

TEACHING CLASSICAL LANGUAGES

AN ONLINE JOURNAL OF THE CLASSICAL ASSOCIATION
OF THE MIDDLE WEST AND SOUTH

FEATURES

Student-Created Editions of Latin Texts

Thomas Hendrickson

Anna Pisarello

ARTICLES

Voices from Below: A Multivocal Approach to Teaching Petronius' *Satyrca*

Rhodora G. Vennarucci and Joy Reeber

Teaching Outside the Box of Classical Languages: A Diverse Curriculum for Diverse Learners

Nathalie Roy

The Polis Method: Towards an Integrative and Dynamic Language Teaching Method

Robert Z. Cortes and Christophe Rico

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Teaching Classical Languages (ISSN 2160-2220) is the only peer-reviewed electronic journal dedicated to the teaching and learning of Latin and ancient Greek. It addresses the interests of all Latin and Greek teachers, graduate students, coordinators, and administrators. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek. As an electronic journal, Teaching Classical Languages has a unique global outreach. It offers authors and readers a multimedia format that more fully illustrates the topics discussed, and provides hypermedia links to related information and websites. Articles not only contribute to successful Latin and Greek pedagogy, but draw on relevant literature in language education, applied linguistics, and second language acquisition for an ongoing dialogue with modern language educators. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

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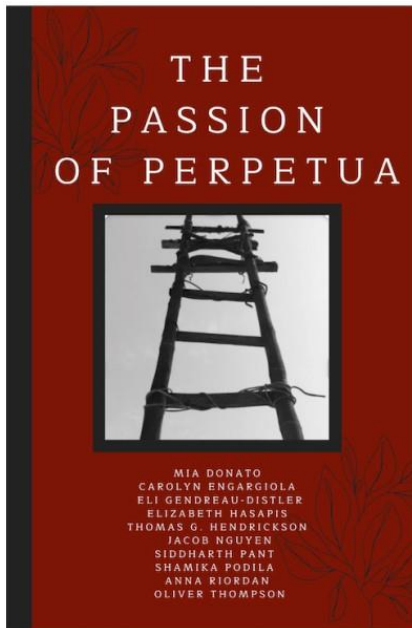
Welcome to issue 13.1 of Teaching Classical Languages.

This issue's feature story honors the 2022 Winner of the Ladislaus Bolchazy Pedagogy Book Award, *The Passion of Perpetua*. The commentary was written by students at the Stanford Online High School, under the guidance of their teachers, Thomas Hendrickson and Anna Pisarello. We have invited Tom and Anna to share their method and perspectives in this feature story for TCL.

Further, in this issue we offer three articles that argue for making Greek and Latin classrooms more inclusive, whether it be by representing more female voices to students (Vennarucci and Reeber), by using experiential and project-based learning to introduce ancient STEM (Roy), or by immersing students in ancient Greek (Cortes and Rico).

With this issue we also welcome new Editorial Assistant Katie Alfultis-Rayburn to TCL. Katie also works with CAMWS Secretary-Treasurer T. Davina McClain as the Administrative Assistant for CAMWS, in the home office in Natchitoches, Louisiana. Katie's background in professional and technical writing, as well as her Master's in TESOL, make her an excellent fit for this position, and we are lucky to have her with us.

Special Feature by the Awardees of the 2022 CAMWS Bolchazy Pedagogy Book Award



Student-Created Editions of Latin Texts

Thomas Hendrickson
Anna Pisarello
Stanford Online High School

ABSTRACT

This article outlines the goals and methods for publishing a student-created edition of a Latin text. Our primary goals were 1) to create a more inclusive canon by expanding the number and kinds of texts available to Latin students, 2) to foster a more inclusive classroom by including students in the publication process, and 3) to expand access to Latin teaching and learning resources by making our editions open access. Our method for the project involved four main stages. After assigning every student a portion of the Latin text, they would 1) write a vocabulary, 2) add macrons, 3) write a translation, and 4) write a commentary to explain the Latin.

students and teachers, no matter their financial situation.

