



# NEWSLETTER

No. 43, Spring 2012

## Vivat Las Vegas!

Usually our spring edition offers news of the annual American Classical League Institute and the NACCP Summer Workshop, two separate events at two different times and locations. Not this year! *Cambridge Latin Course* aficionados can combine two events into one time slot at one site, if they wish, and that site would be Las Vegas.

First, the Institute, which runs from Thursday, June 28 to Saturday, June 30, with a number of Pre-Institute Workshops beginning at 6-9 pm on Wednesday, June 27 and concluding 8-11 am the next day. One of these workshops will focus on the reading approach to learning Latin. It will feature a significant amount of practical demonstration of the teaching of the *CLC* in accordance with its aims and principles. The *CLC* is a very carefully created tool, and although it is possible to use it in a variety of ways, there are particular teaching techniques which are most likely to enable students to develop reading fluency.

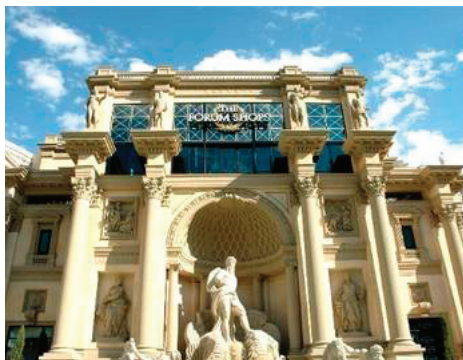
The session will be led by NACCP Board member **Joe Davenport**, teacher of Latin at Norwell Middle School, Massachusetts and **Will Griffiths**, Director of the School Classics Project, Cambridge, UK. Joe and Will will look at the theory behind the reading approach, demonstrate the teaching of whole Stages of the *CLC* and ensure that participants leave with concrete lesson plans and activities for classroom use. If you are new to teaching the *Cambridge Latin Course*, have never had training in its use, want to refresh your memory or just want to quiz the authors, do come along and join us there.

“There” will be the campus of the University of Nevada at Las Vegas, a couple of blocks off the famous “strip.” Full details about registration and program can be found at [www.aclassics.org](http://www.aclassics.org). The regular program includes presentations by NACCP Board members **Keith Toda** and **Mark Pearsall**. With the theme *alea iacta est*, there is a special spotlight on Julius Caesar.

And your editor and part-time pianist, **Stan Farrow**, is working on a Latin version of Elvis’s hit song (see the headline above) for the sing-along following the closing banquet.

Just remember, it will be hot in Las Vegas in June!

And the summer workshop(s)? You can find details on time and place inside on page 4.



Above: Two views of Caesar’s Palace, on the famous Las Vegas strip. Top: Facade of the Forum Shops complex. Bottom: Aerial view of the pool complex.

Below: The three featured buildings for the ACL at the University of Nevada at Las Vegas: Student Union (meetings), Dining Commons and Tonopah Residence.





# Director's Message

Martha Altieri



Martha in her backyard

After a mild winter, I hope you are enjoying warm spring weather and the flowers and birds it brings. Irises, freesia, and roses are bringing color and fragrances to my backyard.

NACCP did not have sufficient participation to hold our planned February workshop in Memphis. And this year we will not offer our annual summer workshop since the Cambridge School Classics Project (CSCP) will offer three workshops – in Las Vegas, Dallas, and New York.

Many exciting changes are underway regarding the *Cambridge Latin Course*. The new 5<sup>th</sup> Edition is now nearly complete for Unit 1 and should be ready in January 2014. The new edition will have a different look with a slightly larger format that has been very successful in the UK. It allows

glossed vocabulary to be placed alongside rather than below the Latin texts for easier reference.

**Will Griffiths**, CSCP Director, has provided the following information regarding the new edition:

The alterations include work to increase female representation in the Course, both in the Latin stories and in the cultural material. Researchers at the University of Cambridge, UK, have carefully reviewed the secondary and primary evidence for the role and position of women and girls at various levels of society in the late 1<sup>st</sup> century AD. Although the secondary evidence is plentiful, much of it is based on rather scant primary evidence. This presents the authors with some challenges: they are keen not to fall into the trap of using limited evidence from a particular social class at a specific time and part of the empire to make conclusions about practices in different levels of society and in other periods and places. Are census returns from Roman Egypt, for example, reliable indicators of the likely age of marriage among women in Pompeii? Does what we read about the activities of girls in the imperial household tell us much, if anything, about their poorer counterparts?

Another improvement will be the introduction of color to the line drawings. This too is not without its challenges. What color should that floor be? And that cloak? What about Cerberus? But it is all interesting and engaging work and we can be sure that, wherever possible, the changes will be evidence-based.

The final, perhaps most significant change to Unit 1 is the introduction of a new character. Who he or she is you'll have to wait to find out!

