AVE ATQUE VALE, PAT STORY

Caroline Bristow

We were deeply sorry to hear of the passing of ex-Director Pat Story, who remained an active part of the Cambridge School Classics Project (CSCP) familia right up until her death at the age of 93. Here, current Director Caroline Bristow, reflects on Pat's extraordinary contributions to classrooms around the world.

CSCP has been a constant presence in the UK Classics community for almost sixty years, and Pat Story was a constant presence in CSCP.

Pat joined Hughes Hall in Cambridge in 1953 for her Postgraduate Certificate in Education (PGCE), and after nine years as a teacher, was appointed as an assistant lecturer in the Oxford Department of Education. In 1967—less than a year after CSCP was founded—she joined the team as Evaluation Officer. She combined her work as a lecturer and trainer of Classics graduates on the PGCE with her CSCP role, becoming Deputy Director in 1976 and Director in 1987.

Pat always let CSCP's work, especially the *CLC*, shine and take centre stage. When she wrote or spoke about her history with the Project, her anecdotes were about teachers and classrooms, rather than behind-the-scenes experiences. In the article she wrote for James Morwood's *The Teaching of Classics* (2003), she steps so lightly into the narrative that one could almost think she was incidental. It was Pat's way to highlight the achievements and brilliance of others—Robin Griffin, Jill and Roger Dalladay, and Jean Hubbard to name but a few—rather than focus on her own contributions.

Pat Story

Despite this modesty, one was always left with the suspicion that, as long-term collaborator Ben Harris comments, "…if Pat had not been appointed to the Project in 1967, the *CLC* might never have survived to become more than just a great idea, let alone a publishing phenomenon. I cannot help thinking that she marshalled the rest of them from the outset. My only frustration was that I was never able to get from her what it was really like at CSCP in the early days—apart from her saying that a lot of paper ended up in the bin! She was far too modest—and discreet!"

Pat knew the *CLC* inside out. She weathered every bump in the road and helped the course adapt to every circumstance. Her links to schools and the teaching community meant she was always one step ahead, able to anticipate their needs and spot opportunities. One example Pat was particularly proud of was the Graded Test initiative, which is still running for the Fourth Edition today (and will be adapted for the Fifth UK Edition in due course). The role these tests played in recognising student achievement—regardless of whether they sat an external examination—was invaluable for teachers from the 1980s to today. We still send out hundreds of certificates a year and continue to moderate test marking to maintain the legitimacy and rigour Pat envisaged when she developed the initiative.

Even more significant was her championing of independent learning. The Independent Learner Manuals for the Fourth Edition *CLC* Books I–III are still sold by CSCP, and thousands of students of all ages have been guided through the course using them (a similar resource will eventually be created for the Fifth Edition). Characteristically, Pat was particularly gratified to learn that these resources were not only used by students but also by time-poor teachers in need of catch-up materials or cover work. Anything that improved a teacher's ability to teach was always at the top of her priority list.

Pat retired in 1996, and new Director Bob Lister took over a CSCP that ran like a well-oiled machine, supported by an engaged and passionate community of practitioners. Almost immediately after Pat stepped down, however, Cambridge University Press expressed interest in a colour edition of the *CLC*—something she

Jill Dalladay, Robin Griffin, Pat Story, and Roger Dalladay at the launch of the *CLC* e-learning software at the British Museum in 2004 *Photo by Bob Lister*

had been advocating for for over five years. For Bob, there could be no one better to lead on this new challenge. As Revision Editor, Pat knew precisely how to make the new edition a success. The process came with its fair share of challenges and disputes, but her calm diplomacy and strategic thinking led to an edition that lasted over 25 years and included far more colour photographs than originally planned.

In the early-2010s, it was decided that North America needed a new edition, which then Director Will Griffiths wished to align far more closely with the UK Fourth Edition. So, of course, Pat would once again be central to the process. Ben Harris was at that time CUP's commissioning editor for Classics, and he recalls that time fondly. The development meetings—held in Pat's house—involved him, Will, Pat, and Robin Griffin. The other three may have all had different aims and priorities, but "Pat in her inimitable style managed us all to a sensible outcome that worked in the classroom."

It was Ben who was the greatest advocate for the introduction of Caecilius's daughter, Lucia:
"At first, Pat was dead set against Lucia. But when she came around to the idea, she embraced it—and even contributed the best original piece of content to the new edition, which was that wonderful story about Lucia and her brush with an undesirable marriage in Stage 11. Inimitably *CLC*—and she was already into her eighties! Of course, she would not have been Pat if she did not still introduce me to people as the one who was responsible for that girl—but never without that trademark wry smile, slightly shy laugh, and twinkle in her eye."

