

## Welcome New Board Member: Margaret-Anne Ellison-Gillis

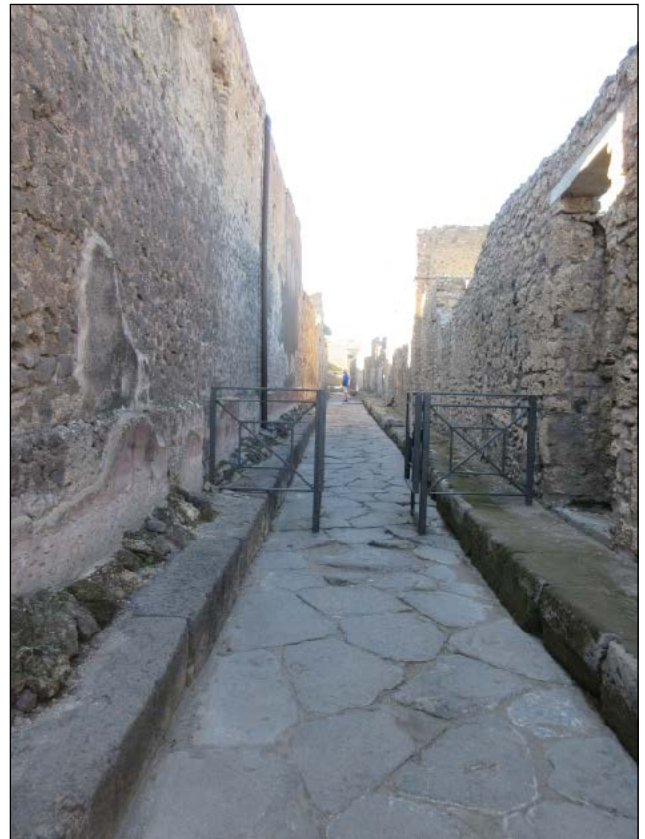
*This past spring, Martha Altieri persuaded another outstanding CLC teacher to join the NACCP Board. Most readers will recognize her name and may have met her (virtually) at our Summer Workshops or other training sessions. We asked Kyle Smith-Laird to “interview” her for the following profile:*

We are proud to introduce **Margaret-Anne Ellison-Gillis** (pronouns: she/her)

My name is Margaret-Anne Ellison-Gillis, but my students call me “Gilli.” I can tell “when” in my career I taught a student by the nickname they call me. For years, it was “M-AG’s,” for my initials, and then it was compressed to “G,” and now it has morphed one more time to “Gilli.” I really don't mind that, given what some students nick-name teachers!! In June, I will have been teaching for thirty-one years; twenty-five years at Barrie Central Collegiate, one of the oldest high schools in Canada until it closed its doors in 2016 at the tender age of one hundred seventy-three years! My students used to tease me by asking if I started the Latin programme there! I then came to Innisdale Secondary School where I have been for the past six years. Though I was initially hired to teach Latin, I have also taught English, Canadian history, Civics and Careers, Art, Photography, Library, Special Education, and Archaeology. At one point, I was even asked to teach the cooking class, but I think my students’ reactions to the cuisine I would prepare for their Thursday night dinners was enough to dissuade the principal from assigning me that! In Ontario, we Latin teachers often have to teach other subjects to fill our timetables, and not only have I taught so many things, but I have also taught every grade level from grades nine through twelve.

*What do you enjoy about teaching with the CLC?*

I studied *CLC* as a student in high school, and I LOVE the fact that the stories are written in such a way as to allow for so much creativity in interacting with the students and extending the Roman life. In my early career, I would focus on skits, dialogues, games, and Roman banquets—the usual “second language” teaching activities, and then my students introduced me to things like *Mad Libs* and hands-on creative activities such as making clay lamps, mosaics, curse tablets, theatre masks, and other projects which we have taken to extremes at times! For twenty-five years, my students made life-sized replica statues in



**The street leading to the *House of Orion* and the *House of the Garden***

*Photo by Margaret-Anne Ellison-Gillis*

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plaster! The “Spinario” of 2015 still decorates my classroom today! I don't think any other Latin text could allow the students’ imaginations to take off in such ways. Of course, being set in Pompeii, a place students can actually visit, helps to draw students into the programme, but the structure of the stories, with the characters and the gradually increasing vocabulary and gently introduced grammar really meets students “where they are” in their acquisition of a third language. (Here in Ontario, students are required to study French from grades four through nine) which really is what keeps them.

