



Amicitiae immortales,  
mortales inimicitiae de-  
bent esse—Livy 40.46

# Amicitia

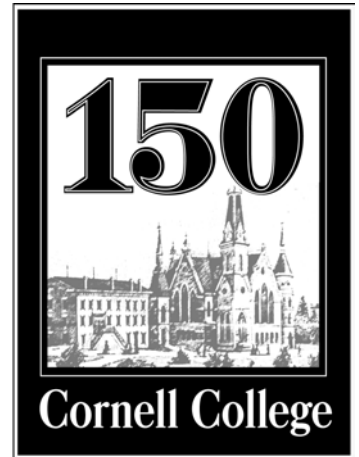
## Classics celebrates 150 Years at Cornell College

When Elder George Bowman, an itinerant Methodist preacher, decided to build a college in Mount Vernon, he made sure that the study of the Greek and Latin classics should be at the heart of the curriculum. And although Classics has undergone some ups and downs since the founding of the Iowa Conference Seminary in 1853 (renamed Cornell College in 1857), it has been a part of the curriculum since the beginning. By tracing the history of Classics at Cornell, I also hope to illustrate the changes that the discipline of Classics has undergone throughout the past 150 years.

From the beginning, Cornell—like so many other colleges at the time—featured a strong classical component. The four year program as defined in the 1856 catalogue, for example, included eight courses in Latin, six courses in Greek, seven each in mathematics and science, and

eight in courses that would now be classified as philosophy or religion. In addition, there was one course each in rhetoric and logic, political economy, and "universal" history. In these first years, the Greek texts most frequently read were Xenophon's *Anabasis* and *Memorabilia*, Greek New Testament, Herodotus' *History of the Persian Wars*, Homer's *Iliad* or *Odyssey*, and Demosthenes *On the Crown*. Typical Latin texts included Vergil's *Aeneid*, Tacitus' *Agricola* and *Germania*, Cicero's *On Old Age* and *On Friendship*, Horace's *Satires* and *Epistles*, and Livy's *History of Rome*.

In order to be admitted to Cornell, students were expected to have considerable knowledge of Latin and Greek. The 1875 catalogue, for example, required Greek and Latin prose composition, two books of Xenophon's *Anabasis*, four books of Caesar's *Commentaries* and six



orations of Cicero. It was not until 1916 that knowledge of Greek and Latin was waived for admission to the Bachelor of Arts degree.

Why Classics were considered central to the curriculum in the nineteenth century can be seen most clearly in the Cornell College motto: *Deus et Humanitas* (God and Humanity). The first part of the motto, *Deus*, makes sense, given that Bowman was a

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### What College Admissions Officers are Saying about Latin

"Latin trains abstract thinking, provides a key to all modern Romance languages, is a model for interdisciplinary study (language, history, culture), and can be a lot of fun."

Michael C. Behnke,  
Vice-President for Enrollment,  
University of Chicago

## Eleventh Annual AMICI Latin Translation Contest

AMICI proudly announces its annual Latin Translation Contests for high school students in Iowa. Once again there will be three test levels: one for students in Latin I, another for those in Latin II, and a third for those in Latin III and above. Each test will consist

of a single prose Latin passage to be translated by the student. The passage will be approximately seventy-five words long, and difficult or unusual words will be glossed. The students will have 45 minutes to complete their translation. The contest

should be administered by someone other than the Latin instructor. The translations will be sent to Cindy Smith at Loras College for grading. Certificates will be awarded for first and second place for each high school. In addition,

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## Art in Roman Life Inspires New Music, New Exhibit

**“A musician who creates vivid, colorful music, Andrew Simpson seeks new modes of expression and technique while drawing strongly on the classical tradition.”**

What do ancient art and classical music have in common? You can find out at the Cedar Rapids Museum of Art. On April 16, the museum will be the site for the world premiere of *Tesserae*, composer Andrew Simpson’s new work. *Tesserae* (or “Mosaic”) draws its inspiration from the busts from the Riley collection and other artifacts from the Museum’s spectacular *Art in Roman Life: Villa to Grave* exhibit.

A musician who creates vivid, colorful music, Andrew Simpson seeks new modes of expression and technique while drawing strongly upon the classical tradition. His *Klytemnestra Songs* with soprano Jessi Baden premiered in March 2002 in Athens,

Greece. His first opera, *Agamemnon*--the first of a trilogy of operas based on Aeschylus’ *Oresteia*--received its University Premiere at The Catholic Uni-

versity of America in April 2003.