When we began work on the UK Fifth Edition (which in turn formed the basis for the North American Sixth), we kicked off with a meeting of the whole team, including, of course, Pat. It was March 2020, just days before the world shut down. All subsequent conversations were held online, and we had to completely reimagine what the development process would look like. But Pat was still involved. She used our online platform to offer feedback on materials, draft stories, send emails detailing points for consideration, and review every manuscript before it went into production. Her feedback on Book 3 was especially valuable, and she remarked how difficult that book had always been to get right. She was hopeful that, maybe this time, we would crack it.

Pat was the quintessential critical friend: her support took the form not only of praise but also of robust challenge. She would always tell us if she felt we were about to make a mistake or overlook a potential pitfall—but her observations were delivered with the utmost professional respect and a sincere openness to being proved wrong. Her fierce intelligence and strong views were coupled with humility and a genuine interest in others' perspectives—a rare and valuable combination.

Pat never stopped wanting to understand modern classrooms, students, and teachers. We invited her to all our events and talks, and she often attended—both online and in person. She would send us her thoughts about speakers or initiatives, and her greatest praise was reserved for those who truly "got it": the teachers who understood the *CLC* and how it could be used to excite students about the ancient world. She loved seeing people engage with CSCP's work and believed passionately that without our teachers and community, the Project would not be a fraction as successful.

To return to my opening statement: being the Director of CSCP is indeed a strange job. It's a role I've had the privilege of holding since 2017/18, but carrying the weight of CSCP and its history is no easy task. Soon after I took it on, Pat invited me to her house for coffee. We sat and talked for hours. She calmly helped me understand how others might perceive me, corrected my misunderstandings, listened to my ideas, gave me new information, and provided copious amounts of biscuits. I left with the impression that while she wanted to ensure I would take good care of CSCP and the *CLC*, she was also interested to see what I might bring to the table. She had seen it all before.

I always looked forward to visiting Pat for coffee and a CSCP update when I got the chance—as did other members of the team who also enjoyed popping over. During one of the periodic crises that has beset CSCP over the years, Ben remembers one such chat: "She had seen it all before. I thought the world had ended, but she said, 'CSCP has come through far worse crises than this.' Her focus was never distracted from what was best for the Project and the *CLC*, and she saw beyond the boardroom politics and all the rest of it."

I cannot express how important her acceptance and guidance were to all of us, and I am saddened beyond measure that future Directors and CSCP colleagues will not have the benefit of her wisdom.

So it is with heavy hearts that we say "*vale, Pat Story*"—and thank you.

Pat Story, as the Professor of Education at Cambridge University, was a key figure in the adoption of the CLC in the UK. She not only instructed her student teachers, she inspired them to take a leap of faith to adopt this revolutionary new approach to learning Latin. I first met Pat in1985 when Ed Phinney organized a three-week workshop and tour in the UK. Thereafter, for several years, Pat, with her courage, her calm demeanor, and her quiet enthusiasm, was invited to NACCP workshops held each summer in various locations in the States. Quintessentially British, she was an instant favorite with her audience. Her main role was to tell the history of the course and explain how different a reading course was to the traditional grammar-translation method.

Pat Story, Ed Phinney, Patricia Bell

With UK statistics to prove her point, Pat demonstrated how the CLC had improved UK enrollment in Latin. She revealed how joyfully the students and the teachers in the UK approached the subject. Pat also had the pedagogical background to reassure teachers new to the CLC approach, and she challenged them to explore new ways of presenting the material. I was first her workshop student and then her co-presenter. She was an inspiration all my teaching days.

-Patricia Bell

I met Pat Story at the first Latin Camp at UMass in 1986 and again in Norfolk, Va in 1991. I got to talk with her during the boat tour of Norfolk harbor and naval base. Pat was a very nice woman, cultured, and patient. She was a real asset for CLC teachers and teachers-in-training. She graciously invited us to our home when Ed Phinney led a tour of Roman Britain in 1991. CLC teachers owe her much thanks and gratitude for her work.

-Richard Popeck

I met Pat Story when she gave a presentation to North American Classics teachers on a tour of England back in 1985. I remember that, like my colleagues, I was in awe of what Pat had done and was doing and was sure that with her enthusiasm and expertise she was the perfect tutor and salesperson for spreading the word about the CLC and its new approach to teaching/learning Latin.

-Stan Farrow
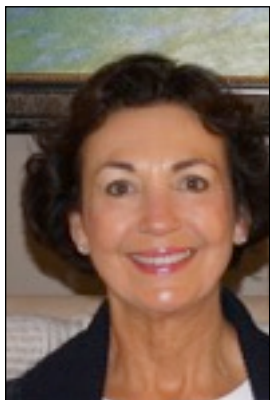
Director's Message

Martha Altieri

Director's Message, Spring 2025
Martha Altieri

Spring greetings! As you begin to plan your summer, I hope you will consider attending our virtual summer workshop. We have been busy planning and preparing a variety of sessions for our *CLC* community.

