacher Preparation* poses a challenge and presents an opportunity to classical philologists who teach Latin in colleges and universities. Giving students—all students, not merely those who aspire to become Latin teachers—the ability to “pronounce Latin accurately and consistently” and “generate Latin sentences” using specific grammatical constructions will not be enough to satisfy the new humanists, but it may be the catalyst for the recovery of a traditional practice of classical philology.

I mean writing Latin—not “composition,” the practice of translating from a modern language into Latin (although I am an advocate of that practice (1998, 35-42)), but real composition, writing in Latin what we intend to say. Recently I was going through some files in my study and came across a binder with papers that I had written when I was in graduate school between 1969 and 1972. Three of them were in Latin. These were not independent research papers of the kind students in a graduate course or seminar usually write, but rather short themes on assigned, conventional topics: the manuscript tradition of an author, the sources for an episode in history, and so on. The object in assigning them seems to have been to make sure that if on some future occasion I needed to say something academic in Latin, I could manage to do so.

I tell this anecdote not to suggest that graduate training was somehow more rigorous or more scholarly *consule Planco* (it wasn't), but to suggest that active use of Latin has been until fairly recently an accepted part of advanced training in classical philology. It was certainly so at the beginning, when F. A. Wolf's seminar students wrote papers in Latin (Clark 173); and scholarly articles in Latin, especially on textual matters, continue to appear from time to time—the most recent that I have been able to discover date from the 1990s (Eden, Livrea, and Cohee). The habit of writing in Latin (as distinct, I emphasize, from “composition”), though, has not been a routine part of a classical scholar's toolkit for at least a generation. Its near disappearance seems to have gone unremarked, although some people professed to be surprised when Oxford Classical Texts began to appear with prefaces in English. If the fairly mild recommendations for active Latin in *Standards for Latin Teacher Preparation* prompt classicists in colleges and universities to ask why they and their students no longer write Latin and to justify, if they can, their neglect, then the document will have accomplished at least one good thing. If undergraduates preparing to be teachers of Latin are someday expected to write something of their own, even if it is only a paragraph now and then, in the language that they hope to teach, the *Standards* will have done much more.

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