



NEWSLETTER

No. 39, Spring 2010

A Week at the Shore with the Caecilians



Valde commoti sumus! Thirty-one travelers will be spending their summer vacation not on the Jersey Shore, nor at Hilton Head, nor in Malibu! We are vacationing on the Bay of Naples in the ancient towns of Pompeii, Herculaneum, Stabiae and Neapolis.

As this newsletter goes to the printers, the day-to-day itinerary is being finalized. We plan to enter Caecilius' home (*below right*) and catch a glimpse of the Sibyl herself at Cumae. Restorers of two of the villas at Stabiae will talk to us about their work and show us the fruits of their labors. We hope to view a new exhibit: Museo Archeologico Virtuale Ercolano. Our own **Patricia Bell**, an expert tour leader, will offer wonderful insight into what we see. In addition, we will participate in a few classroom sessions focusing on utilization of what we learn in Italy within our own classrooms.

With the Vesuvian International Institute (*above*) in picturesque Castellamare di Stabiae as our home away from home, we will enjoy authentic Italian cuisine, experience the modern Italian lifestyle and be entertained by the musical group, Synaulia. *iter bonum!*

Look for a detailed account of the tour in our fall newsletter.

(photo right and article by **Melody Hannegan**)



Director's Message

Martha Altieri



The weather has been a challenge for most of us this year, so I hope *Idus Martiae* signals the arrival of Spring!

We appreciate your continued interest in NACCP and Cambridge and welcome your comments and suggestions to help us better support you and your *CLC* colleagues in the classroom. I personally want to thank each of you who have

provided financial support through Annual Membership and by donations to the Phinney Gleason Scholarship Fund.

Many of our NACCP board members have actively supported the *CLC* and made presentations on behalf of CUP. I would like to recognize them for their contributions and share that information with you.

Ginny Blasi presented a 7-hour workshop in Brooklyn, New York to the Williamsburg Charter School, which has 12 Latin teachers. The workshop braided together various elements including the aural component of *CLC*; heightening the dramatic elements through drama, video and recordings; integrating history and mythology; effective use of website resource; and meaningful and effective homework.

Carlene Craib has been quite busy this winter doing presentations for CUP. She has been working with Tennessee teachers during the state adoption process and has traveled to Knoxville, Oak Ridge and Chattanooga. She has also been consulting on the Georgia adoption campaign.

Bob Patrick conducted a workshop for the California Classical Association. It was divided into two parts rooted mostly in the aim to help all kinds of learners be successful at acquiring ability in Latin. The first part was a demonstration of how to use Latin as the mode of communication and teaching in the classroom; the second was a theoretical justification for doing that. Bob will make the same presentation in July to the Association for Latin Teachers in Sheffield, England.

Mark Pearsall made a presentation in November at ACTFL (American Council on the Teaching of Foreign Languages). It featured the Glastonbury, CT Foreign Language Department, and he used *CLC* materials as part of the presentation.

Richard Popeck was a Keynote Speaker at the annual meeting for the Alabama Classical Association in conjunction with the Alabama Association of Foreign Language Teachers. He spoke on Roman glass and glassmaking and on melodic mnemonics for the Latin classroom. Richard also made a presentation to the Latin teachers at Chesapeake,

VA on differentiation of instruction and on Roman glass and glassmaking.

Keith Toda presented on behalf of CUP at the FLAVA (Foreign Language Association of Virginia) conference. The presentation featured the newly-released North American eLearning Resource CD.

There have been several personnel changes at Cambridge, both in the UK and U.S, that I want to bring to everyone's attention. **Ben Harris** has replaced **Matt Winson** as the Publisher. **Jim Harmon**, Classics Specialist, left in December. **Carine Mitchell** now handles all state adoptions and is working with **Molly Dwyer**, Sales and Marketing Assistant. **Colleen Searson Schumacher** is the new Product Manager for Classics. **Paul Heacock** is now the local Editor for *CLC*, based in the New York office.

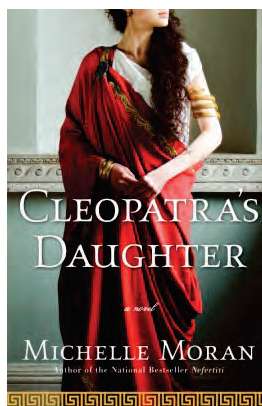
In closing, I wish you the best for the balance of this school year and the upcoming summer break. I also look forward to seeing many of you at the ACL Institute at Wake Forest University in late June.