We are very excited to announce that the Sixth Edition coursebooks for Units 1 and 2, and the digital teaching resources are available for purchase from Cambridge University Press (CUP). To purchase or receive a desk copy, email caecilius@cambridge.org. The Unit 3 digital coursebook will be available for review in the fall. If you haven't received any information regarding the new Sixth Edition and would like to be added to the CUP mailing list, click here.

Many thanks to **Stefanie Gigante** and **S.K. Smith** who have been and are doing a series of webinars in March, April, and May for CUP to promote the Sixth Edition and the digital resources. The first two webinars, "The Grand Tour of the Digital Resources" and "Low Tech? No Problem," explored how you could benefit from the digital resources even if your school can't provide access for individual students. "No More Screen Shots," presented on April 30, will describe how teachers can assign activities to students and check for student completion accuracy. "Data -Informed Teaching," presented on May 7, will explain how to use the new digital platform to review reports on student performance and inform Latin teaching. All the webinar recordings are listed on the CUP website https://edu.cambridge.org/naclc/

The summer workshop will be a five-day course on July 7-11. Each day, we will meet from 10:00am-3:30pm EDT with a one-hour lunch break from 12:30-1:30. The cost is $75. The registration information was sent via Constant Contact and social media. The information can also be found on the Training page of our website at www.cambridgelatin.org/training. Please "spread the word" to your colleagues—and particularly to new Latin teachers.

One of the ways NACCP supports classroom teachers is our monthly webinar series on a variety of topics. Many thanks to our webinar presenters for the 2024-25 school year: **Ginny Blasi** *Asking Better Questions to Encourage Comprehension*; **Joe Davenport** *Unpacking A Story*; **Stefanie Gigante** *Creating With Canva;* **Michelle Ramahlo & S.K. Smith** *Pace Yourself: Finding Your Groove*; **Margaret-Anne Gillis** *Exploring Herculaneum;* **Nathalie Roy** *Write Like a Roman;* **Nora Kelley and S.K. Smith** *GIVE ME A BREAK! Why Brain Breaks Matter in the Classroom and How to Use Them.* We record all the webinars—and these and many others are offered free on the **Webinar Archives** section on our website.

On a sad note, Pat Story, who contributed to various editions of the *Cambridge Latin Course,* passed away on March 25, 2025. She was the revision editor for the Fourth Edition and, in retirement, continued to work as advisor and contributor to the Fifth British and North American editions. She served as the director of the Cambridge School Classics Project from 1987-1996.

The "Active" Latin Classroom

Margaret-Anne Gillis

For many people, "active" Latin often suggests conversation/orality. However, for this Latin teacher, it means extending the cultural sections of each stage of the *CLC* by finding simple hands-on activities which can bring the Roman life to, well, "LIFE." There are a number of reasons these activities energize a classroom. Firstly, everyone needs a break from daily routine, no matter how amazing Latin class is. Secondly, it helps students "visualize" the material culture (archaeological evidence) of the ancient world. For instance, a picture of a strigil in Stage 8 is one thing, but making a strigil so that the students can gauge the size, shape, weight, and material adds much more to the students' understanding of what this item was and its use. Such activities allow students to apply skills learned in other classes such as art, math (use of a ruler and accurate measurement is often key!), technology, and family studies. While not all students feel comfortable making artistic items because they lack experience, hands-on activities can help students develop fine motor skills and confidence. Hands-on activities can also provide some excellent *realia* to decorate the Latin classroom for parents' nights and visits by administrators, and they also create excellent promotional items to encourage potential students to enroll in Latin. Sometimes, such activities allow students who might struggle with Latin to shine because these activities appeal to their non-linguistic strengths. Adopting hands-on activities also encourages teachers to step outside their comfort zones and learn new skills too. The end result is that undertaking novel approaches to teaching the cultural topics in the textbook allows students to learn about Roman culture in a way which engages their critical-thinking, risk-taking, co-operative learning skills, and patience; for teachers,

Bay of Naples—subject for the Map Activity— by Margaret-Anne Gillis

hands-on activities inject energy into the Latin classroom, sometimes in unpredictable ways.

