



# NEWSLETTER

No. 25, Spring, 2003

## Eastern Hospitality in July

*Carlene Craib is heading up the organizing committee for this summer's Cambridge Latin Teachers' Workshop. She sends along a few advance details to whet your appetite.*



Ballou Hall at Tufts University

From July 8 to 13, 2003, the Tufts University campus (in the Boston suburb of Medford) will host a gathering of the clan, *Cambridge Latin Course* aficionados. Don't be left out! The theme is "Constructing a Lasting Monument," and we have recruited a top-notch team of experts to help you do just that in your classes.

Highlighting the culture presentations will be **Anne Koloski-Ostrow**, Classics Professor at Brandeis University, who will give us up-to-the-minute information about her excavations at Pompeii and a sneak peak at her forthcoming book about Pompeii and Herculaneum. **Doug Ryan**, a Mas-

sachusetts Latin teacher, will make culture come alive, literally, and give us the Roman Army experience et al.

Familiar *CLC* faces **Joe Davenport**, **Mark Pearsall**, and **Beth Thompson** will put us into the classroom with demonstrations and lesson plans for Middle School to Advance Placement. Classical computing will be handled by **Pauline DeMetri** from Cambridge Rindge and Latin, and **Fran Lanouette** will take us on a tour of the Museum of Fine Arts in Boston.

Other local presenters will give us inspiration for hands-on activities, hints for using music in the classroom, Latin Club ideas, and information on travel with students. The Resource Center will display its goodies and give you hints on using the material.

Add to all this the Boston/Cambridge location with its fine bookstores, restaurants, museums, and tourist sites, and you have the perfect way to spend your professional development time (plus perhaps a vacation add-on if you feel so inclined) this summer. You will find the registration form included on the web site. Send it soon - we need to get your T-shirts ready!



Tennis at Tufts

## The CLC at ACL - 2003

by Norah Jones



Norah Jones makes a presentation at the 2002 ACL in Madison, WI

The 56th Annual American Classical League Institute and Workshops will take place June 26-28 at the University of Buffalo, Buffalo, NY. As usual in recent years, the CLC will be making a presentation as part of the schedule. Its title will be "Telling Our Story: The Cambridge Latin Program." Our interactive workshop will provide participants an opportunity to understand the content and approach of the *Cambridge Latin Course* through presentation, participation, and discussion.

Attendees will be invited to experience the *Cambridge Latin Course* as "student" participants in a simulated (abbreviated) instructional period. They will receive books and sample ancillary materials to use as the team of presenters "teaches" from selected chapters using the content and methods of the *Course*. Instruction will be interspersed with times for the presenters and participants to reflect on instruction from the viewpoint of the teacher, to refer to and discuss

teacher ancillary and support materials, and to ask questions.

Reflection and information on Latin instruction with the *Course* will follow the simulation, with emphasis on the story line, a part of which participants will just have experienced as "students." Other information about the *Course* will include: instructional support for those new to the program; how the *Course* addresses the National Classical Standards; instructional successes with varieties of student learning styles and learning capabilities; student results in regional and national examinations and contests; and Fourth Edition changes.

Our presenters are:

**Carlene Craib**, Westford Academy (MA)

**Norah Jones**, Cambridge University Press

**Fiona Kelly**, Cambridge University Press

**Mark Pearsall**, Glastonbury High School (CT)

**Stephanie Pope**, Norfolk Academy (VA)

**Beth Thompson**, Alexander Graham Middle School (NC)

We look forward to welcoming the attendees of ACL 2003!

(Editor's Note: If you are a member of the American Classical League, you receive a mailing each spring about the Institute. If you are not a member (shame on you!) you can obtain details by e-mailing **Geri Dutra** at <info@aclclassics.org>.

With both the ACL and the Cambridge Latin Teachers' Workshop in the north-east this summer, why not consider a double bill of professional development and inspiration? You can even slip across the border to beautiful and inexpensive Canada en route!

## From the Editor

Things are seldom what they seem. William Gilbert, of Gilbert and Sullivan fame, used this line in his operetta, "H.M.S. Pinafore," to warn the audience that a surprise was in store. Audiences today could still take his *caveat* to heart.