Cleopatra's Daughter

Michelle Moran

Random House, Crown Publishers 2009

a review by Carlene Craib



Making Rome come alive for adolescents is what the *Cambridge Latin Course* is all about, and one of the most compelling aspects of the *CLC* story is how it interweaves fictional with historical characters. The new historical novel by Michelle Moran, *Cleopatra's Daughter*, does a wonderful job of just that. She tells the story of Cleopatra and Marc Antony's ten-year-old twins, Cleopatra Selene and Alexander Helios, through Selene's eyes after their mother and father die and Octavian brings them to Rome. The novel follows their life in the house of Octavia, giving lively portraits of Augustus, Livia, Marcellus, Tiberius, Vitruvius, Juba, and many others. There are detailed and vivid set pieces (that would make great read-alouds) of a triumph, a wedding, a trial, competitions in the Circus, school days, and slave revolts in the Forum. My only quibble with the book is that much of the story revolves around a character known as the Red Eagle who is fomenting revolt among the slaves (a la Spartacus). I felt that there was too much of a modern cast to the discussion about slavery although the author in her Historical Note refers to historical documentation that inspired her. This is also a book that teachers can recommend to students wholeheartedly – an interesting story from a teenager's point of view with no need to give any parental warnings!

I'm a Believer

*A report on the winter weekend workshop by our Workshop Coordinator, **Melody Hannegan***

A believer in the reading approach to teaching Latin? That goes unsaid! I'm also a believer in workshops! During the strangest winter in my memory, three hardy travelers from afar and one dedicated CUP sales representative convened at the Holiday Inn Orlando International Airport on a February Saturday for the NACCP winter workshop.

Yes, I was disappointed in the initial response to this workshop. Yes, I was disappointed that the weather caused two last-minute cancellations. However, those feelings immediately waned as the day began. Yes, it rained all day in Orlando. No, it did not make any difference - *sol valde luxit* inside our meeting room.

Mathew Luce, a teacher from Knoxville, Tennessee, had participated in the Redbank Summer Workshop two years ago. He was just beginning his teaching career and felt that the workshop that summer gave him a great deal of help in starting his career. He returned to this workshop because he felt his experience could give him a new perspective.

Traveling from the Jay County School District in Indiana, **Jenny Swieterman** was also an *alumna* of a previous workshop – the 2008 Atlanta Weekend Workshop. Jenny is making the transition from another curriculum to Cambridge while juggling a very challenging teaching schedule. She wanted more ideas for vocabulary games, culture and reading. She said before the workshop, "I'm basically looking at improving what I already do."

In a relaxed setting we discussed a variety of approaches in reading *CLC* stories, fostering student comprehension, and assessing the students' learning. We learned how we can create Powerpoint presentations to assist our classroom instruction of language, culture, reading and vocabulary. Some of the slides were teacher-designed board-game *ludi* for use with or without Smart/Promethean Boards in reviewing before tests.

Many thanks to **Ken Kinery**, CUP Sales Representative who came equipped with door prizes, ancillary materials and a great preview of the new eLearning DVD. We explored its dramatizations, culture presentations, activities and teacher notes.

The day flew by as we shared curriculum ideas, classroom scenarios and our enthusiasm for our beloved Latin. In short, we all, trainee and trainer alike, felt our exchange of materials and ideas refreshed us.

(See page 9 for more from Melody.)

PHINNEY-GLEASON MEMORIAL SCHOLARSHIP



**\$1000
FOR PARTICIPATION IN A
NACCP SUMMER WORKSHOP**

**Information and application form at:
<http://www.cambridgelatin.com>**

Application Deadline: May 1, 2010

Scholarship includes workshop tuition, lodging and travel expenses, up to a total of \$1000.

If you wish to use the scholarship for the summer program in Italy, you must have already registered for the trip before applying for the scholarship.