*Who is your favorite CLC character (and why)?*

Who is my favourite character...my favourite character...hmmmm...that is tricky! The kids LOVE Grumio! I have to admit that he was my favourite for years, then Clemens. However, now I'd have to say Metella. I think she does much more than “in atrio sedet.” She would have had such an important role to play in supporting Caecilius’ business meetings and organizing the domestic day-to-day tasks. I have started to write little stories about her and Lucia and Melissa just to give them a bit more presence. After all, behind every successful man, there is a strong woman—just look at the Cloth Merchants’ Meeting Hall built by Eumachia or the Praedia Julia Felix in Pompeii!

*What do you want to bring to the NACCP Board?*

What would I like to bring to the Board? Quite selfishly, I was hoping the Board would be able to help me extend my skills and expand my repertoire of activities because I'd be able to meet so many more *CLC* enthusiasts and then carry that back to my colleagues here in Ontario. Perhaps, I can bring a “Canadian” perspective, a knowledge of our curriculum, a sense of humour, a dedication to promote *CLC* north of the 49<sup>th</sup>. I'm a hard-worker, but what Latin teacher isn't? We never have the easy road, that's for sure, but that is what makes teaching an elective subject not only challenging but really rewarding! I'm very much committed to life-long learning, so this will be a wonderful way to pitch in where I can be of the most help! I am also very committed to adopting and adapting what *Classics for All* is doing in the UK because I think the *CLC* supports their initiatives beautifully, so I would love to see the expansion of further Latin programmes here in North America.

*Any hobbies, interests, or sundry quirks?*

That is an interesting question too! I LOVE historical fiction. I was going to become a professional photographer because I worked my way through university as a photofinisher and apprenticed as a wedding photographer, which has fed my interest in event/wedding planning. I have planned eight weddings, thirty Commencement Ceremonies, and dances and semi-formals too numerous to count. I hope to complete my event planning licence once I retire. My sister, also a Latin teacher, and I are devoted members of the Stratford Shakespeare Festival here in Stratford, Ontario, and over the course of ten summers, we completed courses in making props, masks, jewellery, costume design, faux food, etc.—all while enjoying the magic of the performances on the Stratford stages. My sister will not let me live down the fact that I wouldn't go with her to the opening reception for Christopher Plummer's one-man show. In my defence, we weren't properly dressed!) I particularly love transforming styrofoam from the recycling bin into faux chocolates or Roman helmets, and I'm pretty good at sculpting using Tim Horton's mush (a heavy *papier mâché* made of recycled take-out coffee trays and glue). I have also taken an interest in painting, and I hope to learn how to work with oil paints because I really envy the talents of my art colleagues. I also hope to improve my Italian (which my knowledge of Latin has made possible!) so that I can enjoy the splendours of Campania more easily!



**Frescoes on the counter at the *thermopolium***

*Photo by Margaret-Anne Ellison-Gillis*

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*Since I know you are quite an expert on Pompeii, would like to talk about your last trip there and what you experienced?*