*Tesserae* will be performed by Jan Boland (flute), David Miller (viola), and John Dowdall (guitar), members of the award-winning Red Cedar Chamber Music. The concert will feature additional music by Castelnuovo-Tedesco and Molino. In addition, Andrew Simpson will be present at the premiere to speak about his work.

In conjunction with *Art in Roman Life: Villa to Grave*, the Museum also presents *Pig Latin: Illustrations by Arthur Geisert*, showing at the Cedar Rapids Museum of Art December 13, 2003 through April 18, 2004. It features the original prints for his book *Roman Numerals I to MM*, published by Houghton Mifflin in 1996. Lessons of how to count Roman numerals are filled with fanciful depictions of pigs in hot-air balloons, pigs playing tug-of-war and pigs romping about the farmyard in the children’s illustrations of Illinois artist, Arthur Geisert.

The Cedar Rapids

Museum of Art (CRMA) has also made it easier to tour the Museum’s current exhibition, *Art in Roman Life: Villa to Grave*. A free, 70-minute audio tour is now available to guide visitors through the exhibition. Your guides are the scholars and curators who put together this spectacular exhibition. Jane Milosch, CRMA Curator of Collections leads this tour along with Dr. Richard De Puma, Senior Consulting Curator for *Art in Roman Life*, Dr. David Caccioli, Assistant Consulting Curator, as well as CRMA Executive Director Terence Pitts. Together they provide fascinating insights about objects featured in the show while explaining cultural traditions of ancient Rome.

Finally, the Museum announces that a brief video about the exhibition *Art in Roman Life: Villa to Grave*, produced by KCRG TV, is available for free for any teacher who wants it. They should contact Suanne Huffman at email: [shuffman@crma.org](mailto:shuffman@crma.org) or phone 366-7503, ext. 203.



**Violist David Miller, flutist Jan Boland, guitarist John Dowdall, members of Red Cedar Chamber Music, with composer Andrew Simpson**

## Roman Food, Wine, Music, and Banqueting: Upcoming Events at CRMA

Dr. David Caccioli, Associate Consulting Curator, Art in Roman Life: Villa to Grave  
*Food To Die For: Roman Banqueting in the Afterlife*  
Thursday, March 18, 7-8 p.m.

Andrew Simpson, Asst. Prof of Music, Catholic University of America  
From Ancient Forms to Modern Sounds: The Making of *Tesserae*.  
Wednesday, April 14, Noon

John Clarke, University of Texas at Austin  
*Minding Your Manners: Banqueting Behavior in Images and Texts in Three Pompeian Dining Spaces*.  
Thursday, April 15, 7-8 p.m.

A World Premiere: *Tesserae*  
Composed by Andrew Simpson, performed by Red Cedar Chamber Music  
Fri-Sat, April 16-17, 8 p.m.  
Reservations required

Free Family Fun Day  
Roman tuba demonstration, an opera workshop, cooking demonstrations, tastings, and kids’ activities.  
Saturday, April 17, 2004

Terry Nollen, 1<sup>st</sup> Avenue Wine House, Cedar Rapids  
*Viticulture and Enology: Uncorking the World of Wine*  
Saturday, May 22

## Communication and Culture: One Teacher's Thoughts on Teaching Latin

*Amanda Barrett is a second year graduate student at the University of Iowa working on her MAT in Latin.*

Learning to teach Latin is a different process than that of learning the other languages. While it is generally assumed that the best way to teach a modern second language is to use the language as a means of communication for your students, Latin teachers cannot agree on whether to speak Latin to their students or not.

In the last two years, I have been taking coursework to obtain my MAT degree, and become certified to teach high school Latin. In that time I have had the chance to observe numerous second language classes taught at the high school level, observe and teach Latin classes at the high school level, and teach Latin I at the college level. The combination of coursework and observation has led me to the following conclusions: that in teaching a second language, one cannot overlook the concept of communication, and that one cannot over-emphasize the idea of culture. If one fails to address the first issue, the students lose sight of why what they're learning is important. If one fails to address the second issue, the students may become bored. Throughout the methods and practicum courses that I have taken, I have spent some time considering how I am going to address the above issues.

When I learned Latin, my first year gave a heavy emphasis on grammar, and less on culture. I will never forget reading a brief paragraph from *De Bello Gallico* and not understanding why Caesar was fighting in Gaul. I remember, also, that it was a revelation that people *actually* spoke this language. It took me awhile to grasp the fact that these things that I was translating were written by real people in their spoken language. I don't think I am alone in this—when I was observing high school last spring, this information seemed a revelation to the class with whom I was working, too.

