

Amicitiae immortales,  
mortales inimicitiae debent esse—Livy 40.46

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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

# Amicitia

## Surviving and Thriving! A New Teacher's Reflections on the First Year

*Amanda Barrett Woodruff is completing her first year teaching Latin at Valley High School in West Des Moines.*

I'm nearing the end of my first year of teaching, and it has been quite memorable. It was a challenging transition to go from graduate school to teaching full-time, but the challenges were not what I was expecting. One of the first situations that took me by surprise occurred on the very first day that teachers had returned to the school. I had gone to the main office to find out which classroom was mine. One of the office workers looked at me and said, "Oh, you must be a new student. You need to go to Student Services to get your schedule." "Actually, I'm a new teacher," I responded. At the age of 27, I wasn't expecting to be mistaken for my students!

The largest challenge, though, was attempting both to teach and student teach at the same time. As a student teacher, I was responsible for such assignments as a weekly journal (one to one and a half pages), and observing both my cooperating teacher and a couple other teachers in the building (preferably not in my department). As the Latin teacher, I was expected to prepare and teach all four levels from day one, as well as do all grading and



attend all the conferences, meetings and inservices.

Did I mention that I did all this gratis? As a student teacher, one of the things I was not expected to do was receive payment. It is illegal in Iowa for student teachers to be paid for teaching while working towards student teaching hours. This added to the challenge. Luckily, the other teachers in the World Language department were positive and supportive (even when I felt as though I had asked the same

(Continued on page 2)

## Doing Latin and Roman Culture through Class Gardening: Growing Understanding

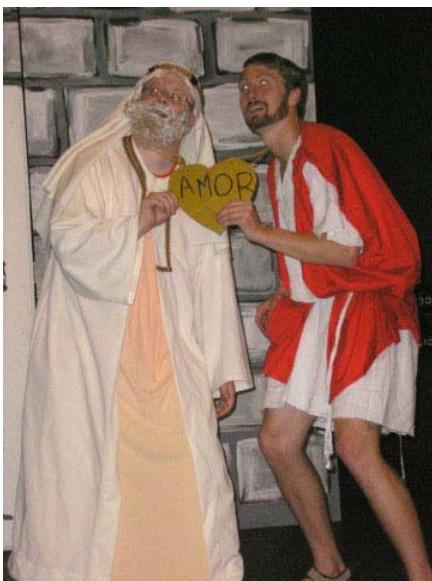
One possible way to teach Latin and Roman culture is through an extended project that involves learning about and planting a garden. This gardening experience can include plants that are important to the target culture and encourage students to learn the names of plants, foods, processes and the products of gardening. It can expand to become a means of community involvement, of increasing global awareness, and of giving students a deeper understanding of their own role in the natural environment as well as traditions and values of

Roman culture.

There is no paucity of texts from the ancient world that deal with plants and nature: Cato, Columela, Pliny the Elder, Varro, and Vergil are just some of the Latin authors who wrote extensively about farming and gardening. Plus, plants, food, and farming a wonderful entrée into Roman culture: topics might include Roman farming, the role of slaves in food production, and Roman meals. Finally, gardeners are well aware of Carolus Linnaeus,

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## Cornell College Students Stage Plautus' Comedy



**Hanno (Tyler Ulland) realizes that Agorastocles (Dustin Waite) is his long lost nephew from Carthage in Act V of Plautus' *Poenulus***

Veni, vidi, vici. The famous words from Caesar himself may be heard from students participating in "Introduction to Latin Literature" (LAT 205) at the end of this block. In the class taught by professor John Gruber-Miller, students found themselves immersed in Latin by not only learning the language but also by reading and performing a Roman comedy.

The students in Latin 205 have spent the past three weeks working closely with Plautus' *Poenulus*, or "The Little Latin Lover Boy" as they have named it.

