

## Hey, AI! Using AI as a Thought Partner in the Latin Classroom

*Stefanie Gigante*

If you've been listening to the news or any of the current educational buzz, you'll know that Artificial Intelligence, or AI, has taken the world by storm. Although we *Cambridge Latin Course* teachers tend to be fully engaged in a culture and language of the past, AI is certainly something that can benefit us as educators and enhance our students' experiences. With this overview in mind, I presented a session at the American Classical League's annual institute in Tucson, AZ this past summer to explain AI to our colleagues and show some practical applications.

AI has matured quite a bit since its inception, though you have probably used it early on as "Hey, Siri" or "Okay, Google." Now AI has the power to generate information from a variety of sources and in a variety of languages, including our beloved Latin!

In the workshop, before we fully embraced what generative-AI could do for us, we took time to discuss the limitations of AI programs. First, there is bias embedded in the information that AI produces stemming from both the source information and the programmers themselves. Second, access to AI should be limited to students based on their ages; whether or not schools and districts enforce the age-based access is an ever-changing policy decision that one should research in advance of using AI with their students. Third, although teachers have a number of different platforms available to them to use generative AI, some of the more expansive features are only available in premium versions of the software programs.



Generated by Canva  
"Julius Caesar Doomscrolling"

With those potential limitations in mind, the workshop went on to promote AI as a "thought partner" in the development of materials for your classes. [ChatGPT](#) has extraordinary power to work as a tool to help you, as an educator, create activities, modify text for more universal comprehension, and provide resources for your students. Crafting the "right" prompt to generate such educational treasures can take some work and learning on the educator's part, but over time, there is great potential for harnessing the power of that tool. We separately delved into using generative AI in creative contexts, utilizing [Canva's image generator](#) for designing engaging visuals to use in your classes. The workshop then demonstrated the power of [Diffit](#) to develop leveled texts (in *any* language, not just Latin!) for use in the classroom. Finally, the presentation offered a look into [Brisk](#), a Google-doc based extension for generative AI content, and [UberDuck](#), a software designed to give text a voice through AI.

We had a fantastic time exploring these AI tools at the ACL Institute, but please note that there are so many more available. Keep exploring, stay curious, and look for further AI updates in future NACCP newsletters!



## Director's Message

*Martha Altieri*

I hope you are refreshed from the pleasures of summer, and you are enjoying the beginning of another school year!

Our annual summer workshop was held on July 8-12. The five-day online "Latin Camp" offered ten sessions for both beginning and experienced teachers, who received professional developments hours. This year had a variety of presenters who offered new perspectives on the topics. Thank you, **Joe Davenport, Stefanie Gigante, Margaret-Anne Gillis, Nora Kelley, Amy Mason, Bobbie Thorpe-Nelson, Michelle Ramahlo, Katy Reddick, and S.K. Smith.** And thank you, **Ginny Blasi,** for managing the technology behind the scenes. NACCP also thanks Cambridge University Press for their continued financial support for teacher training.

NACCP will be offering free monthly webinars on Oct. 24 and Nov. 14. Detailed information and the registration links are available on our [website](#). The Training page also has a library of all of our previous webinars listed by topic area and available to download.

The self-paced, online course for beginning teachers and/or new adopters of the *CLC* has been well-received, and we encourage you to tell your colleagues about this course. Stephanie Spaulding and S.K. Smith created this course that starts with the basics and builds up to methods for teaching a story and a Stage. They have designed eleven Modules for you to work through at your own pace, and each Module will take around 60-90 minutes to complete. Each of the Modules is designed with three parts: "Something to Read"—articles, blogs, reference works, or reflections from Spaulding and Smith; "Something to Watch"—short videos from our Webinar Library or videos created specifically for this online course and "Something to Do"—a brief reflection, survey, or suggested planning activity designed to reinforce the Module or design your next steps. The course costs \$75 for all eleven modules. You can purchase the course on Thinkific using [this link](#). You can email any questions about the course to: [onlinecourse@cambridgelatin.org](mailto:onlinecourse@cambridgelatin.org)

In other news, **Patrick Yaggy**, a Latin teacher for 25 years and NACCP board member since 2021, has accepted a full-time position with College Board as the Director of Assessment for AP Latin and World Languages. Patrick will focus 100% on Latin for the next 18 months while the new Latin syllabus is finalized and instituted. He will work with the Director of Curriculum to write the exam as well as the assessments on **AP Classroom**. After that, part of his job will be to assist with a few of the modern languages. We want to thank Patrick for his time on the NACCP Board and wish him the best in his new career!