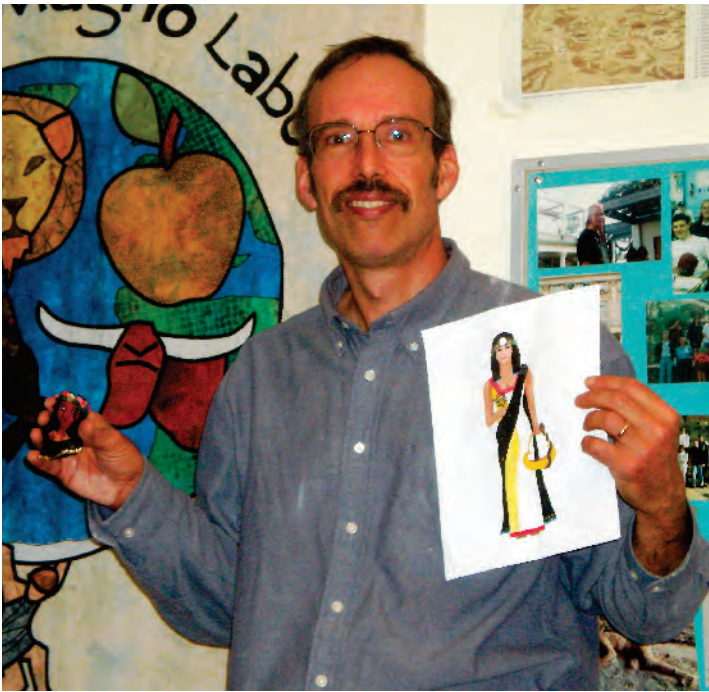


*Florida workshop participants **Melody Hannegan, Jenny Swieterman, Ken Kinery and Mathew Luce***

Isis in a Cross-Cultural Context

The following report is an adaptation by Thomas Weinschenk, San Luis Obispo High School, San Luis Obispo, CA, of a paper he delivered at last June's American Classical League Institute in Los Angeles. We thank him for agreeing to share his insights and research with our readers, who, in turn, may wish to share at least some of them with their students.

Syncretism: what a marvelous word! It perfectly describes the interfusion of religions, myths and rituals in antiquity. In Stage 19 of the *CLC*, we get a glimpse of this syncretism through the rituals surrounding the goddess Isis in Alexandria, and we realize that her story and customs are shared by many religions, both ancient and modern. The touching story of how Clemens was saved in the temple of Isis in Pompeii and later became a fervent follower of her in Alexandria illustrates how Isis was revered in all corners of the empire and how she had the power to unite different peoples. I use the story and cultural readings of Stage 19 to allow students to see connections between seemingly dissimilar religions, cultures and mythologies.



*Thomas Weinschenk holds two student projects related to the study of Isis. The sculpture in his right hand is by **Michaela Keil** (who also took the photograph). The drawing in his left hand is by **Shelby Norman**.*

Students first learn the myth of Isis, of how she was born of Nut and married her brother Osiris; of how her other brother, the wicked Set, killed Osiris by fitting him into a coffin, which sailed to Syria, only to become part of a tree which the local Syrian king cut down to adorn his palace; of how Isis searched for her dead husband and became nursemaid to the king's son; of how she revealed herself to the king and begged for her husband's body back; and of how she conceived her son, Horus, from the body of the dead Osiris. The students learn that the characters of this plot symbolize much greater things. As Plutarch wrote, "And thus among

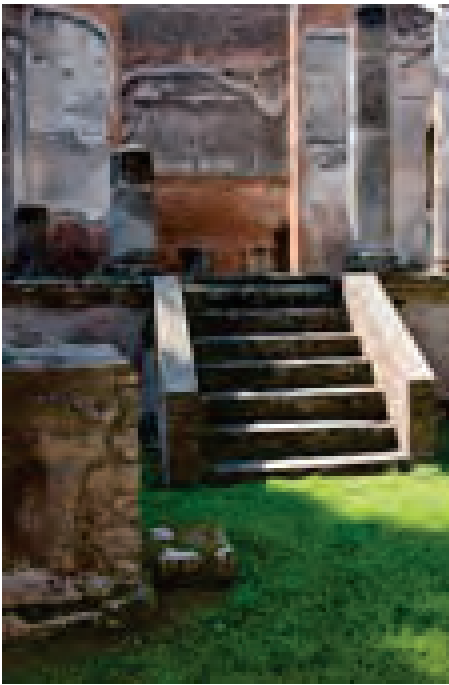
the Egyptians such men say that Osiris is the Nile consorting with the Earth, which is Isis, and that the sea is Typhon (Set) into which the Nile discharges its waters and is lost to view." (Plutarch's *Moralia* 32)

As we can see from her story, Isis had the power to create life from the dead, a concept which most ancient Romans understood. They understood this concept because farming was an integral part of their lives and they could see that the death, or at least pruning, of an old plant is necessary for the birth of a new one. This agricultural motif is echoed in the myths of the dying Adonis, lover of the fertility goddess Aphrodite; of Attis and the earth-mother Cybele; and most famously of Persephone, who returns from Hades and the realms of death each year to her mother, the grain goddess Demeter. Isis is likewise an earth-mother and grain goddess, who brings life from death not only in the story of the birth of Horus from the dead Osiris, but also in the rebirth of the crops which grow each year after the Nile (Osiris) floods the rich lands of Egypt (Isis).