The play centers around the young lover, Agorastocles, who is in love with a prostitute who is owned by a greedy pimp. In order to win the girl's attention, Agorastocles is helped by his slave Milphio, who hatches a plot to trick the pimp. With the appearance of Hanno, the Carthaginian foreigner, and a variety of other characters, themes of foreign identity and young love are brought to life

through the rich tradition of Roman theater.

Gruber-Miller is acting as the show's producer and said, "The value of staging Plautus or Terence for Latin students is that they have the opportunity to put to use all the skills that they have been developing since Latin 101: listening, speaking, reading Latin, and their knowledge of Roman culture in an authentic Roman context."

The students have roles in all aspects of the play, from acting to directing to technical crews. Since many of the students have never acted before, the show has given them a chance to experience something new. Fourth-year Tyler Ulland said, "To tell you the truth I have never acted before, but I like it...it has been an enjoyable experience thus far."

For those who do not have acting roles, the technical aspects of the show are crucial to its success, even though they are often overlooked. Second-year Elise Wood said, "I've learned that being on the technical crew is a lot more work than you

think; there's meaning behind every prop that goes on stage and every choice that is made."

The play is being directed by fourth-years Joe Okell and Sarah Brungard with third-year Jennifer Everson acting as the technical director. Okell said, "The environment that we create during rehearsal on both sides...is one that is very open and free, allowing the actors to be at ease with each other and help each other."

Although rehearsals were stressful at times and always challenging, the hard work brought rewards. Gruber-Miller said, "The students in the class learn to work together on a project larger than any one of them could do and to exploit talents they never thought they had."

Everson said, "I hope that, by performing this play, we, as a class, can make people realize that there *is* a Classical Studies major on this campus, and it is not dead, as the language might be." "The Little Latin Lover Boy" was performed in the Black Box Theatre April 30 and May 1.

## Reflections of a First Year Teacher (cont.)

(Continued from page 1) question at least three different times). In addition, my cooperating teacher and I developed a good working relationship. She pushed me when it came to my organizational skills, and although I felt like I was drowning in work at the time, the skills she helped me develop have aided in streamlining my organizational abilities, which in turn helps to improve my teaching.

In teaching, as with any

profession, there were also challenges that were fun. Because I am the only Latin teacher, I was (and am still) able to create a curriculum that I enjoy teaching. I developed a Roman culture project for each of my classes in which each class chose a different person or event from Roman history. I envisioned this being a project that the classes would do each year, and as such, I assigned each class to different time periods (i.e., early republic, late re-

public, early empire, late empire). All students had to write a paper, but I allowed the individual students to design their own final presentation of the material.

Although a good number of my students chose to do a formal presentation with a PowerPoint, there were several who took the opportunity to use other means of presentation. I had students who created a webpage about the kings of Rome, a movie

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## William Sanders Scarborough: Classicist, African-American, Citizen of the World

*On March 3, Michele Ronnick, editor of The Autobiography of William Sanders Scarborough: An American Journey from Slavery to Scholarship (Wayne State), presented a talk at the University of Iowa about the Origins of Classica Africana and the remarkable career of William Sanders Scarborough. What follows are excerpts from her talk.*

Scarborough was born with the status of a slave in Macon, Georgia, on February 16, 1852, to Frances Gwynn Scarborough, a woman owned by Colonel William K. DeGraffenreid. For reasons unknown, DeGraffenreid allowed her to marry and live with her husband, Jeremiah, in their own home. As a boy, the precocious Scarborough was encouraged to study--albeit surreptitiously--for the education of blacks was illegal and punishable by law in many parts of the South. In his desire to taste the forbidden fruit of knowledge, he defied the law. The young Scarborough said that he "daily went out ostensibly to play with my book concealed." In this manner he reported that he "continued to evade the law and study."