I think that what accounts for my students' surprise is that Latin is not currently spoken. We as teachers have been interacting with the language for such a long time that we take for granted that everyone knows the communicative importance of Latin, although it is not explicitly taught. It comes down to goals. A common goal for learning a spoken language is in order to communicate with a group of people who are native speakers of the language. Obviously, this is not an option for

Latin students, as there is no native Latin-speaking population. However, I don't advocate teaching without using Latin for communication at all. Teaching communicative and oral Latin reinforces that it is a language, and although it may not be currently spoken, it is still a viable means of communication. I define communicative Latin as conversational Latin which students will hear, understand, and to which they will be able to respond, such as "aperite tuum librum ad paginam 36." Oral Latin would be reading Latin sentences or texts aloud, but with no interpersonal communication skills emphasized.

The benefits of using both communicative and oral Latin are numerous. The combination facilitates understanding for all students, and can act as an aid for students with different learning styles, such as dyslexic students, who benefit greatly from hearing the words aloud in combination with reading them. Having students parse different words in their dialogue is a fun activity and a wonderful illustration of how the grammar concepts work in a "real world" situation. I recently introduced some communicative Latin into my classroom, and my students were quick to identify "Salvete" and "Valet" as the plural imperative form. It put the grammar into a context that seemed more concrete than the paradigm. Communicative and oral Latin activities help to maintain interest in the language, too, by challenging the students to work with the language in a different way, which ultimately increases their understanding of Latin.

What is the place of culture in the Latin classroom? Since our students cannot visit ancient Rome (or email an ancient Roman), they must communicate with ancient Romans through their writings. In order to do this with proficiency, the students need to understand what it means to be a Roman. The second aspect of Latin that cannot be omitted, then, is the culture. Including culture is important as an aid in understanding what is being translated. Teaching your students to be conversant with the texts, though, takes a great deal of time, with equal emphasis on reading and understanding the texts like a Roman. In order for them to begin thinking like a Roman, they are going to need an understanding of the cultural situation when they are reading. Are they translating Caesar? Explain the trouble be-

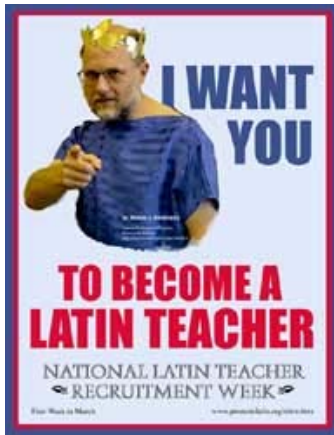
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**"Teaching communicative and oral Latin reinforces that it is a language, and although it may not be currently spoken, it is still a viable means of communication."**





## What Can You Do To Recruit Future Latin Teachers



Whether editing an encyclopedia on the ancient world or appearing as a guest on radio talk shows, our neighbor, Monmouth College professor Tom Sienkewicz, is a tireless promoter of the Classics.

Sienkewicz' latest endeavor is to call attention to the national shortage of K-12 Latin teachers. Last year, he helped create National Latin Teacher Recruitment Week (NLTRW), which he and his co-founders hope will address the shortage and encourage students to consider a career as a Latin teacher. NLTRW is observed in schools and colleges throughout the United States during the first week of March every year.

For this year's celebration, Sienkewicz, Monmouth's Capron Professor of Classics and a member of the faculty since 1984, asked Jeff Rankin, director of MC's communications office, to design a Latin teacher recruitment poster modeled on the famous "Uncle Sam Wants You" Army recruitment poster. These posters are already appearing around campus and elsewhere.

In addition, the following NLTRW activities are planned at Monmouth:

- Students in Sienkewicz' advanced Latin classes gathered for a pizza party on Feb. 29 and took Latin sight translation tests for Eta Sigma Phi, the National Classics Honorary Society.

- Dawn McRoberts, a 2003 MC graduate who teaches Latin and Spanish at Wilkins Junior High School in Justice, Ill., visited Sienkewicz' Elementary Latin 102 class on March 1 to talk about her experiences teaching Latin in middle school.
- Also on March 1, the MC Classics department sponsored the 19th Annual Bernice L. Fox Classics Lecture. This year Anne Browning Nelson from Assumption College in Worcester, Mass. presented "Education in Fourth-Century Alexandria: Didymus the Blind's Commentaries on the Psalms." The goal of this series is to illustrate the continuing importance of Classical studies in the modern world and the intersection of the Classics with other disciplines in the liberal arts.
- On March 2, students in Sienkewicz' Elementary Latin class joined more than 100,000 Latin students in the United States and Canada in taking the National Latin Exam, sponsored by the American Classical League.