It's very kind of you to say that I'm an expert, but I think I'm more of a Pompeii-enthusiast; after all, Pompeii is the world's most spectacular outdoor museum!! On my last trip to Pompeii, I had the very great fortune to visit the new archaeological discoveries in Pompeii; they are only opened with a special ticket at the end of the day when the excavators/restorers are finished and visitors can enjoy these new wonders under the ever-watchful gaze of the *ALES* (*Arte, Lavoro e Servizi*—a society that protects the Italian cultural heritage), the young but extremely knowledgeable guards. It was the first time I had ever had the opportunity to walk on the little street behind Caecilius' house, and I really had to stop for a minute to take in where I was. Turning abruptly to the right, about twenty metres away, I saw the newest *thermopolium*, which is so different because instead of marble fragments making up the top of the counter, the counter is completely painted with a beautiful fresco. The background is the most vibrant yellow, and the figures of the chained dog (*cave canem*) and ducks, and a very lively rooster are in the brightest blues and greens and reds—though I fear that even with the glass put up to protect the shop, the strong Italian sun will fade these in no time. In the *dolia*, ceramic storage containers, they found not only wine but duck bones and remnants of pork! I have often wondered now if Grumio made the very short journey from the *posticum* in his kitchen to this little shop when he was short of dinner ideas for Caecilius! Just down the street, on the right, is the *House of Orion* with that spectacular mosaic of Orion's apotheosis. The faux marble blocks decorating the *atrium* are just like those in the *House of the Dancing Faun*, but the colours are not faded. Though only the *atrium* and *tablinum*—or perhaps *triclinium* (it's hard to tell)—are visible, there is much more to this house which has yet to be opened. The sidewalk approach is a good three feet from the road level, so those Pompeians (and now archaeologists) must have been sure on their feet! Just a few metres past this house, on the left, is the *House of the Garden* which has caused all the recent controversy in dating the eruption of Vesuvius! The doorway to this house must have been how the entrance to Caecilius' house looked in its day. Three things struck me. The first was the depth of the colour of the ochre and cinnabar and the possibility that one of the rondels may actually feature the portrait of the owner of the house. The second was how small that graffiti challenging Tacitus' dating of Vesuvius' eruption actually is: it's very tiny. The third really striking feature is the number of holes cut into the walls by looters, or possibly early excavators, though looters is more likely. I really hope that the new Superintendent of the site, Gabriel Zuchtriegel, will allow visitors to access this site in the years to come because the quality of the condition of the buildings is more representative of what Pompeii must have looked like before that fateful day in 79 C.E.



**The counter of the *thermopolium* where hot food would be served.**

*Photo by Margaret-Anne Ellison-Gillis*

I'm very honoured to be asked to join the Board, and I'm looking forward to working with people who love the *CLC* as much as I do!