Though introducing hands-on activities has great potential to energize a class in many ways, there are pitfalls as well. It is Latin class, not art, and so the key is not to employ too many activities and to choose those which support the cultural sections of the textbook well. Picking the correct activity for the "Roman Life" section is critical, as is picking an activity which complements the skills of the students. Careful planning helps teachers avoid burn out because adding these types of activities places a burden on budgets, requires additional lesson prepping, calls for intense organization (often teachers have to make special trips to purchase the materials they need), and demands great patience-both of the teachers and their students. In addition, too many activities can encourage students to become complacent, expecting each class to feature these rather than learning the language; it is important to strike a balance, the same kind of balance when using games to extend learning. Teachers should choose media which they feel comfortable and confident using. That is not to say that teachers should not extend their own learning and confront their comfort zones, but if hands-on activities are not a regular part of the classroom routine, they can be intimidating to adopt and dissuade some teachers from using them at all. *Don't let that stand in your way: challenge yourself!* After all, if we, as Latin teachers, want to encourage our students to challenge themselves, sometimes we teachers must lead the way! Most importantly, teachers should never try an activity with their students which they have not themselves done successfully ahead of time; this helps the teacher

ascertain the level of difficulty, the appropriateness of media chosen, and the time needed to complete the activity. In addition, trying an activity ahead of time helps the teacher anticipate things which could go wrong, and it provides an exemplar for the teacher to use as the activity unfolds. Teachers might also benefit from interdisciplinary collaboration—seeking the advice of their colleagues who teach art, or other subjects, on their choice of media and equipment or even sharing their classroom spaces in which to work; most Latin classrooms don't have access to sinks or large work spaces. It is important to choose activities which can be completed in one class period (e.g., one hour) because those things which take multiple classes to complete have an impact on curricular time, especially if teachers must exchange rooms with a colleague. n*ota bene*: clean up will always take longer than anticipated! Finally, the first time through anything can be a challenge, and hands-on activities are no different. The most important thing to remember is that "If at first you don't succeed, try, try again" because the reward is too great not to try!!
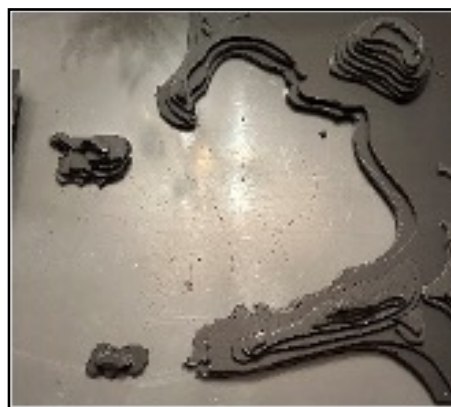
Map Activity
CLC **Stage 1 or Stage 4**
Objective: to learn the geography of the Bay of Naples and the location of Vesuvius and Pompeii

Instructions:

-print out a blackline master map of the Bay of Naples (8.5x11-inch paper or larger if possible)

-colour in the map with crayons, pencil crayons, markers, or paint, making sure to highlight Vesuvius and Pompeii

-students should pay attention to the geographic area (working individually—duration:1 hour)

-using 2 pieces of (22x28-inch) foam board or cardboard, trace the land mass onto one piece, cut it out, and glue to the base

-using tempera or acrylics, paint the water and land, labelling Vesuvius and Pompeii (working in pairs—duration: 2 hours).

House Layout Activity
CLC **Stage 1**
Objective: to learn the rooms of the Roman house and to compare and contrast with modern housing
Instructions:
-using the graphic of a typical Roman house in Stage 1, review the Latin names for the rooms of the house
-use 8.5x11-inch paper (11x17-inch or Bristol board) and have students draw out the floor plan of their houses
-dividing the page in half for each floor if there are multiple floors, have the students label the rooms of their homes with Latin names (working individually—duration:1 hour)
-increase the level of detail by adding colour from crayons, pencil crayons, tempera or acrylic paint.
-note the similarities/differences between Roman and modern houses—e.g., residential vs. commercial vs. industrial zones, yards for private spaces in a house vs. public space within a house, dedicated rooms, etc. (working individually—duration:1 class)

Jewellery
CLC **Stage 2**
Objective: to learn about ancient fashion, clothing styles for men and women
Instructions:
-for a **bulla** or **lunula**: use polymer clay (one 4-ounce package will yield 4 pieces of jewellery), a string or cording can make the item wearable; students can stamp them with a simple design and paint them gold or silver.
-for a **signet ring**: roll out polymer clay, stamp it with a simple

image, and paint gold or silver to recreate the centre of the signet ring (working individually—duration:1 class)
-for a **necklace or bracelet**: make millefiori beads from 4-5 colours of polymer clay; assign one student to each colour so that they are working in groups of 4 or 5; using beading cord or dental floss, string the beads together.
-bake polymer clay at 275° F for 10-15 minutes. Be careful not to burn!