The project was such a success that we decided to repeat it annually as the capstone of our Latin program. We started a series (*The Experrecta Series*) which will focus on making student editions of Latin texts written by women.² Our second volume in the series, *Isotta Nogarola's Defense of Eve*, came out in the spring of 2022.³ In order to manage the logistics of these projects, we also started a small non-profit organization to act as our publisher: Pixelia Publishing. Pixelia will focus not only on Latin texts written by women, but on any Latin text that is not already well-served with a student edition. For instance, our most recent volume is Caesar's *Gallic War Book VII*, a canonical work that simply lacks an affordable student edition.⁴

In this article, we begin by explaining our goals and how this project seeks to address current issues in the field of classics (Section I). Then

we outline the details of how, exactly, we have created these editions, and what our own students have learned from the experience (Section II). Finally, we briefly outline the logistics of publication for such an edition (Section III).

I. Goals and Broader Context

Our approach as instructors and project designers takes into account the immediate pedagogical goals of our program and institution, but also takes into consideration the broader scope of ongoing discussions within the field of classics and ancient studies.

Our field is currently engaged in a variety of welcome conversations about the canon in classical and liberal educational frameworks, and about the institutional barriers that limit scholarly conversations to a narrow population. Some of the overarching goals of Pixelia are to expand the canon of elementary and intermediate Latin

² The authors of this present article (Hendrickson and Pisarello) are the series co-editors, along with our colleague at Stanford Online High School, John Lanier.

³ Nogarola was a fifteenth-century humanist, and her *Defense of Eve* is an important text in the history of gender, since it laid out an argument that women were not inherently inferior to men. Our edition, Boyle et al. 2022, is available open-access at <https://pixeliapublishing.org/isotta-nogaras-defense-of-eve/>

⁴ Because *Gallic War Book VII* is too long for a single group of students to edit, we will publish it as a three-volume set. The first volume is Lanier et al. 2023, which is available open-access at <https://pixeliapublishing.org/avaricvm/>. Pixelia will also create some editions of English-language works. Another of our colleagues at Stanford Online High School, Ben Wiebracht, has started a series called *Forgotten Contemporaries of Jane Austen*. The first volume is Wiebracht et al. 2021, available open-access at <https://pixeliapublishing.org/bath-an-adumbration-in-rhyme/>

studies to include the voices of these Latin women authors, while simultaneously expanding the pool of scholars contributing to academic conversations to include the voices of high school students. A significant additional goal is accessibility, both financial and technological: as educators we seek to serve the largest population of students possible; as scholars we hope to help open access to the field to a new generation of thinkers and scholars.

Goal One: Retooling and Expanding the Intermediate Latin Canon

The standard intermediate-to-advanced Latin curriculum in most high school programs is limited to a few canonical authors like Caesar, Cicero, Catullus, Ovid, and Vergil. Undergraduate intermediate Latin courses do range more widely, but they tend to stay within a small group of male-authored texts from the late Roman Republic and early Empire. These are the authors for whom instructors can find a wealth of pedagogical support, from formal textbooks to online commentaries to preformulated curricular materials such as discussion and exam questions. The focus on this handful of authors of such specific demographics and perspectives (male, wealthy, closely connected to the imperial center) can limit early

students' views about the expansiveness of Latin and contribute to the misguided notion of ancient Rome as a cultural and ideological monolith.

The books published through the Experrecta Series, focusing as they do on non-canonical authors and particularly showcasing the experiences and perspectives of women, provide a material contribution towards the expansion of this canon. This series is not intended to replace the rich linguistic and literary legacy of Cicero or Catullus, but rather to complement and enhance it by offering to students a more diversified view of the notion of a classical or Latin author. Perpetua, for example, is at an intersection of identities rarely associated with the voices read and the time periods examined in an intermediate and secular classroom, since she is a woman, an African-Roman, writing during the later Roman empire, and practicing a then-minority religion.

There is pedagogical and scholarly value to this enhanced visibility and representation of ancient authors across lines of gender, race, ethnicity, and religion. In the short term, we have observed the immediate pedagogical effect of boosting engagement and personal interest in the subject matter, as students are more likely to see

something of themselves reflected back at them in the identities of these figures from the past. These personal stakes provide fertile ground for students to reflect on the ancient world with greater nuance and promote a discursive framework of inclusion rather than alienation from a seemingly inaccessible historical past.