# AVE ATQUE VALE, DAVID CULLEN

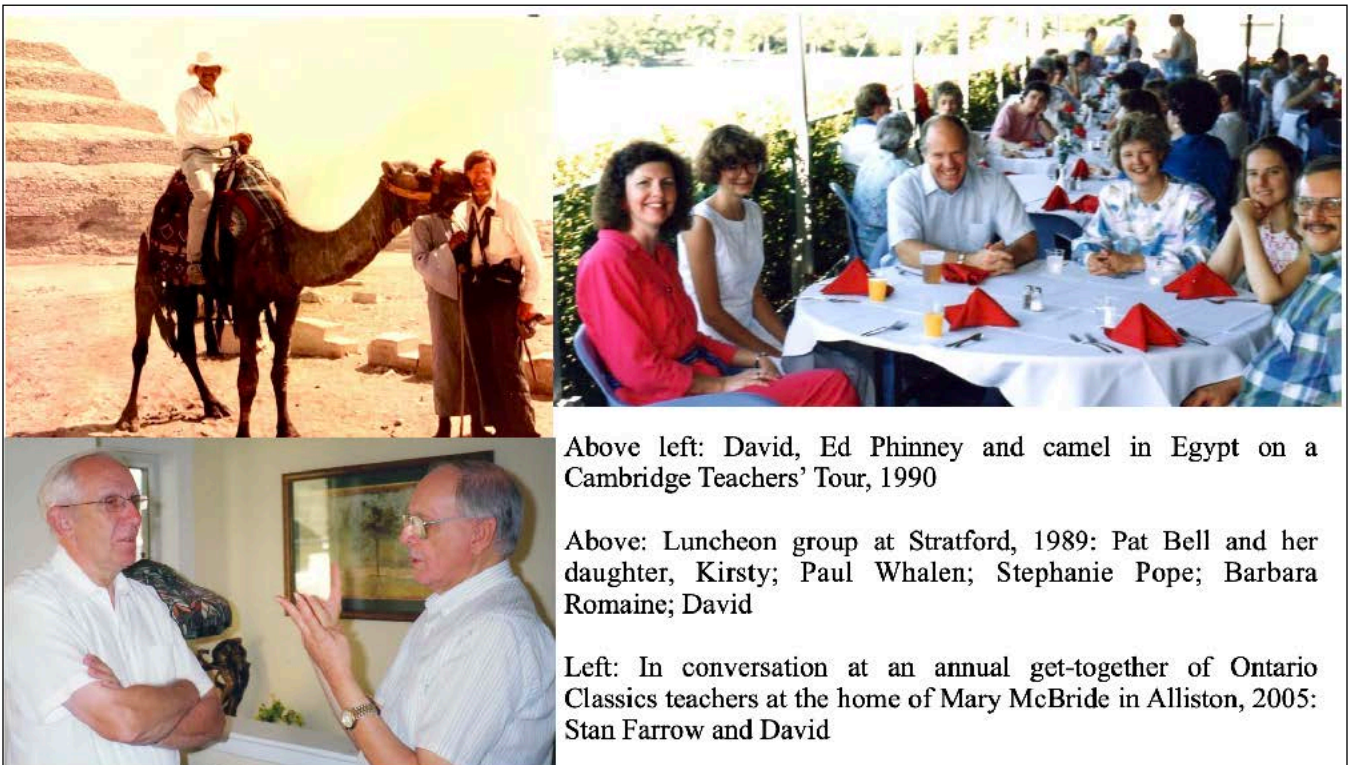
by Stan Farrow

Classics teachers in Ontario, Canada are mourning the death on January 29<sup>th</sup> of David Cullen at the age of 84. David graduated from Victoria College, University of Toronto in 1959. He became a beloved fixture at Brantford Collegiate Institute and Vocational School in the city of Brantford, Ontario from 1960 to 1995. Pat Bell, who taught in near-by Guelph and became a close friend, described David as “quirky,” a man whose lifelong bachelorhood never lessened his rapport with students and younger family members.

David first attended the annual ACL Institute in 1982 at Holland, MI. and became a regular participant for the rest of his teaching career. When the Institute was held in Canada (at McMaster University in Hamilton, ON in 1989), David almost single-handedly organized a Saturday afternoon excursion to a performance of *Kiss Me Kate* at Ontario’s internationally acclaimed Stratford Festival: show tickets, bus transportation from Hamilton, and a pre-show luncheon at the Festival Theatre’s indoor marquee. Of course, David was used to organizing annual student trips from his school to the Festival. And Brantford CVI hosted the first Ontario Student Classics Conference (modelled on the JCL Conventions) which expanded from a school building to include an overnight stay at a local motel. David’s own transportation to such events was in his trusted Volvo, which he nursed through 20+ years.

In 1985, David, Pat, and I participated in the first “Cambridge Tour” for teachers to Britain, attending workshops at Cambridge University and then travelling by coach to Roman sites featured in the *CLC*. When Ed Phinney established the NACCP in 1988, we were all involved. David and Pat continued to enjoy the various teacher tours.

David’s love of travel took him through Canada, the USA, Europe, the Middle East, Africa, South America, and India. After retirement, he organized trips to the Rockies and the Maritimes for friends and former students. He had paid for his university education through working as a busboy at Chateau Lake Louise. There he developed a love of hiking. Add opera, ballet, classical music, tennis, and nature to the mix of interests as well. David often



Above left: David, Ed Phinney and camel in Egypt on a Cambridge Teachers’ Tour, 1990

Above: Luncheon group at Stratford, 1989: Pat Bell and her daughter, Kirsty; Paul Whalen; Stephanie Pope; Barbara Romaine; David

Left: In conversation at an annual get-together of Ontario Classics teachers at the home of Mary McBride in Alliston, 2005: Stan Farrow and David

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drove Pat (in his Volvo!) to performances by the Canadian Opera Company and the National Ballet in Toronto. Finally, true to his parents' Scottish background, he was a devoted member of Central Presbyterian Church in Brantford.