NACCP is a non-profit organization whose purpose is to support Latin teachers who use the *Cambridge Latin Course* and to promote the study of Classics. Our continued focus is supporting classroom teachers. We welcome and appreciate your questions, suggestions, and feedback on how best to do that.

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## Summer 2024 CLC Workshop Highlights



**Uta Nelson**

I loved the presentation on games by **Katy, Michelle, and Joe**. Because I'm not a natural game player, and I'm fairly new to teaching, this past year I was overwhelmed with getting my lessons planned. The resources presented were so clear and helpful. I really

enjoyed this section. One thing I'm also excited to try is **Joe's** way of breaking down text with "whiting out" parts of the text. I also really liked **Stefanie** and **Katy's** presentation on how to break down the different Stages. I'm looking forward to implementing some of that, too—especially the reading activities.



**Ren Beck**

I was really inspired by **Margaret-Anne's** presentation on Pompeii. One of the fabulous things about *Cambridge* is the natural inclusion of the culture. I've always done a pretty good job with culture, but learning about some of the new resources that are

coming out about Pompeii were particularly helpful. I'm a one-woman show, and I'm struggling with how to do it all. I keep signing up for these workshops because I greatly appreciate hearing other people's ideas.



**Dayrin Jones**

This will be my first year teaching and my first year with *Cambridge*. I'm excited to teach Latin by leading with the culture and narrative rather than what I'm used to—leading with the grammar. Starting with the culture hooks the kids rather than having students think that

learning Latin is just another language exercise. I'm looking forward to having students see how their lives are either parallel or antithetical to Roman culture and civilization. I got the textbooks just before the workshop, and the presentations have shown me how smoothly the text introduces Latin to the students. The students don't realize that they are learning a new language; they think that they are just reading a story. I also think that my students will enjoy the drama and the ability to perform the stories.



**Pauline Salo**

I love that these are real stories about real people and that the stories get the students excited about delving into the life of Quintus and seeing that he was a kid like them. I'm super excited about **Stefanie, Michelle, and Katy's** story-based approaches, especially reading chunks of Latin and

helping students to think in Latin—not translate. As the presenters reminded us, if students can start to think in Latin and read those stories, they'll be even more

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motivated to learn. I think the stories in *Cambridge* are funny, the characters are endearing, and I've thoroughly enjoyed reading the text. My class of students always want to perform, so we're going to have a lot of fun with the plays.



**Theo Follini-Press**

I actually don't use the *Cambridge* textbook, but I've been to some of the webinars online, and I've always admired the reading method. I've taught with the same philosophy—creating and using my own materials. I basically use the *Cambridge* reading

approach with lots of different texts, and I scaffold them to different levels. However, I also see there are benefits to using a textbook with one continuous story and family to follow, and I'm looking forward to seeing the latest edition of the course. I feel like the summer workshops were a really cool way to meet other educators who have a similar philosophy. I definitely am considering switching to the *Cambridge* course.



**Cory Landrum**

I really thought **Stefanie and Amy's** AI presentation was especially interesting. My school has debated about whether we would even engage with AI, so this topic has opened my eyes to the positive side of AI and ways to cut down on my workload and

engage students in a new way. I'm going to try a few things. I also liked **Margaret-Anne's** presentation—especially the glass bowl project. I'm looking forward to trying out a few of her ideas this year. I haven't done a lot of projects in the past, and I'm hoping to engage kids more.

A couple of my upper-level students still talk about Grumio and the storyline in general. Of course, they like some stories more than others, but they very much enjoy the storyline. My Latin III class loves, loves, loves the storyline.



**Jenifer Scott**

This workshop has inspired me to move away from teaching more traditionally with grammar charts. When I was taught Latin, I learned by rote memorization, which doesn't really help you when you're reading a story. I appreciate that the *Cambridge* stories are so accessible to

the sixth grade brain. My students think, 'I can read this. Latin is not a scary language that I'll never be able to understand.' And I have yet to meet a student who is not fascinated about Pompeii. *Cambridge* is just a great book, and the parents are excited about it, too.

My goal for next year is to use **Joe, Martha, and Ginny's** ideas for teaching vocabulary in context. In the past, I would pass out a copy of vocabulary checklist at the *beginning* of a stage. I would tell students, "These are the sixteen words that you need to know." Now I'm going to have students read the story, get familiar with the words, and have them play with the words. Then I'll present their vocabulary words in a sentence, with the Latin word underlined. That way students should already be familiar with the words.