At many of these events, Sienkewicz said there are free raffles for NLTRW promotional materials, including a T-shirt proclaiming "doce ut discas" ("teach in order to learn") and a frisbee with the words "carpe discam" ("seize the disc") and the NLTRW logo. For more information about NLTRW, visit [www.promotelatin.org/nltrw.htm](http://www.promotelatin.org/nltrw.htm).

## Communication and Culture (cont.)

(Continued from page 3)

tween him and Pompey during the Civil War, and why Caesar wasn't allowed to enter the city. Reading Vergil? Give them a context for the Augustan poet, and what he might be saying about the state of affairs in the empire through the allusions in the *Aeneid*. The possibilities are endless, but with the resources out there now (listserves, the internet, etc.), it can only help our students to focus on introducing and explaining all aspects of Rome, rather than on memorization and grammar alone.

Teaching some communicative Latin and focusing on understanding the culture are two

goals towards which I will strive when I am teaching in the high school classroom. Lately interest in Latin has been decreasing in the Midwest, and Latin programs are being cut rapidly. Being able to create a program in which Latin is viewed as a viable language can contribute a good deal towards keeping a program. I think that teaching this cultural understanding promotes Latin as a useful language for fostering an atmosphere of cultural tolerance, and teaching communicative Latin demonstrates that it is a language, not a dusty relic of history.

—Amanda Barrett

**"Teaching cultural understanding promotes Latin as a useful language for fostering an atmosphere of cultural tolerance."**

## 150 Years of Classics at Cornell College (cont.)

(Continued from page 1)

Methodist preacher and that nearly two-thirds of Iowans claimed no church affiliation in the 1860 census! *Harper's Latin Dictionary* defines the second part of the motto, *humanitas*, as "liberal education, humane and gentle conduct toward others, philanthropy, kindness, politeness, and elegance of manner and language." In other words, a liberal education rooted in the Classics, Bowman hoped, would provide a means to the first goal and would create a strong civilizing effect on the Iowa frontier.

The liberal education that Cornell strove to provide can be seen in the careers of some of her earliest faculty. David Wheeler, the college's first professor of ancient languages (1853-54, 1857-61), later served as U.S. Consul in Genoa and correspondent for the New York *Tribune*, professor of English at Northwestern University, Editor of *The Methodist*, and President of Allegheny College in Pennsylvania. William Harmon Norton, hired in 1874 as instructor of Latin and Greek, was not only Professor of Greek (1881-90), but also Professor of Geology from 1881-1924, fellow of the Geological Society of America, President of the Iowa Academy of Science, author of the widely used textbook *Elements of Geology*, prominent researcher on ground-water resources, and trustee of Cornell College.

The importance of Classics was not confined to the classroom. Literary Societies--many given Greek and Roman names, such as the Philomathean, Amphictyon, and Aesthesian--were also active in the first 75 years of the college and kept abreast of recent developments. They sponsored lectures on Schliemann's excavations of ancient Troy, staged scenes from Greek tragedies, such as Sophocles' *Antigone* and *Electra*, argued the merits of "The Habitual Study of the Classics," and published "A Plea for Oratory."

Yet change, ever gradual, was on the way. The study of Latin was transformed by Prof. Hugh Boyd, who espoused the still relatively new "Roman [classical] pronunciation." Some idea of the way a typical class period might have looked like during his era can be gleaned from the 1894 catalogue. Translation, memorization, and recomposition of passages into Latin were expected, but also "the reading and re-reading [aloud] of the Latin text, carrying the thought through the medium of the Latin expression, reproducing the energy of the

original writer or speaker, and conveying the sense purely through the voice of the reader and the ear of the listener," "the paraphrasing in Latin of the Latin text," and "an oral inquisition into the meaning and forms of the text, through Latin questions extemporized by the teacher and answered extempore by the learner."

While the nineteenth century emphasized breadth of knowledge (it was not uncommon for a single professor to teach several subjects at Cornell), the twentieth century brought with it a rise of professionalism within academia organized along disciplinary lines. As a response to this new notion of the higher education, the college in 1916 introduced majors and minors, no longer requiring the relatively rigid course of study that characterized the nineteenth century. Modern languages--French, German, and Spanish--now competed with Greek and Latin to fulfill the foreign language requirement. In addition, distribution requirements in humanities, fine arts, social sciences, and sciences were introduced. As a result, students had a wider range of electives to choose from and could graduate with a bachelor of arts without taking any Latin or Greek courses.