Following the ideas of Sir James George Frazer and Joseph Campbell, I expand upon these similarities found in the ancient world to cultures in Polynesia and the Americas. Campbell, for example, tells the story of Hina, the Polynesian maiden whom a mysterious lover visits. This lover demands that she kill him and bury his head. She does his bidding, and from his buried head grows the first coconut tree. (*Joseph Campbell and The Power of Myth, with Bill Moyers*, Program Four: Sacrifice and Bliss). Campbell tells a similar story of the Algonquin origin of maize, of how an Indian boy is visited by a wrestler many times, and how the stranger asks that the boy kill him and bury his body, from which the first maize plant sprouts out. Students understand the archetype and can connect it to many stories in many cultures of gods or men who are sacrificed to bring forth new life.

As teachers of the *CLC*, you know that Stage 19 focuses more on the rituals of Isis worship than on the myth of Isis. Here too, however, you can illustrate fascinating similarities which are common to many world religions. You can compare the baptism of the *Isiacus* in the Nile to that of the Christian in holy water or that of the Hindu in the Ganges. Like other religions, Isis worship demanded various forms of self-denial and initiation into its mysteries. Writing about the strange rituals of the *Isiaci*, the satirist Juvenal wrote:

Three times in the depths of winter the devotee of Isis will dive into the chilly waters of the Tiber and, shivering with cold, will drag herself around the temple upon her bleeding knees. Juvenal, Satires: vi, 523ff



The steps leading up to the cella of the Temple of Isis in Pompeii, where Clemens took Julius in Stage 12 to help save him from the eruption of Vesuvius.

Not far from where Juvenal saw these events, Catholic penitents many years later would crawl to church on bloody knees up the *via dolorosa*. Whether discussing initiation rites of Mithraism or flagellants of the Middle Ages, many comparisons can be made to Isis worship, which can lead to interesting classroom discussions.

While reading *pompa* in Stage 19, you can compare the March 5th procession of the *Isiaci* to the processions of many cultures that mark important religious events. The music and festivities of the procession, vividly portrayed in *navis sacra*, remind me of Mardi Gras, where coins also are thrown into the crowd. In San Luis Obispo, California, where I teach, there is a Portuguese tradition of carrying an image of Queen Isabella to the Catholic Mission through the city with much pomp and festivity. Perhaps there is a similar celebration in your community.

The Eleventh Book of Apuleius' *Golden Ass* is perhaps the best source for visualizing the Isis procession. In it, Isis tells the main character Lucius, a man transformed into a donkey, that if he visits her procession and becomes a follower, he will be changed back into human form. Beyond superb details of the procession, Apuleius gives us a wonderful description of the goddess, which may inspire your artistic students:

Her hair fell softly in ringlets on her divine neck and was crowned with an intricate wreath in which were entwined all kinds of flowers. Just above her forehead shone a round disc, like a mirror, or like the bright face of the moon, which indicated to me who she was. Vipers rising from the left and right supported this disc, with ears of grain sprouting beside them. Her multi-colored robe was made of the finest linen; part was gleaming white, part saffron-yellow, part glowing red. But what caught and held my gaze more than anything else was the deep black glossy mantle. She



A fresco from the Temple of Isis in Pompeii, now housed in the National Museum of Archaeology in Naples. Isis, on the right, is welcoming Io to Egypt (near Alexandria). Some of the symbols associated with Isis are included in the painting.

wore it slung across her body from the right hip to the left shoulder, where it was tied in a knot resembling a shield-boss; but part of it was draped in countless folds flowing gracefully to its lowest edge with tasseled fringes. Its hem was interwoven with twinkling stars and in their midst shone the breathing fire of the half moon.

Apuleius, *The Golden Ass*, Book XI, 3-4

It is also worthwhile to show students pictures of the sistrum and mention how many other cultures use an apotropaic rattle to ward off evil spirits (e.g. the Jewish shofar or the conch shell used on the Solomon Islands). Frazier found similarities on many levels between the rites of Isis worshippers and those of modern Catholicism:

Indeed her stately ritual, with its shaven and tonsured priests, its matins and vespers, its tinkling music, its baptism and aspersions of holy water, its solemn processions, its jewelled images of the Mother of God, presented many points of similarity to the poms and ceremonies of Catholicism.