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## *de scribendo fabulam terrentem:* Some Latin Vocabulary for Writing a Scary Story

*Vesper Sanctorum Omnium—Halloween*

*Volumus vos felicem Vesperum Sanctorum Omnium habere! —We wish you a Happy Halloween*

*Veni, O Magne Pepo; Apporta Nobis Dulces! —Come, O Great Pumpkin; Bring Us Sweets!*

sanguis, sanguinis (m.)—blood  
bacchor, bacchari, bacchatus sum—rave like a  
Bacchant, revel  
ululo—I howl  
scelestus, -a, -um—evil, wicked  
lupus, -i (m.)—wolf  
bicodula lacerta, -ae (f.)—two-tailed lizard  
caelum, -i, (n.)—sky  
dark—tenebrae, -arum, (f., pl.)  
dark (adj.)—obscurus, -a, -um  
luna, -ae, (f.)—moon  
luna plena—full moon  
spississima nox—darkest night  
nox, noctis, (f.)—night  
cornix, cornicis (f.)—crow (noun)  
sudor, -oris (m.)—sweat  
prodigium (n.) or omen, ominis (n.)—prophecy, sign,  
omen  
verispellis, -is (m.)—shape-shifter (Latin term for  
werewolf)  
vesperilio, -onis (m.)—bat  
gallicinium, -i (n.)—cock-crow  
cruentus, -a, -um; sanguis, sanguinis—bloody  
musica titubantium—rock n' roll (music of those  
shaking about)  
cucurbita, -ae (f.) or pepo, peponis (m.)—pumpkin,  
gourd  
stela, -ae (f.)—tombstone  
turpis, turpe—foul, repulsive, ugly  
cadaver, cadaveris (n.)—corpse  
aranea, -ae (f.)—spider  
araneum, -i (n.)—spider web  
lanius, -i (m.)—butcher  
mortuus, -a, -um—dead  
fur, furis (m.)—thief  
grammatica (f.) linguae Latinae—grammar of the  
Latin language  
ferox cuniculus (m.)—ferocious rabbit  
effundo, effundere, effundi, effusus—pour out, spill  
out  
ingens mus (m./f.)—giant mouse

nox, noctis (f.)—night (for 'at night' just put nox in the  
ablative)  
genius, -i (m.)—spirit, genie, angel  
philtrum, -i or potio, potionis (f.)—potion, especially  
love potion  
anthropophagus, -i (m.)—cannibal  
striga, -ae or saga, -ae (f.)—witch, vampires  
scopa, -ae, (f.)—broom  
mucosus draco, -onis (m.)—slimy dragon (serpent)  
funus, funeris (n.)—funeral, funeral procession  
larva, -ae (f.) or umbra, -ae (f.) or manes, manium, (m.  
only plural)—ghost  
spiritalis, -is, -e—ghostly  
phreneticus pantomimus—crazy pantomime  
belua, -ae (f.) or bestia, -ae (f.)—beast, monster,  
animal  
loca remota (n. pl.)—backwoods  
monstrum, -i (n.)—monster, monstrosity  
gladius, -i (m.) or ferrum, -i (n.) or ensis, ensis, (m.)—  
sword  
terrificus, -a, -um—scary  
felis atra, felis atrae, (f.)—black cat  
transire iter—to cross a path  
persona, -ae (f.)—theatre mask  
tegumen, is (n.)—pandemic mask  
stela, -ae, (f.)—tombstone  
habitus, -us, (m.)—costume  
dolus aut dulces—trick or treats  
perbagor—to wander  
volans, volantis—flying

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# A Teacher's Tactical Toolbox

*Donna Seidman*

Every teacher builds a toolbox of activities over the years, but how often do we seek out new ideas and try them in class? Games and activities, when carefully chosen, enrich, amplify, and provide brain breaks that support the lesson. Ascanius: The Youth Classics Institute has spent the last year finding and sharing games and activities for the Latin classroom by creating a [games/activity database](#), and, most importantly, by providing funds for teachers to purchase these games through the support of the Rudolph Masciantonio “Classics for All” Grant.

If you are on the lookout for new and interesting additions to your games toolbox, Ascanius is here to help. During the 2023-2024 school year, Ascanius gathered physical and digital games and activities culminating in a hands-on experience for teachers at the [ACL Institute in Tucson](#).