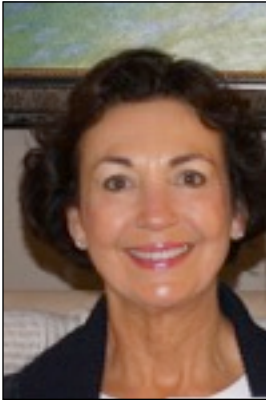
To survive as a Classics teacher, especially in Ontario these days, you need to know your subjects well, but to relate to your students, you need to have something more. This quick *curriculum vitae* gives a taste of David's "something more." And it also suggests that "quirky" works!

*I am indebted to Margaret-Anne Gillis for inviting me to pay tribute to David and especially to Pat Bell, who provided me with images and information for this article. - SNF*

**"What you leave behind is not what is engraved on stone monuments but what is woven into the lives of others." - Pericles**

## Director's Message

*Martha Altieri*



Spring greetings, and I wish each of you the best for the remainder of this school year!

As you are planning your summer activities, I hope you will consider attending our virtual summer workshops in July sponsored by Cambridge University Press. Considering the certainty and cost savings for both participants and us as organizers, we will not return to in-person workshops this summer. A three-day foundations workshop for beginning teachers or new adopters to the course will be on July 5<sup>th</sup>-7<sup>th</sup>. A three-day expansion workshop for experienced users of the course will be on July 11<sup>th</sup>-13<sup>th</sup>. Both workshops will focus on reading the Latin stories and making cultural connections. Complete details and registration information are on the ["Training" page of our website](#).

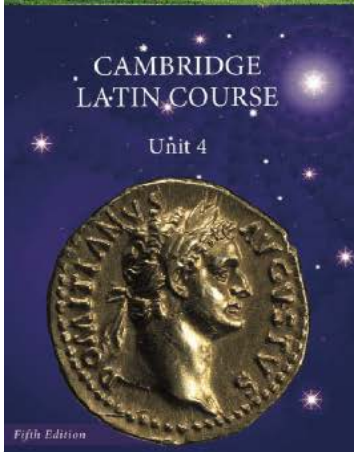
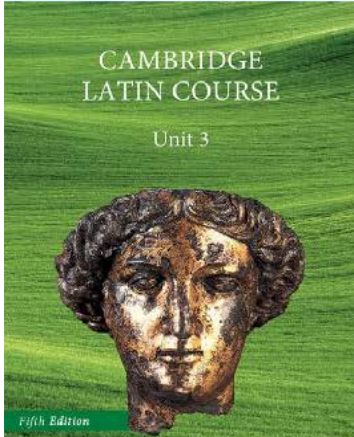
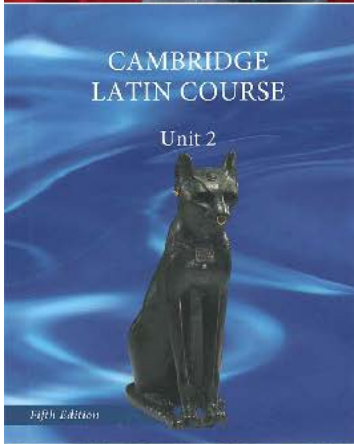
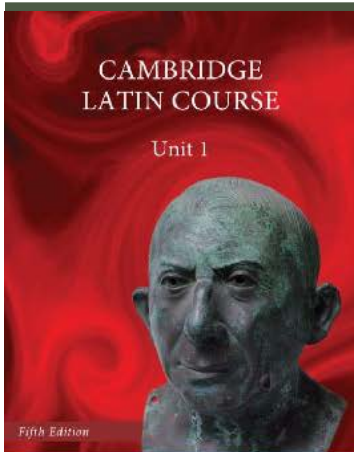
On behalf of NACCP, I would like to welcome a new member to the NACCP Board: **Margaret-Anne Ellison-Gillis** from Barrie, Ontario in Canada. She presented "*The House of Caecilius*" webinar for us last October and will present "The Hidden Treasures of Pompeii" webinar in April. You can learn more about Margaret-Anne in this newsletter.

One of the ways NACCP supports classroom teachers is our monthly webinar series on a variety of topics. Many thanks to presenters **Stefanie Gigante**, **Margaret-Anne Ellison-Gillis**, **Maureen Lamb**, **William Lee**, **S.K. Smith**, **Stephanie Spaulding**, and **Patrick Yaggy**. The "Training" page of the [NACCP website](#) includes a "[Webinar Archives](#)" section organized by topic area so you can easily find those of interest. The most current videos in each topic are listed first, followed by the prior videos from that topic.