Roman Clothing
CLC **Stage 2**
<u>**Objective:**</u> to investigate clothing worn by men and women of different social classes
<u>**Instructions:**</u>
-download blackline masters of Roman paper dolls
-colour the clothing using crayons, pencil crayons, tempera or acrylic paint
-discuss the importance of colours (Tyrian purple from murex shells, yellow from saffron, etc)
-examine how hairstyles for women indicate different eras; e.g. use pictures from WWI, 1920's, 1930's, WWII, 1950's, 1960's, 1970's and 1980's; (working individually—duration:1 class)

Roman Bread
CLC **Stage 2**
<u>**Objective:**</u> to investigate the most important staple of the Roman diet: bread
Yields ONE loaf of bread
<u>**Ingredients:**</u>
2 ½ cups of spelt flour
½ teaspoon salt
1 package of quick/instant yeast
1 ½ teaspoon honey
1 ½ cups lukewarm water
1 tablespoon olive oil
<u>**Instructions:**</u>
-preheat oven to 400° F
-mix the flour and salt in a Ziploc® bag
-dissolve honey in the warm water in a small cup and add the package of yeast; let stand 10 minutes
-add 1 tablespoon olive oil and yeast mixture to the bag containing the flour and mix into a dough
-"seal" bag BUT leave a tiny opening so it doesn't explode or spill contents
-"throw" the dough 10-20 times, adding olive oil if necessary to avoid the dough becoming too sticky
-take the dough from the bag, and place on a floured cutting board; form into a round loaf, and let rise for 25 minutes
-score the round loaf to make 8 wedges (e.g., score the bread into four like a + and then subdivide each quarter to achieve the 8 chunks)
-place on a baking sheet OR pie plate coated lightly with oil
-bake at 400° F for 30-35 minutes (completed at lunch or after school by the teacher)
(working in pairs or groups of 3—duration: 1 class)

Roman Lunch
CLC **Stage 2, Stage 7, Stage 14, Stage 16, and Stage 28, OR a banquet to celebrate, Saturnalia OR an end of term celebration**
<u>**Objective:**</u> to investigate Roman cuisine and its health benefits; to compare and contrast food to the modern diet
as with any food activity, be sure to consult all school policies and health and safety to identify students with allergies
<u>**Instructions:**</u>
-use any round bread; many bakeries will make a round loaf with advanced notice; each loaf can be cut into eight sections;
- one large jar of olives with pimiento (many students don't enjoy olives, so one jar should be sufficient)
- one dozen eggs yields 24 halves for devilled eggs (not all students like eggs)

- one pound of marble cheese cut into cubes
- one pound white mushrooms, cut in half
- one chicken thigh/drumstick per student; boil until cooked, then remove from water and place in a plastic Ziploc® bag; cover in Italian salad dressing (1 bottle/12 pieces) OR honey-garlic sauce (1 jar/8 pieces); remove all air and refrigerate overnight; next day, heat in oven or a crock pot
- grapes and apples (peel and cut apples into slices, put into a Ziploc® bag, covering in a water/lemon juice to prevent browning);
- a small bowl for Worcestershire sauce (modern *garum*); students can dunk a piece of bread in the sauce to taste *garum*
- easy *vinum falsum*—one gallon of ginger ale plus one gallon of unsweetened cranberry juice (enough for one class of 24 students to have a 6-ounce glass of punch);
- soak rose petals in boiling water and allow to cool for a nice hand wash before the students eat
- napkins, plates, serving platters, spoons, cups, and a large punch bowl
- conversation about the nutritional quality of the lunch
(entire class—duration:1 class)

Theatre Masks
CLC **Stage 5**
<u>**Objective:**</u> to investigate the use of masks as *personae* for characters to use on stage; to understand stereotypes used on stage: *senex*, *matrona*, *iuvenis* (hero), *ancilla* (love interest of *iuvenis*), *manducus* (sneaky slave)
<u>**Instructions:**</u>

-use paper masks (available on Amazon or at a craft store)
-design a Roman theatre mask—either choosing a character who would appear on an ancient stage OR choosing a Greek or Roman deity
-identify the elements of the "character" and, using a pencil, draw the character trait (e.g., a lightning bolt for Zeus, grapes for Dionysus, red hair for the *ancilla*, etc.) onto the mask
-decorate the mask using crayons, pencil crayons, markers, tempera or acrylic paint, hot glue (fantastic for creating texture), white glue, sparkles, silk flowers, and leaves to create the "identifiers" for the character of the mask (working individually—duration: 2 classes)

Gladiator Cups (Cups decorated with gladiators OR Lamps —see the Stage 8 introduction)
CLC **Stage 8**
<u>**Objective:**</u> to investigate the popularity and ubiquity of gladiators in the Roman Empire
<u>**Instructions:**</u>
-using 6-8-ounce plain white paper drinking cups, cut out photocopies of either blackline masters or photos of gladiators and glue them using white glue to the cups
OR
-cover the workspace with parchment/wax paper to prevent the clay from sticking to the table
-using air-dry clay, give each student a palm-sized lump of clay
-roll the clay into a ball and flatten it with the palm of the hand
-extrude on side to create the pool where the flame would burn
-give the students a second lump of clay, half the size
-using a rolling pin, roll the clay flat (most art classes have a collection of rolling pins)
-print some blackline masters of gladiators (6 pictures/8.5x11-inch sheet of paper) and cut them out
-place a small piece of wax paper/parchment paper between the clay and the picture of the gladiator (or the paper will stick to the clay!)
-using a sharp pencil, trace the outline of the gladiator (including interior details) and then remove the wax paper/picture
-using a pencil, "carve" the outline of the gladiator and separate from the extra clay
-apply the gladiator to the centre of the lamp and press gently to adhere
-set the clay aside to dry for 24-48 hours (working individually—duration:1 class)