At the ACL Institute, I presented games via a “speed-dating-style,” incorporating as many games as possible into one session. With eight minutes at each station, participants dove into Latin Clue, Jenga (from [LAC](#)), VERBA, Zeus on the Loose, Dixit, Mendax, Boggle, Word Yahtzee, Knucklebones, NLE Trivial Pursuit, and the Roman Gladiator Simulation Game. What a great time! At the end of the session, we held a drawing for each of the games that we played.

The database idea began as a simple Facebook post asking for contributions; eventually, we had so many submissions that the creation of a database became necessary. Many thanks to Julie Zammit, Ascanius Grants Committee, who took this information and created a [Google form for teacher submissions](#), supporting this open-source database. In [the database](#), you will find activities ranging from CI, vocab, language, reading, and culture. Please help us by adding your own ideas!

## [Grants for Teachers or Students](#)

Ascanius: The Youth Classics Institute is pleased to offer the following grants for middle school and elementary teachers:

- \***The Ascanius Professional Development Grant** to attend conferences and PD workshops or training classes.
- \***The Rudolph Masciantonio “Classics for All” Grant** theme changes yearly. The 2024-2025 academic year theme is “Novellas.”
- \***The Ascanius Classical Promise Grant** awards teachers or students who wish to create a community outreach, club, or other workshop for elementary and middle school students.

**BONUS:** As a FREE resource to teachers or students, Ascanius has created a [Greek Mythology Simulation game](#).

For more information, contact Executive Director Donna Seidman: [info@ascaniusyci.org](mailto:info@ascaniusyci.org).



**Donna Seidman,**  
**Ascanius Executive Director**

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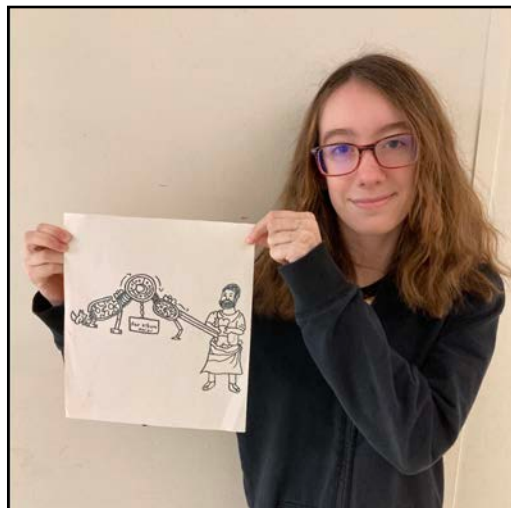
# The *Cambridge Latin Course* Goes to LatinCon

Nora Kelley

What do you get when you put together a room full of *Cambridge Latin* students, a wild mix of art supplies, a quote from Livy, and a 45-minute deadline? Magic! (And Grumio, of course.)

Such was the scene last November at the Virginia State Latin Convention in Richmond when the first *Cambridge*-themed Impromptu Art contest debuted. The contest was designed to challenge participants' artistic skills and enthusiasm for the *Cambridge Latin Course* by tasking them with incorporating the characters and storyline of the *CLC* into the 2024 Convention theme: "*Multa, quae impedita natura sunt, consilio expediuntur.*" Charlotte Waggy of Swanson Middle School took the first prize with her rendition of a "*Fac Cibus Maior*" machine designed to give Cerberus a big bone to chew.

As part of the fun, contestants and teachers enjoyed authentic Danish Kringle from Wisconsin while taking selfies with a life-sized Grumio and Cerberus. Students took home prizes of *CLC* bling including pencils, stickers, and—for a lucky few—stainless-steel Grumio water bottles. Teachers were encouraged to take part in a free drawing for the Grumio and Cerberus standees who now proudly grace two Virginia classrooms.



**Charlotte Waggy,  
Swanson Middle School**

The contest will continue this fall at the VJCL Convention. This year's theme will be: "*non scholae sed vitae discimus*" from Seneca's *Epistulae Morales ad Lucilius*. If you are a Virginia Latin teacher planning to attend the Convention this year, please encourage your students to participate. There will be a new set of standees looking for forever homes and, of course, Kringle!

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## Ovid's *Fasti*:

### *Halloween, Roman-Style*

It was May month, named for our ancestors  
(maiores),  
And a relic of the old custom still continues.  
When midnight comes, lending silence to sleep,  
And all the dogs and hedgerow birds are quiet,  
He who remembers ancient rites, and fears the gods,  
Rises (no fetters binding his two feet)  
And makes the sign with thumb and closed fingers,  
Lest an insubstantial shade meets him in the silence.  
After cleansing his hands in spring water,  
He turns and first taking some black beans,

Throws them with averted face: saying, while  
throwing:

'With these beans I throw I redeem me and mine.'  
He says this nine times without looking back: the  
shade

Is thought to gather the beans, and follow behind,  
unseen.