Beyond those immediate advantages for an intermediate university or high school course, we believe that introducing these complications of the canon at an earlier entry point offers the possibility of longer lasting scholarly impact. Students from more diverse backgrounds, upon seeing echoes of their personal narratives in the histories of the Mediterranean, may be more inspired to continue their studies in classics and add valuable perspectives to scholarly discussions and innovations in the field. Further, any student continuing on to a scholarly career equipped with this early exposure and framing of the ancient world as a complex and diverse one is likely to bring fresh, innovative ideas to our shared scholarship.

These efforts in Latin classes represent a microcosm of the trend in literary studies at large, as high school English and literature courses endeavor to incorporate works from a broader cultural literary landscape. Curricular

innovations of this kind can be difficult to implement without easily available books and materials; Pixelia hopes to help remedy this concern.

Goal Two: Expanding Scholarly Authorship and Ownership

For someone first encountering one of our Pixelia books, it may seem odd to have such a long list of authors on the cover of such a slim volume.

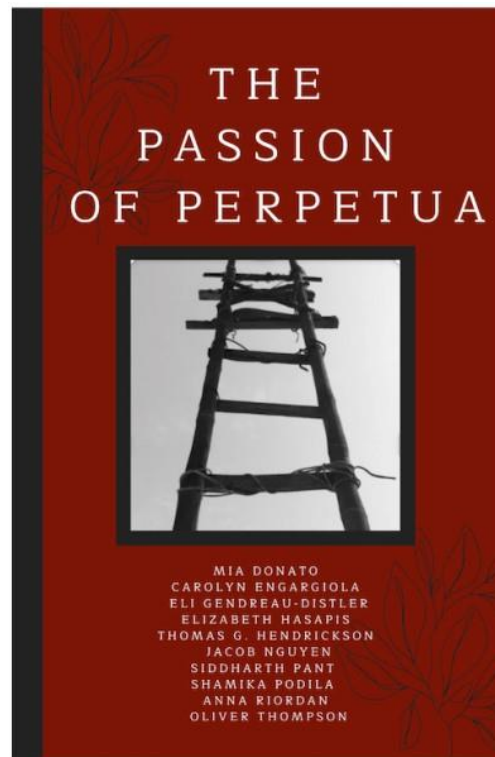


Figure 2. *The Passion of Perpetua* by Donato et. al. cover

It is of particular importance to this project that all students who contribute to the production of these books receive full author credit and appear on the cover, rather than simply being granted

credit as research assistants named in the acknowledgments. This visual display communicates the true academic partnership that takes place during the writing, organizing, editing, and publishing of this material: given the shared labor described in more detail below, a shared byline is the most appropriate way to describe the authorship of this edition. Our student authors continuously exceed our expectations and impress us with their dedication and precision; we have observed that this status as named co-authors, in turn, serves as motivation for the excellence in their work as they take intellectual ownership of and responsibility for this scholarly product. The subsequent adoption of Pixelia books into course book lists across several institutions speaks to the value and success of this population's labor.

This project also solved a specific problem for our school program: what to do about AP (Advanced Placement). The instructors of the Latin department were in unanimous agreement over the need to move away from offering a course in support of the Advanced Placement exam in Latin as the fourth year of the course of study. This too reflects a broader trend in pre-collegiate studies (particularly among the independent school environment and echoed in college admission procedural

changes) of eliminating standardized tests and AP exams in favor of less rigid curricula and greater academic freedom for instructors and students alike. We hoped to develop advanced Latin courses that would be aligned with research interests of our faculty and model more closely a true university experience.