Many of you have been patiently waiting for the 5e, Unit 4 story translations. I would like to recognize **Bobbie Thorpe-Nelson**, **Marlene Wiener**, and **Donna Gerard** for working with CSCP to write these translations. The translations are now available on "Teacher Resources" of *Elevate*.

I look forward to attending the American Classical League Institute at the College of Charleston in South Carolina in late June and hope to see many of you there!

We rely on teachers like you to increase awareness of NACCP; please continue to "spread the word" to your colleagues and, particularly, to new Latin teachers.



# North American Cambridge Classics Project Summer Workshops

*This summer's workshops will be online—allowing you to participate from wherever you happen to be in July! Come and join other CLC teachers in peer-led workshops to revitalize your teaching this fall.*

## Novice Workshop

*Are you new to the Cambridge Latin Course? Would you like to learn more about the reading method in Latin? Join us as we read and discuss bringing these adventures to life in your classroom.*

**Save the dates: Tuesday July 5<sup>th</sup> - Thursday July 7<sup>th</sup>**  
10 am EST to 4 pm EST on Zoom

*Cost \$25*

*Registration on Eventbrite forthcoming*

## Experienced Workshop

*Are you looking for new ideas and opportunities to connect and collaborate with other CLC teachers? Would you like to create thematic links between CLC stories and culture? Join a cohort of similarly minded peers as we share philosophical approaches and techniques for getting the most out of the reading method.*

**Save the dates: Monday July 11<sup>th</sup> - Wednesday July 13<sup>th</sup>**  
10 am EST to 4 pm EST on Zoom

*Cost \$25*

*Registration on Eventbrite forthcoming*



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Thanks to Kyle Smith-Laird for writing and sharing this new story that could be used as a supplemental reading or part of an assessment . . . .

## Stage Nine

### Metella ad thermās negōtium agit

- 1 Metella ad **thermās** vēnit. māter, postquam ancillae **stolam** in **apodytēriō** trādidit,
- 2 Eumachiam agnōvit. Eumachia erat mercātor **Pompēiāna**. Metella, quod Eumachia
- 3 hospitibus cēnās optimās saepe dābat, post mercātorem **lentē** ambulāvit.
- 4 in **tepidāriō** Metella prope Eumachiam sedēbat sed mercātor mātṛī nihil **obstinātē**
- 5 **dīcēbat**. mox mercātor ad **caldārium** lentē ambulāvit.
- 6 “ēheu!” Metella **rem cogitābat**, “Eumachia mihi nihil **dīcit**. ego mercātōrī cēnam
- 7 optimam offerō.”
- 8 tum māter ad caldārium festīnāvit ubi Eumachia in **aquā** tacitē sedēbat. Metella, **quam**
- 9 **celerrimē** Eumachiam cōspexit, ad aquam petīvit.
- 10 “salvē, Eumachia!” clāmāvit māter, “**quam fēlix** es! hodiē Caecilius multīs hospitibus
- 11 cēnam optimam offert.”
- 12 Eumachia tamen mātṛī nōn respondit.
- 13 “hodiē,” Metella iterum clāmāvit, “Grumiō pāvōnem pulchrum parat.”
- 14 Eumachia tamen mātṛī nōn respondit.
- 15 **tandem** Metella clāmāvit, “ego tē ad cēnam **invītō**.”
- 16 Eumachia tamen lentē **stertuit**.

### Supplemental Vocabulary:

**thermās** *baths*

**stolam** *dress, stola*

**apodytēriō** *changing-room*

**Pompēiāna** *Pompeian*

**lentē** *slowly*

**tepidāriō** *warm room*

**obstinātē** *stubbornly*

**dīcēbat** *was saying*

**caldārium** *hot room*

**rem cogitābat** *was thinking about the problem*

**dīcit** *says, is saying*

**aquā** *water*

**quam celerrimē** *as quickly as possible*

**quam fēlix** *how lucky!*

**tandem** *at last*

**invītō** *I am inviting*

**stertuit** *snored*