Strigil and/or *aryballos* (See illustration in Stage 8)
CLC **Stage 9**
Objective: to investigate Roman bathing instruments
Instructions:
-using one 4-ounce package of polymer clay (one package per student), on a piece of parchment or wax paper, roll out a small cylinder of the clay (approximately 9 inches)
-using a rolling pin, roll the cylinder flat to ¼ inch thick
-cut the strigil into 3 pieces: the first segment is the handle, the next two form the "bowl" of the strigil
-bend the final third at a 90° angle
-bake the strigil in a 275° F oven for 10-15 minutes and allow to cool
-paint the base green and then gently sponge on bronze paint to create a patina
OR
-roll TWO 4-ounce packages of polymer clay into a ball
-tap the bottom so that the *aryballos* will sit flat without rolling
-extrude the top to create a neck
-sink a pencil thought the centre of the neck to create the opening into the *aryballos* for the oil
-bake in the oven as above and paint the same way to create the patina

Roman Millefiori Glass
CLC **Stage 18**
Objective: to investigate luxurious goods such as glass produced in Alexandria
Instructions:
-make millefiori beads from 4-5 colours of 4-ounce polymer clay (assign one student to each colour so that they are working in groups of 4 or 5)
-roll the clay into a long cylinder (up to 4-feet long)
-slice the cylinder into ½ sections; divide the pieces among the groups evenly
-invert a small metal bowl, mold a piece of aluminum foil over the bowl
-starting in the centre, compress one piece of the colored pieces down, being careful not to compress more than half the thickness (or the polymer will break when it is removed)
-add the rest of the pieces in a spiral around the first piece, making sure that all pieces touch (otherwise the bowl will have holes in it)
-extend to ½ the distance from the bottom to the top of the bowl
-bake polymer clay at 275° F for 10-15 minutes. Be careful not to burn!
-let the bowl cool completely and then, very gently use a butter knife, or thin silicone spatula to separate the bowl from the aluminum foil
-gently remove the aluminum foil from the polymer clay

Valentine's Day (*Lupercalia*)
A wonderful Valentine's Day (*Lupercalia*) activity involves making Valentines. Teachers can purchase plain sugar cookies (as per the health and safety policy of the school) and have the students decorate them with sprinkles and icing (one container of pre-made icing completes two dozen cookies). Using a "piping" bag made by cutting the corner off of a sandwich bag, write simple Latin statements for the secret Valentine such as _____, t*e amo* or *da mihi basia*; depending on the age of the students and their level of Latin, you can assign simple Latin for students to compose, or students can choose from some statements chosen by the teacher (that way, researching amatory poetry in Catullus or Ovid is less likely to yield an unpleasant surprise!) Alternatively, teachers can ask students to cut a heart out of red construction paper or felt, which they can then decorate with paint, beads, etc., and then write a message using fabric paint, markers, or calligraphy pens. Then, the students can exchange Valentines with their friends OR, if students complete the activity the day before Valentine's Day, the students can be "Secret Valentines" and tape the Valentine under the desk as a surprise for their friends!

Takeaways from the *CLC* Summer Workshop

My favourite part of *CLC* Summer workshop was the inspiration and encouragement from the presenters and teachers across the country to better my program year by year. **Margaret-Anne's (Gillis)** Pompeii walkthrough has encouraged me to use more information and pictures from the site in Latin I. I've been inspired by teachers like her and **Nathalie Roy** to go outside my comfort zone and incorporate more projects in my classroom and, each year, I try to tweak them a little to make them better. I added an archaeological component to our Latin II pottery unit and included modern technological examples such as the Vesuvius project to our Roman writing project when we learned about letters in Latin III. I have also benefited from learning from people like **Bobbie (Thorpe-Nelson)** about how to progress to authentic Latin literature and **Joe (Davenport)** about how to meet the needs of my students from a neuroscience background.

-**Ren Beck**
The King's Academy
West Palm Beach, FL

Something I would like to share is that I have started to use a proficiency-based grading system this year, based on the session led by **Nora Kelley** and **Smith** on assessment strategies. Something that really stuck with me was the explanation of how we often conflate terms like assessment, grading, and evaluation, and it got me thinking about both what I really want students to know and how subjective grading systems can be. This style of grading works well with the reading method and *Cambridge* stories, as you can quickly create short but meaningful assessments as you work through each story. It has also made my life as a teacher so much easier, as my grading is so much more clear both to myself and the students. They know what skills they have to work on, and I know what I need to teach more thoroughly. Thank you for an excellent summer program last year!