Frazier, *The Golden Bough*, Chapter 41

Stage 19 provides a rich, cross-cultural context for discussing myth, religion and ritual. Indeed, I believe it is this richness which draws students to Latin and the *CLC*.

Editor's note: The comparison of mythology and religion in various cultures is a fascinating topic, but Tom and I agree it is one which must be approached with respect for the sensibilities of students, their families and the community. Parallels between the worship of Isis and modern religions can create problems for those whose personal faith may seem threatened by the process. *caveat rhetor*.

The CLC and Me

*In 1970, the Cambridge School Classics Project published the first volume of a revolutionary new textbook series: The Cambridge Latin Course. To celebrate the 40th anniversary of that event, we asked **Pat Story**, a former Director of the CSCP, to reminisce about her experiences with the Project.*



What was your connection with the Cambridge School Classics Project in the early days?

I was invited to Cambridge to work for the Project in September 1967. The Project had started in January

1966 and by the time of my arrival the two writers, **Clary Greig** and **John Jones**, under the Director, **David Morton**, had produced a draft of Unit I of the *Cambridge Latin Course*, which was about to be tried out in a large group of schools. My job was to evaluate whether the revolutionary new material was achieving its stated aims and report my findings to the writers so that they could make any necessary modifications before the *Course* was published. Such an evaluation may seem a very obvious thing to do now, but at the time it was unprecedented. Luckily I was able to form a committee of equally new evaluators of other curriculum projects, whose brains I hastened to pick. The evaluation used a battery of techniques: I observed the *Course* in action in the schools, attended teachers' meetings, subjected a large number of pupils to language tests and questionnaires, asked their teachers to mark the tests and complete report forms on every Stage. Looking back, I am struck by the willingness of the teachers to take on this burden and their courage in adopting an untried course, which was so very different from what had gone before. They had realized the need for change in Latin teaching if the subject was to survive the ongoing reorganization of secondary schools, but they would have been left with severe problems if the experiment had failed.

What was so revolutionary about the *Course*?

Both the aims of the *Course* and the means of implementing them presented a series of innovations. The first aim, "to teach comprehension of the Latin language for reading purposes," omitted any reference to teaching pupils to translate into Latin, which had hitherto been thought indispensable and had taken up a large amount of teaching time. It was even more disconcerting when one examined the pupil's text and teacher's handbook: gone were complete tables of nouns and verbs, the standard case names and a plentiful supply of sentences to be translated into and from Latin. Instead, there were series of pictures with so-called

model sentences underneath, several Latin stories and a few gap-filling exercises. The cases were now labelled A, B, C, etc. and the linguistic scheme seemed to give more emphasis to the development of sentence and phrase patterns than noun and verb forms.

The second aim of the *Course*, "to develop from the outset understanding of the content, style and values of Roman civilization, with particular reference to the first century AD," did not arouse so much consternation, but the choice of a very short period of Roman history, and an unusual one at that, was unprecedented. Also novel was the close integration of Latin stories and the sections in English, which explored the context and themes of the stories in greater depth. Hitherto, the pupil's reading matter in a traditional textbook had usually consisted of brief accounts of events or anecdotes from Roman political or military history which offered little scope for pupils to form a rounded picture of character or situation.

How was the *Course* received?

The evaluation of Unit I showed that the new materials had got off to a good start. The linguistic level of the stories was well within the compass of most pupils. Teachers reported that they read fluently and were eager to know what was going to happen in the next Stage. (Initially, the Stages were all printed in separate pamphlets and issued one by one; although this proved a nightmare to organize, it had the merit of stimulating speculation and increasing suspense. One teacher reported that she had threatened not to give out the next Stage until the class behaved themselves!) The most popular stories were those involving mysterious or exciting situations, especially the eruption of Vesuvius. Among the characters Grumio emerged as the clear favourite: he was variously described as funny, jolly, good at his job, daring, always in trouble, always after the girls (a characteristic that met with the approval of girls and boys). He was also popular "because we hear a lot about him." It is clear from the comments made about other characters that their popularity often depends on the number of appearances in the Project material. Metella, unexpectedly, was generally disliked, because she was jealous of Melissa and "she does nothing but sit around in the atrium all day."

As a result of the evaluation, Unit I was revised for its publication in 1970. It again proved popular with the large number of schools that took it up. Parents and teachers were again impressed with the fluency with which pupils read and their interest in the subject matter. We heard of visits to Pompeii and instant recognition of different buildings,

of masked productions of Roman plays, of erupting models of Vesuvius constructed with the co-operation of science departments, of tears shed by girls (if not by boys) on the death of Caecilius.