I hope you will be as excited about the new edition as I am. It has clearly come a long way from the individual stage pamphlets that I first used in teaching the *Cambridge Latin Course*. With the additional research, a new character, a larger format, and colored line drawings, it will certainly be the best Latin text on the market for both students and teachers!

I look forward to seeing you again at ACL in Las Vegas in June and also hope you can attend one of the CSCP workshops this summer.

*To the right is part of the Modestus story as it appeared in early versions of the Course, with a separate pamphlet for each Stage. The green banners (grey in hard copy) were the only color on display, and there were very few illustrations. Notice also the lack of macra in the story itself, plus the more limited way of glossing new vocabulary.*

## Modestus

*Modestus et Strýthiō ad tabernam Latrōnis ambulant. Strýthiō, quamquam amicus Modestī est, eum dēridet.*

Modestus:	ubi es, Strýthiō? iubeō tē prope mē stāre.		
Strýthiō:	adsum. hercle! quam fortunātus sum! prope virum summae virtūtis stō. tū enim fortior es quam Mārs ipse.	5	<b>Mārs</b> Mars (god of war)
Modestus:	vērūm dicis. ōlim tria mīlia hostium occidī.		<b>vērūm</b> the truth
Strýthiō:	tē omnēs puellae amant, quod tam fortis et pulcher es. illa Vilbia, heri tē cōspicāta, statim amāvit. multa dē tē rogāvit.	10	<b>cōspicāta: cōspiciātus</b> having caught sight of
Modestus:	quid dixit?		
Strýthiō:	mē avidē rogāvit, 'estne Herculēs?' 'minimē! est frāter eius', respondi. tum fibulam, quam puella alia tibi dederat, Vilbiae trādidi. 'Modestus, vir benignus et nōbilis', inquam, 'tibi hanc fibulam grātis dat.' Vilbia, fibulam adepta, mihi respondit, 'quam pulcher Modestus est! quam liberālis! velim cum eō colloquium habēre.'	15	<b>inquam</b> I said <b>grātis</b> free <b>adepta: adeptus</b> having received, having obtained
Modestus:	ēheu! nōnne molestae sunt puellae? mihi difficile est puellās vitāre. nimis pulcher sum.	20	<b>colloquium</b> talk, chat <b>nimis</b> too <b>inest: inesse</b> be inside
Strýthiō:	ecce! ad tabernam Latrōnis advēnimus. fortasse inest Vilbia, quae tē tamquam deum adōrat. (tabernam intrans.)		<b>tamquam</b> as, like

The story "Modestus" from Stage 22 in the UK edition, showing the vocabulary beside the text. You may also notice that the story is somewhat shorter than the North American version, illustrating one of the problems in trying to use any UK-based electronic learning materials, where they are story-based.

## Modestus

Modestus et Strythio ad cauponam Latronis ambulant. Strythio, quamquam amicus Modesti est, eum deridet.

Modestus: ubi es, Strythio? iubeo te prope me stare.  
Strythio: adsum. hercle! quam fortunatus sum! prope virum summae virtutis sum. tu enim fortior es quam Mars ipse.

Modestus: verum dicis. Martem saepe in proelio servavi.  
Strythio: omnes victorias tuas numerare non possum, sed illum elephantum commemorare velim. tu, elephantum aggressus, brachium eius facile fregisti.

Modestus: brachium elephantis dicis?  
Strythio: eheu! femur elephantis dicere volui.

Modestus: eum vix tetigi.  
Strythio: hercle! manum tuam per viscera elephantis paene transmisisti.

Modestus: habesne ceras in quibus victorias meas notavisti?  
Strythio: ceras habeo. ecce! tu, centum Brigantes aggressus, omnes occidisti. centum et quinquaginta Caledonios, triginta Damnonios, sexaginta Votadinos in uno proelio occidisti.

proeliō	battle	trāmisisti	thrust, sent
aggressus	having		through
	attacked	cērās	wax tablets
femur	thigh	notāvisti	jotted down
tetigi	touched	quinquāgintā	fifty
viscera	guts	sexāgintā	sixty

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# Gaudium Audiendi

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## *Addressing Listening Comprehension in the Latin Classroom*



Keith Toda

Teachers of the *Cambridge Latin Course* know that it is an excellent example of a program developed to teach the language by using a “reading” rather than a “grammar-translation” approach. Many frown on using the materials as a basis for encouraging students to write and speak the language *ex tempore*, since that is not really what the course is about. Others have been happily incorporating those skills into their goals, arguing that mastering a language involves the skills of speaking and writing as well as reading.

But what of the fourth skill: listening? It is more closely related to reading than the other two, since it also involves comprehension of sentences, paragraphs and stories in the target language. But instead of having students looking at a page of writing, they will be listening to possibly the same words spoken by someone else - usually the teacher. **Keith Toda** has recently decided to add this approach to his Latin classes, and he outlined some of his thinking in a paper at last summer’s ACL Institute in Minneapolis.