This decision, however, proved to be a difficult one for families in our educational community. In other subjects, a student may be equipped to take the AP exam without following a particular curriculum, as that subject matter exam may test general knowledge or expertise that can be cultivated throughout different course structures with different pedagogical approaches. The AP Latin exam, on the other hand, is based on a highly regimented textual requirement that necessitates focused year-long study and, in our experience, leaves little room for curricular innovations like extensive secondary scholarship or creative projects. By removing the AP course, we were in effect removing the option for students to take the AP exam and, in their view, earn an external reward for their years of Latin work. The development of Pixelia offered students and their families an exciting alternative to AP credit as a badge of their years-long commitment to the study of Latin: the possibility of

graduating from high school as published authors. While we believe this is a wonderful accomplishment in its own right, we acknowledge the competitive nature of college admissions and the desire of our student community to signal in their applications a high degree of achievement in their academic work.

The decision to highlight student authorship and encourage them to participate confidently in conversation with specialized thinkers both past and present goes beyond a question of short-term administrative transaction, however. It is, more fundamentally, ideologically motivated by the effort at large to push against the academic gatekeeping that can lead to stagnation in the field; confining the publication and dissemination of scholarly material only to a narrow band of tenured professors has the potential of cutting off fresh ideas and perspectives that may enrich our entire community of Latin learners and ancient studies scholars. In all of the Pixelia volumes we have published so far, the students' voices have added interpretive nuance.

If we are to move away from these rigid and stifling attitudes, we may consider the role that experience in the field and status on the academic hierarchy play in our conception of diversity of thought. Our stance is that not only is it the duty of older, more

established scholars to guide younger students and to help them develop their ideas, but further to promote and seek visible platforms for their work and contributions, and to give practical, actionable assistance in showcasing their voices. Aside from publishing, the conference circuit is another space where a student of Latin or the ancient world may often encounter the same voices; Pixelia student authors are encouraged and supported in presenting on their work in these academic spaces as well: the 2022 and 2023 CAMWS annual meetings included workshops hosted by Pixelia student authors.

This guiding principle is aligned with Pixelia's endeavors, as explained above, to expand the canon of the ancient authors that students encounter in the course of their studies. We consider it valuable for students and potential scholars across broader demographic swathes to see themselves reflected not only in the material itself but, equally importantly, in the voices responding to, debating, and engaging with this material. Broadening the field of scholars, by expanding who gets to claim ownership and who is conferred authority over conversations with and about the ancient world, can have an inspirational momentum of its own.

Goal 3: Expanding Accessibility to Scholarly Material in Classics and Latin Topics

The books published under Pixelia are available free of charge in PDF form on our website (<https://pixeliapublishing.org>), and available at a low price in hard copy from Amazon: no institutional affiliation is needed to acquire our books. We have taken these steps to address different types of barriers that can occur with academic publications; while we cannot solve all aspects of accessibility and technological inequality from a global perspective, our aim is for our works to be accessible to the largest audience possible. Beyond the issues of paywalls and financial gatekeeping, we are sensitive as well to the problems of educational institutional gatekeeping encountered with certain journals and series. While the primary audience for these books is the classroom (whether pre-collegiate or university-level), we believe these works offer the possibility of readership beyond strictly academic environments. The introductory material for each publication is pitched for readers who may not have the linguistic training in Latin necessary for the commentary portion of the text, but who may have scholarly or personal interest in the historical circumstances of the topic. The particular audiences

will be determined by each book: as an example, the Perpetua volume may appeal to a church reading group or religious studies student, while the Nogarola volume may be of interest to someone researching in the field of feminist studies or the early modern era.

These three considerations in our overarching goals for Pixelia and the Experrecta Series, i.e., the expansion of the Latin canon at the intermediate level, the expansion of visibility of younger scholars in the field, and the expansion of accessibility to Latin educational texts, constitute our response to the critiques of stagnation and gatekeeping in our academic communities. In a broad sense, we may contextualize the development of this project within the recent blossoming of new publications and projects that straddle the divide between formal academic environments and public facing scholarship (e.g., *Eidolon*, *Sententiae Antiquae*, *In Medias Res*, *Pasts Imperfect*, *Antigone*, *Public Books*, *Lupercal's Project Nota* to name only a few), all of which seek to fill a void in the discourse and enjoyment of classical studies and related topics. These efforts have not been without complications and controversy; taken as a whole, however, they paint a picture of a shifting landscape with lasting consequences to the makeup of

the field, the types of conversations being held, and the myriad perspectives contributing to these conversations. Our project does not strictly fall into the category of public facing non-specialist material but does share the motivating factors of changing and diversifying the conversation around ancient Mediterranean cultures and the Latin language. We also share many key practical considerations, including technological and financial accessibility, a reconsideration of authorial gatekeeping, and active promotion and celebration of curiosity for what has yet to be discovered, complicated, and synthesized in the study of the ancient world and beyond.