Elsewhere in this newsletter, **Joe Davenport** reviews the movie, "The Emperor's Club." Joe was the first to spot that the CLC appeared in an early scene from this movie. Unit 1 is being used by a group of boys as they study the verb *fio*. The verb *fio*? In Unit 1? Only those who know their CLC will realize the error. *fio* does not appear until Unit 4. No wonder the movie didn't receive any Oscar nominations!

One movie that did was "About Schmidt." Jack Nicholson's performance has been justly praised. After his wife dies, Schmidt decides to travel the country, first visiting his old alma mater, the University of Kansas in Lawrence. It so happens that **Anne Shaw**, a member of our Fourth Edition revision team, lives and teaches in Lawrence, where her husband, Michael, is a member of the university faculty. The university which appears on screen in the movie, she reports, is actually the University of Nebraska, the state in which Schmidt already lives!

And, as a Torontonion, I can vouch for the fact that the musical, "Chicago," was actually filmed here - not in the windy city itself. But we are used to seeing ourselves masquerading as various U.S. sites.

But we should not quibble. The essence of good movie-making is the art of illusion, bringing to life "another world" by magical means. Come to think of it, the same could perhaps be said of the *Cambridge Latin Course*!

## Director's Message

by Allyson Raymer

Dear NACCP friends and members:



I send you all warm wishes for the beginning of 2003. I hope that everyone enjoyed the holidays and that you are finding these winter months to be productive and fulfilling. It is hard to believe that time has passed so quickly since I first accepted the position as Director. It has been an incredibly busy semester for me, having taken on the Directorship as well as a new position as the Head of Upper School at Texas Military Institute. Certainly the work is challenging on a daily basis, but I have never felt more fulfilled professionally.

I have several exciting updates for you regarding the work of NACCP. You may remember from my last letter a discussion of the goals that were established by the executive board at the meeting in Norfolk this past summer. While all of these goals remain important, we have discovered throughout the fall that our main focus needs to be on the Resource Center. **Alice Yoder, Beth Thompson, Norah Jones**, and I plan to meet in April in Charlotte to conduct an inventory of the current materials in the Resource Center. During the visit we plan to discuss which materials need to be updated and revised for the Fourth Edition, which materials may need to be discontinued, and finally whether some materials might be transferred to the Cambridge University Press for publication with the texts. While this task certainly seems Herculean, we are all nevertheless committed to the restructuring which will enable us to better

serve those using the *CLC*.

In addition to the inventory, we will be reviewing several new exciting submissions to the materials in the Resource Center. Among these items is a project being completed by **Madeline Pooler**. After her fourth year in the classroom, Madeline is taking time off for maternity leave. While at home she is using some original work of **Ed Phinney** that will eventually be published as an ancillary set of readings from mythology. In addition, some of **Richard Popeck's** flashcards and games adapted from **Beth Thompson's** materials will be forthcoming. Finally, a team of teachers in Texas is working on a set of stories focusing on classical legends of old Rome and mythology. Anyone interested in creating and publishing such support materials, particularly for the Fourth Edition, please submit your proposals to the editing committee through **Alice Yoder** and the Resource Center.

Other exciting news comes from **Carlene Craib** who is organizing the workshop this summer in the Boston area. Tufts will host the workshop which will include many stimulating and helpful sessions. Having attended many of the past workshops, I can say that those experiences proved invaluable to me as a teacher. Not only did I gain great insight into the reading method and the Cambridge series, but I also learned strategies and acquired a wealth of materials to use in my classroom. Lastly, I made great friends and discovered a tremendous professional support system that enhanced my teaching.

I would encourage everyone to spread the word about the Tufts workshop. It is sure to be both en-

joyable and informative.

Lastly, I hear that a tremendous panel discussion is being organized by **Norah Jones** for ACL this summer in Buffalo. Panel members include **Carlene Craib, Fiona Kelly, Mark Pearsall, Stephanie Pope**, and **Beth Thompson**. Look for the description of topics to be discussed in Norah's article and the materials from ACL.