Keith, while still admiring the *CLC*, was getting a bit bored with the same-old, same-old. He found AP Latin depressing. But he was reluctant to experiment with anything beyond the reading approach, partly because he had been conditioned to believe that Latin, being a “dead” language, did not need to be spoken the way modern “live” languages were handled in the classroom. And, perhaps more to the point, he had absolutely zero confidence in his own speaking abilities in the language. Then he attended a *Rusticatio*, armed with his limited speaking talents, and was amazed at what he learned to do. He returned to his Georgia classroom enthused about adding listening comprehension to his course aims.

For Keith, listening comprehension is not “translation” or student production of the language. It involves, rather, getting the gist of an oral presentation and letting the language “be” the language. We need to do it because it appeals to different learning styles, it adds a new way of reinforcing the language for all students and it matches the latest theories on second language acquisition.

Keith offered a long list of “excuses” given for not considering this approach. There is a lack of textbook support for this methodology. There is little formal training available. There are time constraints in trying to add it to the curriculum. Teachers, who tend to teach the way they were taught, have had no prior experience in the approach. They may have decided in advance that students won’t like it. And, sadly, they may have attempted a version of it, and it bombed!

In rebuttal, Keith has now found that a listening approach can be teacher- and student-friendly. And the *Cambridge Latin Course*, with its interesting stories, is better than other textbooks as a home base for such an approach. Keith doesn’t necessarily use listening activities every day, but, for those who want to know what he does in practical terms, he converted his audience in Minneapolis into a classroom and experimented on us with a few samples.

Freeze Frame involves reading a scene-story aloud and asking students to draw a picture of what is being described. Keith read the story three times. We listened the first time. We drew while listening the second time. And the third reading allowed us to change anything we felt needed changing. Variations on this theme could require drawing the scene “as you go” with only one reading, or, if a story line is involved, creating a “comic” with 7-8 boxes. A whiteboard is ideal for “checking” the results after the reading.

*Quis Est?* involves reading three identifying statements about a character from the textbook, from literature or from history and asking students to write down the name of the character - the fewer identification statements necessary, the higher the score, if scores are being kept. A Micrologue is similar to “Dictation,” where a passage is read aloud and students write it down in Latin as it is read. *Tantum Latine* Days, where only Latin is spoken (either just by the teacher, or by everyone, if spoken Latin is also a curriculum goal) constitute the ultimate test.

Keith’s handout included samples of other activities: Latin comprehension questions following a reading; students acting out a story that they have just heard; sentence completion, with individual or choral responses; *verum/falsum* or *ita vero/minime* answers to statements; and team activities where one student makes a statement or gives a clue and a second student replies (students can yell *nugas!* if the combination doesn’t make sense).

From experience, Keith offers a few rules for the teacher when listening comprehension activities take place. Speak slowly. Repeat the statement. Add “comprehensible input” (visuals, gestures, short phrases) to assist the listeners. Establish a “safety net” for students to let you know when they’re lost and don’t understand. (His quieter students have a hand-punching signal they use, so that they don’t have the risk of being embarrassed by admitting their problems out loud.)

*Continued on page 5. See Toda.*



# CSCP Summer Workshops - Take Your Pick

*In place of our usual NACCP summer workshop, check out this exciting alternative, announced by Will Griffiths*

This summer, the University of Cambridge School Classics Project is running three 3-day workshops covering the latest techniques and best practices for teaching school students to read Latin. At each workshop the tuition is available free of charge, and the NACCP is also making scholarships available to help with other costs.

The University of Cambridge School Classics Project is part of the world-class Faculty of Education at the University of Cambridge, UK, which was itself ranked as the world's leading university in 2011 and 2010. The Project first researched and developed a story-based reading approach over 40 years ago and through its own research, its work with professional language education researchers and its discussion with thousands of teachers around the world, it ensures that its advice and training are firmly rooted in successful, evidence-based classroom practice. In the last decade its advances have led to a doubling of the number of schools which offer Latin in the UK.

Although the Project's work results in the *Cambridge Latin Course*, teachers of all reading courses will be welcome at the workshops. The aim is to support and develop teachers' skills in an environment that will support the teaching of any reading course. The workshop presenters are drawn from the US and the UK and are all highly experienced successful school teachers of Latin.

The workshops will be held in Las Vegas (directly after the ACL Institute), Dallas (directly before the AP workshop) and New York (for those in the east or not involved in the two more western conferences) as follows:

Las Vegas: July 1-3

Dallas: July 6-8

New York: August 5-7

Details of venues will be available shortly via the CSCP website: [www.CambridgeSCP.com](http://www.CambridgeSCP.com). It is likely that the Las Vegas venue will be the UNLV campus used by the ACL and that the Dallas venue will be the University of Dallas, which is also being used for the AP workshop. The New York workshop will be hotel-based.