II. Creating the Book

The two editions of the Experrecta Series published so far have been the culmination of projects undertaken in the capstone Latin course at Stanford Online High School (OHS) in the academic years of 2020–2021 (*The Passion of Perpetua*) and 2021–2022 (*Isotta Nogarola's Defense of Eve*).⁵ Tom Hendrickson taught the courses and organized the projects, with advice

and support from fellow OHS instructors Anna Pisarello and John Lanier. We divided the text into sections of about 300-400 words, and each student became the section editor for one portion of the text. Each year, the project unfolded in four major stages. As a first stage, section editors wrote and revised the on-page vocabulary, making sure that in each case we had the right word with the right definition. As a second stage, section editors checked the macrons in their portions of the text. As a third stage, each section editor wrote a translation for their section. These translations were not meant to be included with the published edition, but rather were a way to iron out any difficulties we were having with understanding the Latin of the text. As a fourth stage, each section editor wrote a commentary for their section, deciding what needed to be explained in the Latin text and how to explain it.⁶ Section editors also provided peer review for each other after every stage of the project, and Hendrickson provided a final round of revisions. Hendrickson wrote the Introduction, which the students then revised in turn,

⁵ While this article was in press, another Pixelia volume was published, *AVARICVM: Caesar's Gallic War VII 1-28 with Running Vocabulary and Commentary*, for which John Lanier taught the course and led the project.

⁶ The stages need not go in this order. In Lanier's edition of Caesar, he is having the students do the translation stage first.

along with Pisarello and Lanier, as well as Ben Wiebracht (another OHS colleague).

These multiple stages of review and revision were necessary to prevent any errors from reaching the final product, yet they were also an important part of the project's pedagogy. We never expected perfection from the students: indeed, we expected them to make constant mistakes. The students were never penalized for mistakes of Latinity: rather, we would workshop and discuss these mistakes, and use them as an opportunity to build and refine the students' knowledge of Latin. The idea was not that they were perfect Latinists going into the class, but that this was a project through which they could improve their Latin.

In the following, we will provide more background about each stage of the process. But first we wanted to explain how the project fit into our Latin class. Our class meets twice a week and continues through the academic year. The fall semester was almost entirely taken up with these four major stages. We took about a month per stage, including peer review. In a typical week, we would dedicate one class to workshoping our projects and one class to simply reading the Latin text together from start to finish. In spring semester we had a more traditional Latin class focusing on a

major author (like Vergil), but we continued to have minor assignments to take care of the editorial tasks necessary to prepare the text for publication.

Stage One: The On-Page Vocabulary

As a first stage in the process, students were responsible for creating the on-page glossary for their portion of the text. From a learning perspective, this meant that they had to *understand* each word of the text in order to create a proper heading (for nouns, verbs, adjectives, etc.) as well as a definition that would be both correct and suitable for the context of the particular word-usage on the page. Section editors did

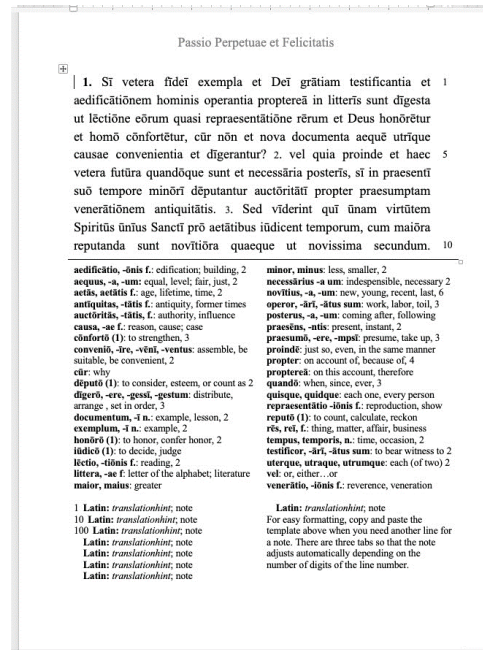


Figure 3. Steadman Perpetua Beta

not start with a blank sheet of paper. In the case of the Perpetua edition,

Geoffrey Steadman generously provided us with the beta-version of an edition he had previously made.