Yet classics continued to attract students. Until around 1950 the new department of Classical Languages and Literature offered a curriculum that looks remarkably familiar. The two-year foreign language requirement in Latin featured one year of elementary Latin, followed by Cicero and Vergil in the second year, with advanced courses in Roman comedy, prose composition, Pliny, Horace, Tacitus, and Juvenal. In Greek, the first year of elementary Greek was traditionally followed by Xenophon's *Anabasis*, Plato's *Apology*, and Lysias' *Orations* or the Greek New Testament. In addition, over the years a variety of culture courses in English translation were offered to attract students who may not have had any Latin or Greek.

While seven women had taught Latin or Greek since the opening of the college in 1853 and many had completed the Classical Course, it was only in the first half of the twentieth century that the first woman--Evelyn Carrie Riley (1902-17)--was named as full professor in Latin. And while Charles T. Goodwin (1890-92) was the first Classicist at Cornell to hold a Ph.D., it was not until 1918 that it became the norm for professors to hold this de-

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**William Harmon Norton, shown here as a young Professor of Greek (1881-90), was also Professor of Geology**



**Hugh Boyd, Professor of Latin (1871-1906) promoted the use of spoken Latin in his classes**



**Evelyn Carrie Riley, first woman to be named Professor of Latin (1902-17) at Cornell**

## Symposium on Teaching Latin Attracts an Enthusiastic Audience



**Plant a seed in your students' minds and watch it grow!**

Whether you believe facts or fiction, the Pappajohn Building at the University of Iowa was the place to be on Saturday, February 28. A symposium, "Latin Language Teaching in the 21<sup>st</sup> Century: Exploring Fact and Fiction," hosted by the Department of Classics at the U of I, attracted a diverse group of current Latin teachers, graduate students, undergraduates, parents, and community members.

Anne Groton opened the symposium by asking the audience to "Face the Facts about Teaching Latin." She outlined three "A"s that contribute to success in teaching Latin: atmosphere, attitude, and accomplishment. A good teacher can create an atmosphere conducive to learning through an attitude of "playful earnestness," lightheartedness in the service of learning. Second, a positive attitude, both toward the other members of the class and toward the material, is essential for learning. Such a positive attitude creates community and keeps the class participatory and engaged. Third, students need a sense of accomplishment so that they realize that what they have learned is worth the effort. If, for example, students can read some actual Latin literature, students will have a taste of what makes Classics exciting. Moreover, reading Latin texts helps students gain insight into themselves and

the human condition since they explore questions "that are so old that they are new."

After a panel discussion responded to Anne's talk, John Gruber-Miller presented "Seven Myths about Latin Teaching." He pointed out that most people, if asked, do not actually believe these myths, yet often teach as if they believed them. The seven myths are that all students learn the same way, that if we teach the grammar, our students will know Latin, that drills lead to skills, that communication is what modern languages do, that translating is the same as reading, that culture is for Fridays, and that the teacher is the energy center of the classroom. Throughout the talk, John stressed that students come to a language with a variety of learning styles, developing their own rule system gradually based on the input they receive. As a result, students learn best with a variety of activities that engage all the senses and that allow them to use the language actively in meaningful contexts.

After John's talk, participants divided into breakout groups and had lively discussions about their own language teaching assumptions and habits. Everyone expressed the hope that a symposium on teaching Latin would happen again.

## 150 Years of Classics (cont.)

*(Continued from page 5)*  
gree. An additional sign of the increasing professionalization of Classics was that Mark Hutchinson (1926-50) organized several Classics conferences at Cornell attended by 150-200 teachers and scholars.

By the 1960s, Classics began to be seen as less relevant with the onset of the Vietnam War, the civil rights movement, and the women's movement. Yet interest revived in the 70s under the influence of John Crossett, recipient of the APA's first award for Excellence in Teaching. Unfortunately, the college's overall enrollment plummeted and when Crossett died in 1981, the Greek major was dropped (the Latin major was eliminated in 1977), and the college authorized no full-time replacement until six years later in 1987.