Were there no problems with the *Course* then?

Yes, but they tended to emerge only in Unit II, when the Latin became more complex and the amount of vocabulary larger. It then appeared that the rapid and fluent reading of the early Stages had not been backed up by sufficient consolidation of sentence patterns, noun and verb forms and vocabulary. There were too few exercises in the pupil's text; and the Teacher's Handbooks, although offering helpful advice about how to introduce new features of language, were largely silent when it came to suggesting ways in which they might be reinforced. It was said somewhat ruefully that whereas a confused traditionally trained pupil would end up writing nonsense in a translation, a corresponding Project pupil would produce a coherent narrative, but one that bore little relation to the Latin.

Another problem was the steep gradient in Unit III, which came as a nasty surprise after the more measured introduction of language points in Units I and II; and this difficulty was being encountered when many schools were running out of time to complete the *Course* before they had to start on the syllabus of the national examination.

What did the Project do about these problems?

The Project had been able to maintain close contact with schools and was soon made aware of the *Course*'s strengths and weaknesses. After a detailed survey of a representative sample of schools, which confirmed existing opinion and provided many useful suggestions, the Project appointed **Robin Griffin**, an experienced teacher and now a *CLC* writer, to produce a revised second edition. His masterly work redressed the imbalance of the *Course*, provided a more gradual introduction to the reading of "real" Latin and increased the number of language notes, comprehension questions and consolidation exercises. The case labels - A, B, C, etc. - which had never been popular with teachers, were replaced by the traditional case names, and the plethora of pamphlets gave way to the familiar book format. Subsequent editions on both sides of the Atlantic have modified this edition to meet specific national requirements and changing circumstances, but it remains an achievement worthy of the ideas and flair of the original team.

How did the *Course* come to be adopted in North America?

On the publication of Unit I in 1970 the Cambridge University Press sent a hundred copies to its New York office. Two years later **David Morton** and I were invited to take part in a conference on new approaches to the teaching of Latin in the University of Massachusetts at Amherst and there we met **Ed Phinney**, Professor of Classics, a brilliant teacher of university students, trainer of intending Latin teachers and enthusiastic supporter of the *CLC*. Interest in the *Course* had also spread to Canada where David was invited to a workshop of Latin teachers at McArthur College of Education, Queen's University, Kingston, Ontario. In the



A quartet of CSCP Directors: Will Griffiths, Bob Lister, David Morton, Pat Story photographed at a garden party in Cambridge in July 2006 to celebrate the 40th anniversary of the start of the Project.

seventies the use of the first edition became widespread in North America despite the fact that, in addition to the weaknesses described above, teachers had to adapt to a textbook designed for a different educational system. They were also confronted with an order of cases different from the one almost universally used in the United States and Canada.

When Ed Phinney heard that CUP were intending to publish a revised second edition, he asked for an opportunity to make suggestions on behalf of the North American users of the *CLC*. We were of course delighted at the prospect of collaboration with Ed and sent him draft versions of the British materials then being produced. In 1980 **David Morton**, **Rosemary Davidson**, Editorial Director in Education at CUP, and I attended meetings with North American teachers in Durham, New Hampshire and at Tufts University, Massachusetts, and of course discussed with Ed how the *CLC* could be adapted to meet the needs of North American teachers. Ed, who had used the *CLC* himself in the University of Massachusetts since 1975 and was in

continued on page 8

PAT STORY cont.

close touch with many of its teachers, was the obvious choice to be our North American Editor. It was decided to publish a pupil's text common to Britain and North America, but separate grammar pamphlets and teacher's handbooks to accommodate the different traditions. This was no easy task: Ed remarked on the difficulties of adopting a common system of punctuation, of making understandable analogies and of finding "English words and idioms that would be comprehensible in Britain, the United States and Canada."

The new edition sold well in North America, but it remained essentially British in character, and by 1988 it was decided to publish an entirely separate North American edition. This led to the formation of the North American Classics Project to undertake the work, to disseminate ideas and materials and to act as a forum for teachers using the *CLC*.

Did you keep in touch with the NACCP?