Again he touches water, and sounds  
the Temesan bronze,

And asks the spirit to leave his house.

When nine times he's cried: 'Ancestral spirit, depart,'  
He looks back, and believes the sacred rite's fulfilled.

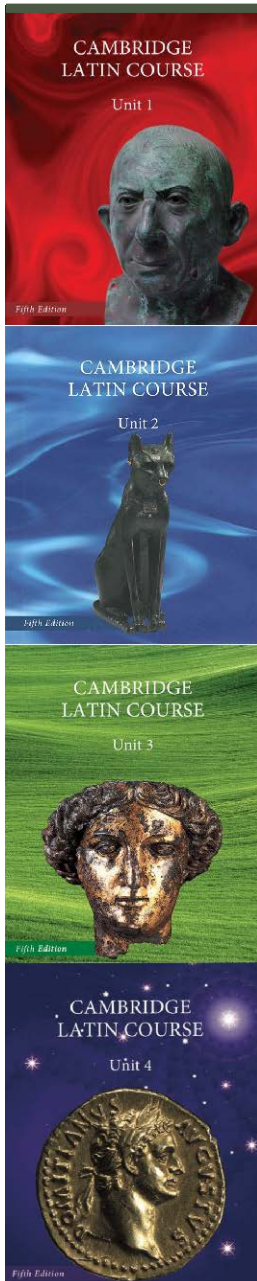
Why the day's so called, and the origin of the name,  
Escapes me: that's for some god to discover.

Mercury, son of the Pleiad, explain it to me, by your  
Potent wand: you've often seen Stygian Jove's halls.

The caduceus-bearer came, at my prayer. Learn then,  
 The reason for the name: the god himself revealed it.  
 When Romulus had sunk his brother's spirit in the grave,  
 And justice was done to the over-hasty Remus,  
 The wretched Faustus, and Acca with streaming hair,  
 Sprinkled the calcined bones with their tears.  
 Then at twilight they returned home grieving,  
 And flung themselves on the hard couch, just as it lay.

The bloodstained ghost of Remus seemed to stand  
 By the bed, speaking these words in a faint murmur:  
 'Behold, I who was half, the other part of your care,  
 See what I am, and know what I was once!  
 If the birds had signalled the throne was mine,  
 I might have been highest, ruling over the people,  
 Now I'm an empty phantom, gliding from the fire:  
 That is what remains of Remus' form!

Ovid, *Fasti*, Book V, [poetryintranslation.com](http://poetryintranslation.com)  
<https://www.poetryintranslation.com/PITBR/Latin/OvidFastiBkFive.php>



## Self-Paced Online *CLC* Course!

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Module #2  
 Getting to Know the *CLC*

Module #3  
 Overview of Materials and Resources

Module #4  
 How to Use the *CLC*; What Is the Reading Method?

Module #5  
 Teaching a Story

Module #6  
 Teaching a Stage

Module #7  
 Assessment & Grading

Module #8  
 Bringing it to Life — How to Make this Course Fun for You and Your Students!

Module #9  
 Vocabulary — the *CLC* Way

Module #10  
 Integrating Culture/History/ Mythology

Module #11  
 Next Steps and FAQs — Mentoring, Follow-up, and Feedback



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# Webinar Offerings

*Supported by Cambridge University Press*

## Asking Better Questions to Encourage Comprehension

Thursday, September 26, 7:00 pm EDT

Join **Martha Altieri** and **Ginny Blasi** as they discuss how asking more probing questions will help the learner to gain a better understanding of Roman **culture** through the readings. Participants will look at a variety of questioning techniques. **To watch**, [please click here](#).



**Martha Altieri; Ginny Blasi**

## Unpacking a Story

Thursday, October 24, 7:00 pm EDT

Join **Joseph Davenport** as he looks at how to unpack a story in each of the first three units. He will illustrate how techniques such as dividing a story into digestible sections keep the students from being overwhelmed. He will demonstrate techniques that can empower students to read and comprehend complex stories. **To register**, [please click here](#).