-**Theo Follini-Press**
The Cathedral School of St. John the Divine
New York City

OPTIMAM FORTUNAM,
SAMANTHA RADOVICH!

by Nora Kelley and S.K. Smith

CLC *says a fond farewell to Samantha Radovich, former Cambridge K-12 Education Specialist and Schools Development Manager now working at Lingco, an adaptive language learning platform that offers cutting edge curricula in Spanish, French, and German.*

Tell us a little about your journey to *CLC*:
I actually began my career in ESL/ELL (English as a Second Language/English Language Learners). As I was getting ready to graduate from the University of Colorado, Boulder, I discovered that my two years of high school Spanish weren't enough. I had to quickly scramble and ended up doing a semester abroad in Alicante, Spain; it changed the trajectory of my life. I absolutely loved it, and even stayed an extra year to tutor English. From there, I went to work for the Fulbright Commission in England. Little did I know then how the UK would later end up playing such a central role in my career!

Several years later, when I was serving as director of Academics and Accreditation for Language Consultants International, a friend at Cambridge University Press asked if I would consider joining them in launching a Spanish program. The opportunity sparked my interest; I really wanted to get back to Spanish, my first love! The Spanish component, however, also included a tiny piece: Latin. At the time, I didn't pay much attention to it, but the Latin component became a much bigger piece than I had realized. That is how I got involved in *CLC*. So much greatness starts with Latin when you are talking about French and Spanish. In fact, **Martha Altieri** was key to making me fall in love with Latin and the *CLC* and helping me see the material from the teacher and student perspective. Since then, I have become a massive advocate for Latin, and even studied Latin to better understand the format of the *CLC* and the challenges that teachers face on a daily basis.

**What aspect of your *CLC* legacy are you most proud of?**
In 2020, I got to know the teachers and their needs very well. I found myself playing a much larger role working with the Latin community within Cambridge University Press. As the pandemic shifted teacher and student priorities in the classroom so dramatically, I became involved with *Cambridge's* DEI series, which, I felt, made a positive difference in a lot of people's lives.


I then served as liaison to the UK and was excited to be a part of the release of the US 6th edition, Units 1 and 2. Because teachers and students are constantly changing, we always need to think about "changing the footprint" to adapt to the ever-changing classroom environment.

What was your favorite *CLC* memory?
At the 2023 ACL Institute in St. Louis, **Stan Farrow's** last "Stan at the Piano" gave me goosebumps. That bittersweet moment of everyone singing together on the final day of the conference reminded me of the amazing connections we have and how I was able to be a part of this wonderful community in so many ways.