Since 1987, the program has been revised to attract the widest array of students. The new major in Classical Studies offers a balance

between language classes, literature in translation, and courses in culture, art, and history. The program enrollments have increased so that there is often a waiting list to take Latin, and Greek, which is offered every third year, often enrolls 16-25 students. Following the lead of Professor Hugh Boyd in the 19<sup>th</sup> century, oral Latin (and Greek) is once again part of beginning language classes. Intermediate Latin students regularly stage a bi-lingual, outdoor production of Roman comedy. And students utilize on-line resources such as Perseus (a digital Greek and Latin library), visit virtual Rome at the VRoma MOO, and use home-grown websites for learning beginning Greek, such as *Ariadne: Resources for Athenaze*. Thus, the Classics--transformed to reach a new generation of students--continue to fulfill Elder Bowman's desire that they form an essential part of a liberal arts curriculum.

—John Gruber-Miller



**John Gruber-Miller has been at Cornell College since 1987**



## The Augustana Classical Web Challenge

**Who can enter?** Latin students (as individuals or groups) in middle schools and high schools, whose teachers belong to the Illinois Classical Conference or to the Iowa association of Classicists, AMICI.

**Prizes:** First, \$100; Second, \$75; Third, \$50 (These awards are made possible by the [H.S.B. Johnson Endowment for the Classics at Augustana College](#))

**The text** for this year's contest comes from the beginning of Ovid's *Metamorphoses* 1.69-88). In keeping with his intention to tell of 'forms changed into new bodies... from the world's beginning' (*Metamorphoses* 1.1-3), Ovid narrates the creation of the heavens, the first animals, and humankind.

**Your Challenge:** Create a Web page based on this passage that includes the following:

- Your best translation of the Latin, a translation that is accurate and captures the spirit of the original
- Links to sites on the Web and/or pages you have created that illustrate and illuminate the passage
- A paragraph explaining what you've tried to accomplish with your Web page.

**The main idea:** Use a Web page format to present, illuminate, and illustrate the passage above. Viewers of your page--even those with no Latin--should be able to read and

understand your translation of the passage in more depth (of content and context) than print alone can convey.

**Deadline:** Entries must be received by April 21, 2004 (Rome's 2758th birthday)

**Criteria for Judging:** Entries will be judged on:

- The quality of your translation
- The cogency of your paragraph explaining the goals of your Web page
- The choice and quality of your links and images, given what you are trying to accomplish
- The ease of using and learning from your Web page

For more information, visit <http://www.augustana.edu/academ/classics/>.



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a \$50.00 prize will be awarded to the best translation in the state in each category.

To enter your students in this contest, please fill out the application form below and send to Cindy Smith (see below)

or sign up on-line at the AMICI website ([www.cornellcollege.edu/classical\\_studies/amici](http://www.cornellcollege.edu/classical_studies/amici)).



### National Latin Teacher Recruitment Week

Visit the NLTRW website (<http://www.promotelatin.org/nltrw.htm>) to download posters and bookmarks, as well as order frisbees and T-shirts promoting Latin!

### AMICI Latin Translation Contest, 2004

Teacher's Name _____	Preferred Date in March for administering the Exam _____
Person Administering the Exam _____	
School _____	Date of Exam _____
Address _____	
Phone _____	Mail completed form to:
E-mail _____	Cindy Smith
Number of Students taking _____	Dept. of Classics
Latin I Exam _____	Loras College
Latin II Exam _____	1450 Alta Vista
Latin III Exam _____	Dubuque, IA 52004
	563-588-7953

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WWW.CORNELLCOLLEGE.EDU/  
CLASSICAL\_STUDIES/AMICI/

Exploring our past in order to  
understand the present

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Cornell College

Classical and Modern Languages

AMICI, CLASSICAL  
ASSOCIATION OF IOWA



**AMICI, Classical  
Association of Iowa**

AMICI was founded in 1988 as a non-profit organization to promote the study of Latin and the ancient world in Iowa schools, colleges, and communities. The name of the organization is the Latin word *amici*, which means “friends,” and comes from the Latin root for “love.” AMICI sponsors a bi-annual newsletter *Amicitia*, an annual Translation Contest, and a speakers’ bureau. If you are looking for a Latin teacher, are looking for a speaker, or want to know more about Latin or the ancient world, contact one of our officers:

- Cindy Smith, college consul (563-588-7953; [csmith@loras.edu](mailto:csmith@loras.edu))
- Mary Ann Harness, high school consul (515-226-2600; [Harnessm@home.wdm.k12.ia.us](mailto:Harnessm@home.wdm.k12.ia.us))
- John Gruber-Miller, secretary-treasurer (319-895-4326; [jgruber-miller@cornellcollege.edu](mailto:jgruber-miller@cornellcollege.edu))