Very much so. I count the years of our association, which continued until my retirement as British Director, among the most satisfying in my time with the Project. In particular, I am very grateful to have taken part in the annual summer workshops in different parts of the United States in which Ed, **Patricia Bell** and I formed an amiable triumvirate representing the different parts of the *CLC* empire. The generous welcome I received, the exchange of ideas and materials and the insights into the differences in education between our countries were very much appreciated. Sometimes differences of meaning in our so-called common language led to misunderstanding. I remember the stunned silence that greeted my suggestion at a workshop in Dayton, Ohio, that we might show our pupils how to construct a peepshow. I had hastily to explain that by peepshow I meant a miniature stage set of the interior of a Pompeian villa or Roman amphitheatre built inside a shoebox, with a small viewing hole cut through one side of the box.

I also discovered that an essential accompaniment to the North American edition was a series of workbooks of



Pat Story, Ed Phinney and Pat Bell don classical garb for a workshop in Norfolk, VA in 1991

additional exercises of a more varied type than those in the textbook. Such workbooks were unknown in Latin teaching in Britain, and would have been rejected on grounds of cost. But the idea of additional exercises was an attractive one, and we therefore evolved a series of photocopiable master exercises, which tested not only language points, but also derivations, listening skill and background information. Several were based on **Patricia Bell**'s cartoon stories and exercises devised by North American teachers. In return I was able to offer our Graded Tests and Independent Learning Manuals, which were translated into American English and disseminated by the NACCP. These materials have recently taken on a new lease of life as part of the on-line project, which has been one of the most notable achievements of my successors, **Bob Lister** and **Will Griffiths**.

What about the latest British edition?

Bob Lister was about to take over from me in 1996, when a fourth edition was proposed by CUP. Instead of retiring, I was recalled to act as revision editor and worked with a talented working party of teachers to revise all the pupil's texts. Because time allowances for Latin in most British schools had been progressively reduced, we reluctantly set about shortening some stories and decreasing the amount of vocabulary to be known. We also took the opportunity of revising the background sections in the light of recent scholarship. While the exercises in the pupil's text remained substantially the same, the teacher's handbooks were extensively revised by **Jill Dalladay** to include many more sets of comprehension questions and practical suggestions for work on the stories. The handsome appearance of the new edition with its many colour photographs and attractive layouts is the work of **Roger Dalladay**. Fortunately, the new edition started publication in time for it to form the basis of the on-line project. Thanks to the hard work of the Project staff and our working parties, the *CLC* in its different formats is the most widely-used Latin course in Britain.

Postscript

I came to work for the Project in 1967 on a contract of eighteen months, since there was no funding to support my work for a longer period. Four editions of the *Cambridge Latin Course* and forty years later, I am still in Cambridge and in touch with the Project which goes from strength to strength. I am constantly amazed at my good fortune.

I'm a Believer

Pars Secunda

Melody Hannegan needs your feedback to make future workshops as helpful and successful as possible.

In 1994, I first attended a NACCP summer workshop at the University of Massachusetts in Amherst. At that time, **Dr. Ed Phinney** and **Dr. Gilbert Lawall** had offices across the hall there – it was a mecca for teachers using the reading approach for Latin instruction. In one session, Ed Phinney taught us how to read *fabula mirabilis* as a radio play. Imagine 20 Latin teachers making forest noises and howling! Every year since then, I teach my students how to read *fabula mirabilis* as a recorded radio play. Not only is this activity so much fun for my students, but it is also a legacy which I have the honor to pass on to them. In the Florida workshop, I shared this approach to this story and played a tape of one class's rendition so that other teachers might carry on the torch with their students.

Over the years the complexion of the workshops has changed. To cope with rising costs to our participants, we have scaled down the length and have changed the venues of our summer workshops. To respond to the increase of *CLC* adoptions, we had added fall and spring weekend workshops, which then evolved into the winter weekend workshop we have offered the past three years. In the 1980s and 90s we offered tours abroad on a three-year cycle, and I'm proud to say we are able to resume that tradition this year with our Italy tour. Our purpose is always to meet the needs of Cambridge Latin teachers.

We Latin teachers are a special breed. We are active individuals who belong to various professional organizations. We often teach in isolation. We often have multiple preparations within the course of a schedule and even have multiple preparations within one class period. How can NACCP deliver support to you in your busy lives?

Email me with your thoughts. (viatoretis@comcast.net) Here are some questions to for you to consider:

What time of the year is best for offering weekend workshops?

In terms of location, would you only consider a city which is in proximity to you or are you willing to travel?

Are you happy with attending workshop sessions only or would you like the workshop to be coupled with a special activity? (i.e. museum tour, special exhibition)

Would you or your school consider hosting a workshop? (We bring the workshop to you.)

I'm looking forward to hearing from you!

I'm a Believer, Too

Ben Harris, CUP's new UK editor for the CLC, provides us with a very enthusiastic introduction - and greetings!