Here, the students' job was one of checking and refinement: was each entry the correct word that appeared on the page (and not, for instance, a similar word), and was it defined in a way that would be helpful for a student reading this particular passage? In the case of the Nogarola edition, one of our students (Eli Gendreau-Distler) created a software program that would automatically generate a vocabulary entry for a given Latin text.

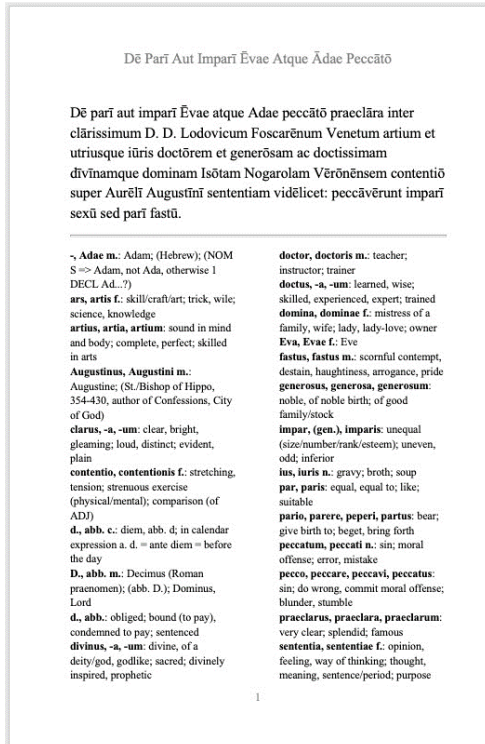


Figure 4. Nogarola Template

Here, beyond refinement and correctness, the student's job involved

an enormous amount of deletion, since the program would put in multiple entries for each word of the Latin text because it could not distinguish the difference between, for instance, *ius* ("soup") and *ius* ("law"), or *ars* ("skill") and *artius* ("narrow"). As peer review, each student was assigned to read the Latin of another student's section, looking at the words in the glossary as they go and making notes on any that seemed incorrect or less helpful than they could be. We kept our draft edition as a Google Doc, which made collaboration easy.

After completing their work, each student then wrote up a report on what they had done and a reflection on what they had learned from it. Students reflected on a number of things that they took away from the project, but two issues that came up repeatedly were the importance of context for understanding a Latin word and the importance of time-management skills in handling a major project. On context, for instance, Eli Gendreau-Distler wrote, "For example, if I am reading a text and cannot make sense of what some passage means, I now know that I could look up some words in a dictionary even if I know their general meanings to check for special meanings that might make more sense in the context. This project also helped me realize that checking multiple

dictionaries can be helpful when the lemma or meaning of a word is unclear.” In regard to time-management, another student, who preferred not to be named, reflected “I have learned how to dole out the time required for long-term projects such as this. I did the bulk of this project within the space of a week, but only by making sure to work on a page per day. Without that kind of regular schedule, I would have had no hope of completing this project to anything resembling acceptable quality.”

Stage Two: Macrons

We decided to include macrons for the Latin in our text because macrons make the Latin easier to read by distinguishing forms that would otherwise be identical (e.g., *poenā* and *poena*). In addition, macrons help to better represent the sounds of the Latin language, and so they are of particular help to students as they learn to read Latin—that is, to say or think the Latin words and understand them, rather than looking at the Latin words and trying to remember their English equivalents. While it is true that ancient Roman texts did not include macrons, it is worth noting that they likewise did not include lowercase letters and punctuation—at least of the sort that modern texts employ. Yet we use lowercase letters and modern punctuation because they

make Latin texts easier to read, and the same rationale should apply to macrons.