North American Cambridge Classics Project
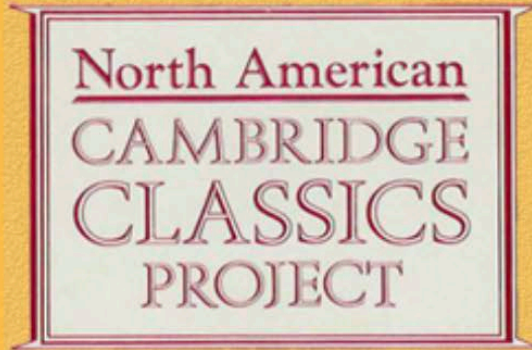
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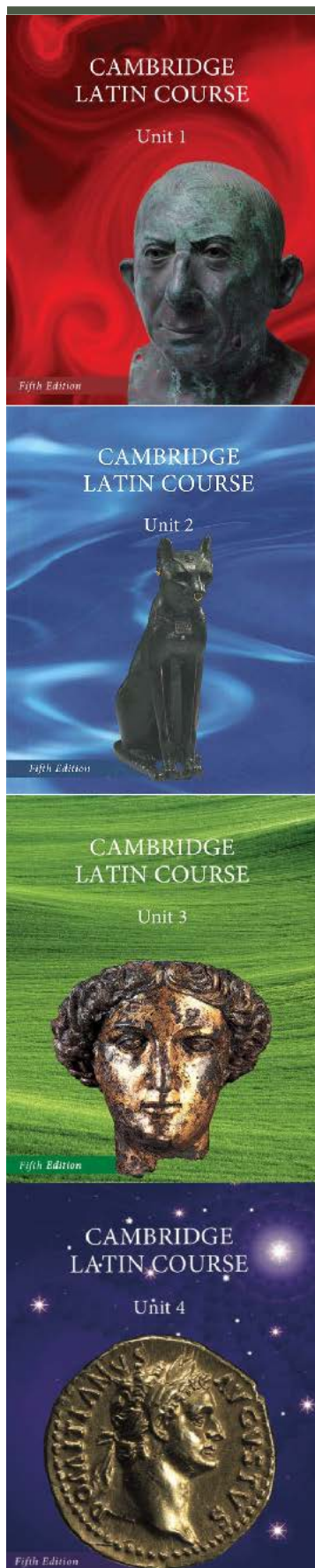***CLC* Summer**
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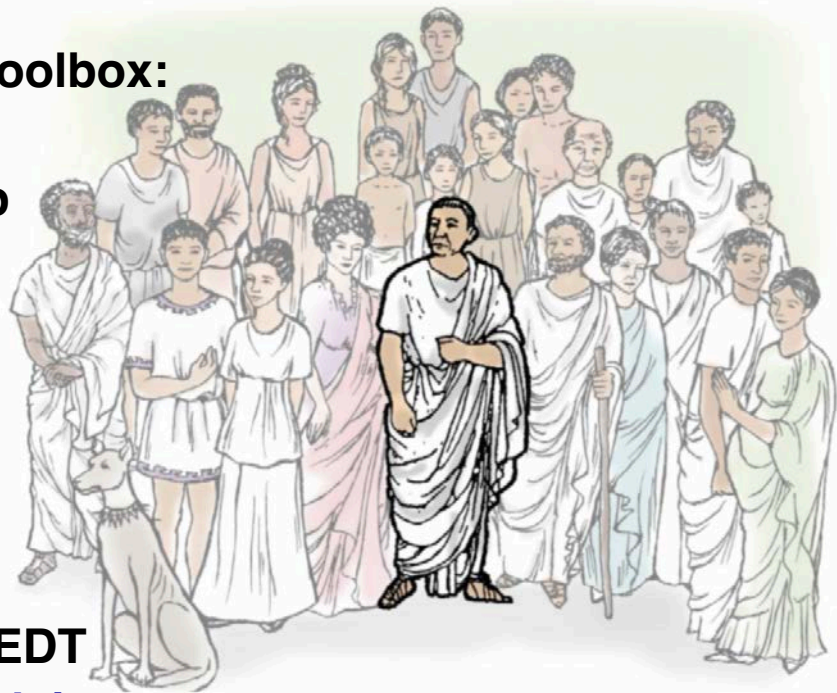
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Unit I Review

Grumiō cēnam parat

1 ōlim Grumiō intentē laborābat quod Caecilius multōs hospitēs exspectābat. mox Lūcia
2 culīnam intrāvit et coquum salūtāvit.
3 "salvē, Grumiō! quid tū nōbīs parās? num multum vīnum bibēbās?"
4 "minimē, Lūcia. vīnum nōn bibēbam," respondit Grumiō. "ego **pavōnem** parāvī
5 maiōrem quam leōnem. ecce!" Grumiō Lūciae cēnam ostendit.
6 "ēheu! **pāvō** mihi nōn placet. leōnem **mālō**!" inquit iuvenis.
7 Lūcia rīsit et **discessit**. Grumiō **pōculum** complēvit. "ego nōn bibēbam," inquit
8 coquus, "sed nunc bibō."
9 mox Quīntus culīnam intrāvit et coquum salūtāvit.
10 "salvē, Grumiō! cūr **piscēs olfaciō**? piscēs mihi nōn placent. num bibis?"
11 "quid dīcis?" respondit Grumiō. "ego vīnum nōn bibō. **liquāmen** olfacis. ecce!"
12 Grumiō Quīntō **liquāmen** ostendit.
13 "ēheu! **liquāmen** mihi nōn placet. piscēs **mālō**!" inquit iuvenis. Quīntus rīsit et
14 discessit. Grumiō pōculum iterum complēvit.
15 "**fortasse** cēna iuvenibus nōn semper placet," inquit coquus **ēbrius**. "sed vīnum mihi
16 semper placet!"

pavōnem peacock	**piscēs** fish
mālō I prefer	**olfaciō** I smell
discessit left	**liquāmen** fish-sauce*
pōculum wine-cup	**fortasse** perhaps
	ēbrius drunk

*Fish sauce, or *garum*, as it was also called, was made of fermented fish, salt, and herbs
that were allowed to putrefy inside giant vats in the sun for a month, at which point it was
strained to remove the remnants of the fish and was put on nearly everything the Romans ate.

Unit I Review

Grumiō cēnam parat

1. Why was Grumio working so hard?

2. Translate into beautiful and flowing English:

    salvē, Grumiō! quid tū nōbīs parās? num multum vīnum bibēbās?

3. Suggest why Lucia said she preferred lion for dinner.

4. Why do you think Grumio began drinking?

5. What did Quintus think he smelled in the kitchen?

6. What did Quintus really smell?

7. Why do you think Quintus asked Grumio if he was drinking?

8. Suggest why Quintus said he preferred fish for dinner.

9. How do you think Grumio felt at the end of the story?