Souvent me souvient.

Why a bit of old French in a newsletter for Latin teachers? Ah, but you are not just any Latin teachers, are you? You're Cambridge Latin teachers. And I've been delighted over the last few months to have started to get to know some of you.

My first acquaintance with Cambridge took place in the mid-80s when I went up to Cambridge University as an undergraduate to read Classics. I have to confess to a prolonged flirtation with the Oriental Studies faculty and the delights of Persian and Hindi on my way to a degree, but I did manage to leave my mark with a piece of verse composition on the incestuous love between Canace and Macareus. Not quite up to Ovid's standards and most probably gathering dust in the University Library vaults, but the prize money kept me in books for a while.

Now, 25 years later, after a career in publishing that has taken in general books, school textbooks, and reference books like the iconic Fowler's Modern English Usage and Oxford Dictionary of Quotations – and even writing Latin teachers' resources for the opposition down the road in Oxford – I am being adopted into the Cambridge Latin family as CUP's UK editor for the *Cambridge Latin Course*.

It is wonderful to have a live connection with Cambridge again. Since I graduated, in obedience to that line of medieval French at the top which is my college's motto, I have indeed often remembered my alma mater over the intervening years. (You don't need to tell me that *Souvent me souvient* can mean either "Often I remember" or "Often remember me.") But those ancient words seem to speak to me even more forcefully now, having just come back from my first trip to North America to see something of the schools Latin market for myself.

Meeting teachers and pupils in all sorts of different settings, seeing the *CLC* in action, hearing people's experiences of the course over the years, I was gratified, humbled, staggered, and excited. I have never met such passion, commitment,

energy, and enthusiasm before in relation to a schoolbook series. I shall certainly remember that, and very often.

It is a real privilege to be able to become part of the Cambridge Latin mission. I look forward to hearing from and meeting more of you, and to working with you to make the *CLC* experience even better for the next generation of Latinists. I am counting on your support. See you at ACL!



Ben Harris (right) meets Bobbie Thorpe-Nelson, Ginny Blasi, Marlene Weiner and - between Ginny and Marlene - Bobbie's daughter, Kate.

ACL 2010

On the previous page, Ben Harris issued an invitation to see him at the ACL. This year's American Classical League Institute will take place June 26-28 at Wake Forest University in Winston-Salem, NC. In recent years, the Institute has run from noon on Friday to Sunday evening, but this year's version will be a Saturday-Monday affair. So don't panic about misprints when you check your calendar. Those are the dates. There will also be the usual Pre-Institute sessions on Thursday evening and Friday morning. Details should be posted on the website www.aclclassics.org/institute/2010 by the time you read this.

However, as we went to press, **Keith Toda** and **Bob Patrick** (now Dr. Patrick, by the way - congratulations!) had received word that their 6-hour Pre-Institute workshop on using TPRS in the Latin classroom was a go. **Kathleen McGuigan** also let us know that her 1-hour workshop on Reading Latin would be part of the regular Institute program. You can glance at the program to check other titles of interest. The annual meeting of the NACCP always takes place at some point during the ACL, so there are plenty of Cambridge colleagues on hand with whom to share notes. In addition, CUP and NACCP will both be represented in the Book Display area. So, as Ben said, see you at ACL.

Never Too Old

Periodically, the Cambridge yahoo chat site features an exchange on how young is too young for students of the *CLC*. Originally introduced in Britain for grade six and up, it has nevertheless been used with younger readers. But we are glad to report that, at the other end of the scale, you're never too old to enjoy learning Latin via the *Cambridge Latin Course*.

Dorothy Rossi is a retired teacher still living in the Rochester, NY area. She was a very active member of the NACCP Board in its early days. In retirement, she is teaching a program through OASIS, a venture sponsored by Macy's, Valley Manor Apartments, Lifetime Care and the Monroe County Office for the Aging.

She teaches four sessions of Latin to "senior students" ranging in age from 50 to 80. Level 1 uses *CLC*, Unit 1. There are 18 students. Level 2 uses *CLC*, Unit 2, with 9 students in the course. Level 3, also with 9 students, uses Unit 3 and Level 4, with 6 students, uses Unit 4. I suspect there are many readers who would love to have that retention level, especially with the opportunity to use all four Units of the *Course*.

Dorothy says her students love learning Latin and the *CLC*. Of course, the teacher could be a contributing factor too!

Scenes from Stabiae - to Whet Your Appetite



Villa San Marco



Villa Ariana



Exploring on guided excursions