I hope this letter is informative and finds each of you in good health and enjoying the winter months. Spring is on the way! Until then,

Best wishes,

Allyson Raymer

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## Falco at Fishbourne

Fans of Lindsey Davis will already know this, but others should be aware that her latest mystery novel, featuring the "informer," Marcus Didius Falco, is set largely in Britain. Falco has been sent to investigate and remedy problems in the construction of a new palace for a client king there.

"A Body in the Bath House" has more than one body and more than one bath house, but all the usual Falco fun. Just as the *CLC* recreates the problems in constructing the Arch of Titus in Unit 3, so Ms. Davis recreates the corruption, jealousies, and racial tensions connected with the building of Cogidubnus' (spelled Togidubnus in the novel) new home.

Teachers will undoubtedly enjoy this novel. Check it over first to see if it is suitable for your students. (Falco is not a pillar of morality, even in his mellower older self.) It should be available in paperback (ISBN 0 09 929830 9).

# Exegimus Monumentum?

*With the end in sight, Newsletter Editor Stan Farrow reports on the Fourth Edition revisions for Unit 4.*

This summer, after five years' work, the Fourth-Edition revision of the *Cambridge Latin Course* will be complete. The Student's Text, Omnibus Workbook, and Teacher's Manual for Unit 4 will roll off the presses. For team members **Stephanie Pope** (chair), **Patricia Bell**, **Stan Farrow**, **Anne Shaw**, **Richard Popeck** (Units 2-4), **Randy Thompson** (Unit 1), and our editor, **Fiona Kelly**, it has been a very tight schedule, but a labor of love (most of the time!).

Initial response to the earlier Units has been very positive. One glance at the Student's Texts is enough to show how colorfully attractive

they are, with a wealth of illustrations and color-coded notes and exercises. The Omnibus Workbooks are "meatier" than their predecessors, with a greater variety of exercises, including some aural-oral work. The spiral binding and the clean set-up of the Manuals make them very user-friendly.

The real test of the revision, however, comes in the reaction to the contents behind all this surface attractiveness. We think the updated culture notes, the clearer grammar presentations, and the extra exercises have improved the Student's Texts. In parallel, the Manuals contain a wealth of information and advice on how to approach the various elements in the Texts, plus, in the appendices, lists of Checklist words with English, French, and Spanish derivatives; Diagnostic Tests; an extensive Bibliography;

and complete Keys to the Texts and Workbooks.

Unit 4 is a special case, however. Let's give you a sneak preview of what's in store when you open the Fourth Edition:



Revision team members in Canada in August. Standing: **Pat Bell** (our hostess), **Richard Popeck**, **Stan Farrow**. Seated: **Stephanie Pope**, **Fiona Kelly**, **Anne Shaw** - and **Nike**, the cat!

Unit 4 is the text which makes the transition from "made-up" Latin to the real thing. In Stages 35-40, we complete the introduction of most major grammar items within a series of stories tied more or less to the circle of people around Emperor Domitian. Martial recites some of his epigrams, and Ovid's story of the flood from the *Metamorphoses* is included in another scene, but otherwise the Latin is still artificial. In Stages 41-48, however, that "crutch" is removed.

One major decision the revision team made was to insist on unadapted Latin even for the prose authors in these Stages. The only exception comes in some of the excerpts from the so-called "*laudatio Turiae*" in Stage 43. So Pliny and Trajan's correspondence in Stage 41 is now original, not adapted to include gerunds and such

at key moments. Petronius' story of the widow of Ephesus is retold in his own words. Sentences, phrases, and paragraphs may be omitted, but no words have been changed.

This decision also influenced the team's choice of authors to be read. Unadapted Tacitus is very difficult. So Stage 48 now features Livy's version(s) of the Romulus-Remus legend, rather than Tacitus' gruesome tale of matricide by the Emperor Nero. Livy is not easy, either, but he is "do-able." And it seemed perversely appropriate to end the book with the "beginning" - the founding of Rome - in the words of Rome's own master story-teller.