Tuition will be completely free of charge, so delegates will need to pay only for their travel, meals and accommodation. We have arranged the Las Vegas and Dallas workshops close to another happening for classicists so that teachers may choose to attend two events but pay only one set of travel expenses.

To further help with the cost of attending the workshops, the NACCP is making available three \$700 Phinney-Gleason Memorial Scholarships (see notice, right).

During the workshops, presenters and delegates will together investigate the following areas:

- reading methodology: the aims of reading courses; theory and practice; planning at year level, Stage level and lesson level; teaching the various elements of a Stage
- digital technologies which enhance teaching and learning: Latin/Roman culture specific materials; DIY activities; hands-on practice and creation
- approaches to Roman culture: integration with Latin texts; stand-alone study of Roman culture; creation of activities
- assessment, reward and management: aims of assessment; assessment for learning; assessment for management; options for external assessment and reward

Certification for 20 hours in-service training will be provided.

Workshops are open to all teachers and to undergraduate and graduate students considering a career in teaching. If you would like to register your interest in one of these workshops or if you have questions, please send a short email with your name, contact details and preferred location (Las Vegas, Dallas or New York) to [office@cambridgescp.com](mailto:office@cambridgescp.com). Please do also pass this information to colleagues who may be interested in the workshops.



*Will Griffiths leads an informal workshop.*

## PHINNEY-GLEASON MEMORIAL SCHOLARSHIPS



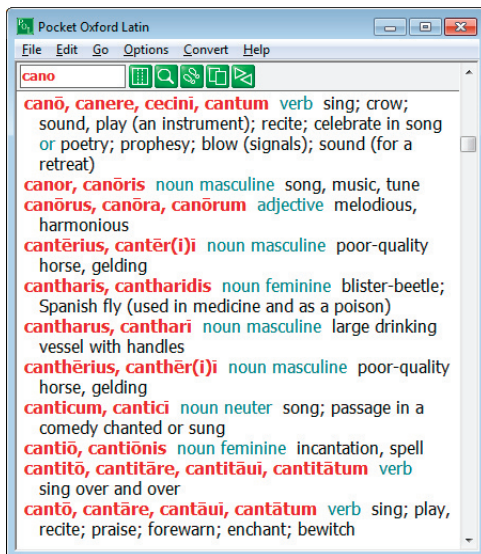
### THREE SCHOLARSHIPS FOR CAMBRIDGE SCHOOL CLASSICS PROJECT SUMMER WORKSHOPS 2012

**Las Vegas - July 1-3; Dallas - July 6-8;  
New York City - August 5-7**

**Application Deadline: May 1, 2012**

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

Scholarship includes lodging, meals and travel expenses, up to a total of \$700



The dictionary also features an electronic parser. Again the student can either type in or double-click on a Latin word to be given a full analysis of its form. Where more than one parsing is possible, all possibilities are given. The dictionary works from Latin to English and from English to Latin, so may also be useful to teachers when preparing their own Latin stories. It also features an editable export function which comes in handy when preparing vocabulary lists for texts. The dictionary is based on the Pocket Oxford Latin Dictionary, so its definitions are somewhat limited, but it should be sufficient for most schools situations. It may be particularly useful to students preparing AP texts, enabling them to read much more Latin than is possible when looking up vocabulary by hand. It is available from the CSCP website for approximately \$25.

# The Official Latin Scrabble

The end result is a traditional Scrabble set with wooden racks and tiles, entirely in Latin - the perfect end-of-term activity. The support site <[www.verbumsapienti.co.uk](http://www.verbumsapienti.co.uk)> also includes an online word checker to help resolve disputes. For those who take their Scrabble a little more seriously, why not run an intra- or inter-school competition, perhaps leading to a national Scrabble championship?



Keith's own enthusiastic personality, of course, guaranteed success for his presentation and, we are sure, for the classroom approach he was describing. If you would like to contact him as a follow-up to this article, his email address is: [kttda@hotmail.com](mailto:kttda@hotmail.com). He's also a valued member of the NACCP Board and helps supervise our listserv on the web ([www.cambridgelatin.com](http://www.cambridgelatin.com) and check the listserv link).

Thank you to everyone who responded to our invitation in the last newsletter to opt for electronic delivery of the newsletter rather than the black-and-white snail-mail version. Unfortunately, the general response was rather underwhelming, meaning, we hope, that the majority of you still prefer to receive a hard copy that you can curl up with and read through anywhere at any time. Consequently, we have decided to preserve the status quo and continue our present system of delivery. The newsletter is always posted on the web (back copies also) in glorious color, should you wish to check it out.