**Joseph Davenport**

## Creating with Canva

Thursday, November 14, 7:00 pm EST

Join **Stefanie Gigante** to explore the software, **Canva**, as a method to produce beautiful documents for your classes (with and without AI!) in a matter of moments. Canva gives you the ability to create engaging resources both for your students in your classes as well as promotional materials for your programs to help build publicity for events and drive recruitment. **To register**, [please click here](#).



**Stefanie Gigante**

***If you missed them, stream these past webinars by clicking the title:***

[Pastoral Paradise: The Gardens of Pompeii](#)

[Culture Matters: Active Latin in a Culture-based Curriculum](#)

[Vocabulary in ConTEXT](#)

[Stop Translating; Start Reading](#)

*All past webinars are archived at:*  
<https://cambridgelatin.org/training/>

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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 27 **Quīntus et Clēmēns ad circōs** – *Quintus and Clemens at the circus*

1 quondam in urbe Alexandriā, Barbillus mē rogāvit num circōs mihi  
2 placerent quod illō diē **aurīga** nōtissimus **currum** agitābat. laetē cōnsēnsī.  
3 itaque Barbillus servōs arcessīvit; aliīs imperāvit ad Clēmēntem invenīrent,  
4 aliīs ad circensēs festīnārent. mox ē vīllā contendimus et ad circōs, ubi Clēmēns  
5 nōs exspectābat, advēnimus.  
6 cum turbam **praestigiatorum**, **hariolorum**, et **histrionum**  
7 **perambulaverimus**, circōs intrāvimus ut **cōnsederēmus**. vates intrāvit et,  
8 deīs precātus, aurigae ē **carceribus** lentē ad **lineam albam** prōcessērunt **sicut**  
9 **pāvōnēs** quī in hortō **superbē** ambulābant. Barbillus mihi ūnum ex aurigīs,  
10 **suspīrium** puellārum, ostendit, tum  
11 “ille auriga est Diomēdēs,” inquit. “semper vincit quod currum optimē agit.”  
12 cum omnēs currūs ad lineam albam advenissent, turba ad **datōrem**  
13 quī **mappam** albam tenēbat, tacita sē vertit. postquam mappa dēscendit,  
14 currūs per **harenam** praecipitī cucurrērunt; turba vehementer clāmābant.  
15 **primum** Diomēdēs vincēbat, prope **mētam** tamen alius, dē **factiōne russatā**,  
16 insidiās parābat; mētae appropinquāns, **flagellō** eum et equōs verberāvit.  
17 turba, irā ardēns, aurigam alium vituperābat. subitō Clēmēns  
18 “ēheu!” exclāmāvit quod Diomēdēs, ē currū **elapsus**, ē **lorīs** sē liberāre nōn  
19 potuit. aliī currūs eum quoque vitāre nōn potuērunt. mox Diomēdēs mortuus  
20 in harenā iacēbat!

### Supplemental vocabulary

**aurīga** *charioteer*

**currum**: **currus** *chariot*

**praestigiatorum**: **praestigiatus** *juggler*

**hariolorum**: **hariolus** *fortune-teller*

**histrionum**: **histrionus** *actor*

**perambulaverimus**: **perambulāre** *walk through*

**cōnsederēmus**: **cōnsedere** *sit down*

**carceribus**: **carcer** *holding area for horses*

**lineam albam**: **linea alba** *white line*

**sicut** *just as*

**pāvōnēs**: **pāvō** *peacock*

**superbē** *proudly, arrogantly*

**suspīrium**: **suspīrium** *heart-throb*

**datōrem**: **dator** *the giver (of the games)*

**lūdōrum**: **lūdī** *games*

**mappam**: **mappa** *cloth, napkin*

**harenam**: **harena** *sand*

**primum** *at first*

**mētam**: **mēta** *turning posts*

**factiōne russatā**: **factiō russata** *the Red team*

**flagellō**: **flagellum** *whip, riding crop*

**elapsus** *having slipped*

**lorīs**: **lorum** *reins*

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1. Why did Barbillus invite Quintus to go to the circus that day?

2. Translate into beautiful and flowing English:

*itaque Barbillus servōs arcessīvit;  
aliīs imperāvit ad Clēmentem invenīrent,  
aliīs ad circensēs festīnārent.*

3. Whom did they see in the crowd outside of the circus?

4. Why do you think the charioteers acted “*sicut pāvōnēs quī in hortō superbē ambulābant*” after they walked out of the stables?

5. Why did Barbillus point out Diomedes to Quintus?

6. What sign let everyone know that the race had actually begun?

7. What did the Red team’s charioteer do to Diomedes?

8. What happened to Diomedes?