In Stage 47, we have gone back to the story which was featured in the original "Unit 5" of the *Course*, "Dido and Aeneas," from Vergil's *Aeneid*. For most *CLC* readers, this is a more fascinating piece of literature than the "boat race" episode from the Third Edition. Aeneas' decision to answer the call of duty also leads neatly into the founding of Rome in the next Stage.

Backtracking to Stage 46, the team has made one other major change in content, and this more reluctantly, since, in substituting Cicero for Pliny, we lose the story of Vesuvius, plus an example of Pliny's non-civil-servant correspondence. But we get to meet Rome's greatest orator, whose omission has often been seen as a weakness in the *Course*. And, since Catullus and his Lesbia (= Clodia???) are still featured in Stage 45, what better

speech than the *Pro Caelio*, where Cicero attacks Clodia?

Other changes are minor. In Stage 41, the correspondence about the aqueduct at Nicomedia has been replaced with Pliny's granting of travel passes to allow his wife to visit her aunt on the death of her aunt's father. This exchange of letters appeared in the original Unit 4. The family feeling apparent from both Pliny and Trajan, plus the sad possibility that this may have been the last time Pliny saw his wife before he died add extra interest. In Stage 42, we have omitted the Martial epigrams (they appear in the Omnibus Workbook) in favor of the *carpe diem* Ode by Horace, a brief appearance, at least, by this master lyric poet.

Sadly, there was not room to keep the Supplementary Reading material from the Third Edition. That rather strange section, inserted after the Language Information, was a response to the need for unadapted prose authors in some jurisdictions. Since most of the regular prose selections are now unadapted, this material should not be needed, but we know many teachers have enjoyed using it. It can still be a resource (Keep your old textbooks!) for those with time and interest.

The decision to make the prose authors unadapted has resulted in some changes to the presentation of the language. The various forms of the passive (introduced previously in Stages 35 and 39) have now been included in Unit 3. Gerunds and gerundives in all cases have been moved up to Stages 39 and 40. Likewise, all previously unmet forms of the subjunctive, which were scattered throughout "old" Unit 4, are now completed by Stage 40. The forms of the infinitive and indirect statement are presented largely as before, except that

present active and passive infinitives are handled together. In addition, there is a specific note on fearing clauses. Finally, in Stage 35, the supine is introduced, so that, throughout the Unit, the fourth principal parts of verbs can appear in this form, as they do in standard dictionaries. The only major language features left for Stages 41-48 are the conditional (now presented in all its variations) and independent uses of the subjunctive. Other language notes in these Stages are largely about stylistic items such as historical infinitive, ellipsis, word order, etc.

The Language Information at the back of the Student's Text contains the usual charts and paradigms, plus an outline of language features such as uses of the cases, uses of the subjunctive, etc., with accompanying exercises, to be used as supplementary aids when useful.

The "culture notes" were an uneven lot in the Third Edition. The team decided to take a consciously literary approach to these. New in Stage 41 is a note on letters as a form of Roman literature. In Stage 42, Latin poetry is discussed. In Stage 45, Catullus and lyric poetry are emphasized, rather than Lesbia, since Clodia will also appear in Stage 46, where a new note on oratory introduces the basic features of that form of literature. Notes on epic poetry and historiography in Stages 47 and 48 complete the approach. Other notes from the Third Edition remain (Stages 35-41, 43-44).

Added to the Student's Text, as part of the Language Information, are two special notes: one defining the most common literary and rhetorical terms, and the other outlining the system of metrics in Latin poetry, with rules for dactylic hexameter, elegiac couplet, and hendecasyllables. And, for those

who have explored the Time Charts in the previous Units, our indomitable **Anne Shaw** has prepared another exhaustive outline, including a separate column for works written in Latin right up to relatively modern times.