We initially added the macrons through a software program called the Macronizer (alatus.com/macronizer), created by Johan Winge. The Macronizer is an excellent program that can usually place macrons correctly even in situations where the grammatical case has to be inferred from the context. Yet there can still be issues, so it was necessary for section editors to check each word in their section,



Figure 5. Student Macron Project

and then to have another student re-check each in our round of peer review. Unfortunately, the two standard Latin-English dictionaries, the *Oxford Latin Dictionary* and Lewis and Short, do not provide uniformly correct macrons. The *OLD* only marks macrons in open-

syllables, while Lewis and Short does not mark the length of word-final syllables. Luckily, macrons are thoroughly marked in Gaffiot's French-English dictionary, which is available free online through [Logeion](#). The work was laborious, though not entirely mechanical since students needed to decide what the correct vowel length should be in all inflected endings.

As before, students wrote up a report and reflection on what they had done and what they learned from it. Many students were aware of how successfully they had internalized the correct length of vowels. Finn Boyle, for instance, wrote "By the end of it, I was beginning to be able to correctly guess where a macron should be, and after checking in Logeion, I found myself becoming increasingly correct."

Stage Three: Translation

After creating the on-page vocabulary and checking macrons, each section editor created a translation of their portion of the text. We had no intention of including these translations in the edition. Rather, they were a tool for taking stock of what we took the Latin to mean. The act of articulating a definite translation helped some students find areas where they had been unclear on what exactly was happening. It helped other students further refine how they defined words in their

vocabulary. For peer review, each student would make a translation of a different student's section, and then they would meet and compare their different translations. There can be many different correct ways to translate the same piece of Latin, but the comparisons also revealed areas where students had fundamental disagreements about what the Latin meant.

Once again, students wrote up a report and reflection on what they had done and what they learned from it. Many students mentioned how it was helpful in refining the vocabulary they had written, or in pinpointing parts of the text that still left them confused. The project also seems to have increased students' sensitivity to the nature of translation and how different translators might have different purposes that lead to different choices. Dhru Goud, for instance, noted "Because I was translating the text for my own sake rather than to be published, I tried to create a 1:1 Latin to English copy of the text as much as possible while still making it comprehensible. As a result, I have reproduced none of the tonal or stylistic flourishes of the original work, whereas *Complete Works* (a published translation) tries to preserve it while not producing as grammatically identical a translation."

Stage Four: Commentary

The most difficult stage for section editors was to write the commentary. The goal of the commentary was not to comment on allusions or compile scholarship, but rather to explain the Latin of the text in a way that would be helpful for other students. On the one hand, this was a serious challenge for the section editors, given that they were students themselves (rather than subject-matter experts). On the other hand, the fact that they were students made them the ideal writers of such a commentary because they were able to spot the issues most likely to give other students trouble, since they probably had trouble with it themselves. All through the semester, section editors kept notes on what parts of their section were most difficult for them: these, in turn, were the areas where they knew the commentary could be most helpful in providing explanations.

In writing commentary entries, students followed some general guidelines. Each entry would start with an idiomatic gloss. There is no need for a painfully literal one, as that will likely be what student readers have already come up with. The gloss would be followed by an explanation of why that particular bit of Latin works out to that translation. In addition, in long sentences it can be helpful just to

specify what is the main verb and how the various clauses relate, and to clarify points that might be ambiguous, especially to a reader going slowly (e.g., what is the subject of a given verb; what does a given pronoun refer back to, and so on). In the peer review, each student would read the Latin of another student's section, using the commentary to help them make sense of it. They would then note down any explanations that seemed unhelpful or incorrect, or any additional difficult bits of Latin that should perhaps have a commentary entry.

As always, this stage was followed by a report and reflection. Many students reported that the process of explaining individual words and phrases gave them a better understanding of the whole. Mia Donato, for instance, explained that "Writing the commentary has not only improved my ability to read deeper into the meaning of certain words or phrases, but it has also given me a greater sense of how important it is to look at the bigger picture. I have come to realize how important it is to consider how everything connects together, not just on a sentence level, but also throughout a paragraph and ultimately the story."

Final Student Revision of Latin Text, Vocabulary, and Commentary

After all four stages were complete, we canceled class for a week while Hendrickson met with the students in one-on-one conferences to go over their sections and provide further feedback. Then in lieu of a final exam the students did a final revision of all aspects of their section, which they turned in along with a final reflection. Hendrickson then provided a last round of revision on the text, vocabulary, and commentary as a whole. Mostly this final revision involved standardizing the various approaches of different students and editing for clarity and concision, though occasionally there were errors that needed to be corrected or entire commentary entries that had to be added or removed. At the end of the process, we had a draft manuscript of our text, translation, and commentary.

Finally, Hendrickson wrote the volume introduction, based largely on the conversations held in class over the course of the semester. In the spring semester, students provided feedback on the volume introduction, and they also performed various copy-editing and proof-reading tasks on the manuscript as a whole. Students could perform these tasks very successfully when they were given very specific directions. For instance, when providing written feedback on the volume introduction, students were asked to answer a series of specific

questions, like “Was there anything that you disagreed with, or that surprised you?” and “Was there anything that seemed unclear, or that you didn’t understand?” For the copy-editing and proof-reading, the work was broken into specific tasks that could be doled out as assignments. (For example, a student might be asked to look at a given page range and check that the on-page glossary words are in alphabetical order, and that the commentary entries are in the order they will be encountered in the text.)

A student who was not in the class, Arhan Surapaneni, volunteered to make the covers for us with Adobe Photoshop.

III. Publishing the Book

We originally considered approaching a traditional publisher. Yet we were not confident that any publisher would want to take on a book co-authored with high school students, much less a book that we planned to make open access. We also wanted to run on a tight timeline: to write the book in fall semester, edit it in spring semester, and print it in time for graduation. Finally, we wanted to have complete editorial control and the ability to repeat the project annually.

Given those considerations, we decided to publish the book ourselves.

Print-on-demand services make it relatively cheap and easy: the only necessary cost is an ISBN. We chose KDP as our printing service, since it seemed to be the cheapest and easiest, though there are also advantages to other companies like Ingram Spark and Lulu. The printing process itself is simple: you just upload a PDF of your final version, and it is available for purchase within a few days. If you find errors in your text later, you can simply upload a new PDF to replace the old. We also created a WordPress website where we could make the PDF itself available for free.

KDP requires a bank account and tax identification number, so we also created a 501(c)3 non-profit organization: Pixelia Publishing. Pixelia allows us to take in the revenue from the books and to pay for our various logistical needs: principally the ISBNs and the website. None of us receive any pay or other compensation from Pixelia; all revenue goes to keeping the project going.

Final Reflection

Throughout the different stages of our edition, not everything went smoothly, and the project encountered several serious difficulties. Many of these difficulties were logistical: it took a substantial amount of time, for

instance, to set up the non-profit organization for Pixelia Publishing. Additionally, because we were self-publishing with a print-on-demand service instead of a traditional press with administrative and editorial support, it fell to us (instructors and students) to care for a multitude of formatting issues, not to mention all the copy-editing and proofing. Beyond these logistical challenges, the students also found that scholarly work can sometimes be tedious, in particular checking macrons and formatting vocabulary entries. Finally, everything about the book took a good deal of time: it took far longer to write this book as a group than it would have taken any one teacher or scholar working on their own.

Yet the end product was better than any one teacher or scholar could have made on their own precisely because the students were bringing their own perspectives to bear. In our Perpetua edition, for instance, some students in the class held very traditional Christian views, while others were completely unfamiliar with Christianity: our edition was clearer and more inclusive for having to make sense to both kinds of reader. Some students thought that we were pushing too hard to make Perpetua relevant to modern progressive sensibilities, others thought we were underplaying how radical she

was: our debates forced us to keep our interpretations close to the text. Collaborating with students does not speed academic work (quite the opposite), but it does create a stronger final product.

In this article, we have presented an overview of our goals and methods, but

there would not have been room to treat every detail of the process. If any readers would like to find out more, we would be happy to discuss what we have done and what we have learned from it. We encourage readers to reach out to us at editors@pixeliapublishing.org.

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