The new section on Word Patterns, introduced in Unit 3, is continued until Stage 40, after which the emphasis moves from language to literature. Students may be glad to know that Vocabulary Checklists become shorter through Unit 4, still accompanied by Word Study exercises. Teachers, of course, will realize that with the change in literature, these lists, like the grammar for which students are responsible, are often quite different from their predecessors in the Third Edition. *caveat rhetor!*

Reading the actual writings of a people is considered the "reward" of all language study. Rarely do students of other languages reach that goal as quickly as can students in a Latin course, especially in a reading approach, where composition is not a major time-consuming necessity. And rarely is the literature those students read as good as what is available, courtesy Vergil, Horace, Ovid, Catullus, Martial, Cicero, Livy, Pliny, Petronius et al. on the pages of Unit 4. Even the Omnibus Workbook changes its emphasis in Unit 4, giving students a greater opportunity to discuss and evaluate other works by these writers, as well as comparing professional translations in English.

The Workbook closes, appropriately, with Horace's *exegi monumentum*, echoed in the title of this article, and, interestingly, in the theme of this summer's Workshop at Tufts. Perhaps a bit presumptuous a thought for a textbook series and its use in the classroom...but we'll let you be the judge!

## We've Got a Little List

Ginny Blasi invites readers to get connected on the Web.



Do you love using the Cambridge series but feel all alone in your classroom? Many of us are the lone

Latin teacher in the vast wilderness of a school or perhaps even a district. Well there's no reason to feel like a department of one anymore. The Cambridge Latin List brings you in contact with Latin teachers who all use the *Cambridge Latin Course*. In fact there are 181 members from at least five countries: Australia, Canada, England, the Netherlands, and the USA. We teach anywhere from elementary on through college. As a group we offer teaching from a variety of perspectives: private, public, and parochial, and home schooling. Some of us can share the wisdom from having done this for a while and others bring the enthusiasm of starting out fresh.

For the membership it is a place to ask questions, invite ideas, and voice concerns. Many members "lurk," a term which means to read all the messages without responding to any. There are three ways to read the messages sent to the list:

Receive individual email messages

Receive a daily digest i.e. many emails in one message

Receive no email; rather read the messages at the Web site

To join the list you need to go to <http://groups.yahoo.com/group/CambridgeLatin> and subscribe. At

## The Emperor's Club

Joe Davenport reviews a recent movie of interest to CLC users.



"The Emperor's Club" is the story of one teacher's attempt to make a difference in the world of his students. The film is based on the short story, "The Palace Thief," by Ethan Canin. At the center of the film is William Hundert (Kevin Kline), a scholar of Latin and Greek who teaches Classics and Western Civilization at St. Benedict's, a prestigious (and fictitious) New England boarding school. Mr. Hundert (like many of us in the Classics profession) believes the lessons taught by the great thinkers and civilizato

ns of the past hold a wealth of knowledge and moral lessons.

Mr. Hundert is an inspiring teacher who seems to have the students eating out of his hand. But things change when a new and strong-willed student, Sedgewick Bell, transfers to the school and into Mr. Hundert's class. Soon they are both vying for the devotion of the other students at the school. The film's moral dilemma comes to a head during the school's annual "Mr. Julius Caesar" academic contest and is reprised thirty years later when the participants are again together at a reunion.

Mr. Hundert faces questions many of us face every year. Is "giving a student a break" on a grade going to help or hurt him in the long run? Or will it have no effect at all? And how does giving that break affect the integrity of the grades and the other students who don't get the break? We all try to make a difference in our students' development and often are never sure if we have succeeded. And when we fail to reach a student, we obsess over that and forget about our successes. Kevin Kline's Mr. Hundert finds himself dealing with these problems in a very realistic and compelling way.

Of particular note for CLC teachers is a scene in the first third of the movie when three of the principal students are studying Latin in their room and are holding in their hands and laps the 3rd edition Unit 1 of the *Cambridge Latin Course*!

"The Emperor's Club" is rated PG-13 with some sexual content and runs about 1 hour and 50 minutes. It was produced by Universal Pictures.



that time you'll be able to choose how you want to receive the messages. When they come to your email you are free to read, ignore, or respond to them as fits your interest. Usually the topic is given in the subject line.

The topics are determined by the membership. Anyone is welcome to

ask a question, make a comment, or offer a suggestion. There are times when the list is busy and other times when there isn't a peep.

So if you haven't tried it out yet come join us and see what it is like to have an enormous department of fellow Cambridge types as a resource.