He was not the only black youngster of his generation hiding his books and gaining his education through stealth. Frederick Douglass was taught to read in secret by his owner's wife. So too was Susie King Taylor, who was born a slave in 1848 in Savannah, Georgia. She and her brother learned to read and write secretly at the house of her grandmother's friend, Mrs. Woodhouse. She described this process in her memoir *Reminiscences of My Life in Camp* (1902): "We went everyday about nine o'clock with our books wrapped in paper to prevent the police or white peoples from seeing them. We went in one at a time, through the gate, into the yard to the kitchen, which was the schoolroom. . . . After school we left the same way we entered, one by one, when we would go to a square about a block from the school and wait for each other."

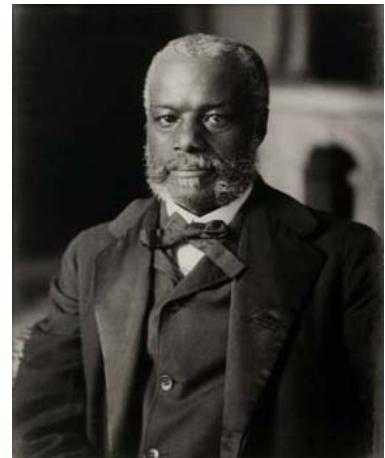
After the Civil War things changed abruptly. The young Scarborough enrolled in the Macon schools, where he excelled as a pupil. He was no longer a secret scholar. Several years later after studying at Atlanta University, Scarborough earned both his B.A. and M.A. degrees in classics from Oberlin College and began to teach at Wilberforce University soon after. Over the course of the next several years, he rose to national distinction by publishing *First Lessons in Greek*, a text that ac-

cording to his obituary in the *New York Times* made him "the first member of his race to prepare a Greek textbook suitable for university use." With this book came fame as he simultaneously demonstrated his own intellectual capacity and that of his entire race. The mindless prejudices of men, who maintained ingrained ideas of "negro inferiority," were directly challenged. In particular, John C. Calhoun, who had averred in the presence of Alexander Crummell that "if he could find a Negro who knew the Greek syntax, he would then believe that the Negro was a human being and should be treated as a man," was undone--at least for the moment.

During his career Scarborough contributed over twenty scholarly pieces to the official publication of the American Philological Association, *TAPA*. In January 1907 he was among those members of the joint session of the APA and the Archaeological Institute of America who were received by President Theodore Roosevelt in the Blue Room of the White House when the annual meeting was held in Washington, D.C. In 1921, five years before his death at age sixty-nine, he represented the APA as an international delegate to a session of the Classical Association held at Cambridge University in England.

When Scarborough joined the APA in 1883 at the age of thirty, he became the third man of African descent to do so, after Richard T. Greener, who joined in 1875, and Edward Wilmot Blyden, who became a member in 1880. In 1884 he became the first black member of the Modern Language Association. In the wider community of scholars, he took his place by joining a number of other learned societies, such as the American Social Science Association, the American Academy of Political and Social Science, the American Negro Academy, the Archaeological Institute of America, the Egyptian Exploration Fund, and the Japan Society. Under Professor Francis Andrew March at Lafayette College, he was part of the unofficial team of readers working on the North American Reading Program (NARP) for the *Oxford English Dictionary*. He was also on the General Committee of the NAACP in its formative years.

He found time for religious service as well. Following his father's practice, he was actively involved in the African Methodist



**William Sanders Scarborough, one of the first African American members of the APA and President of Wilberforce University**

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## Scarborough (cont.)

*(Continued from page 3)*

Episcopal Church. In 1892 he began what turned out to be a lifelong service as an editor of the *A.M.E. Sunday School Union*. He was a delegate, in 1901 and in 1921, to the International Ecumenical Methodist Conferences held in London. Classical education was valued by churches of every denomination, and very much by the A.M.E. Church. Generations of students, many of whom became pastors, ministers, reverends, and bishops, were taught by men like Scarborough, and what began as classical and secular learning was transformed on the pulpit into non-secular and evangelical preaching.

His own writings are testimony of the wide range of his intellectual pursuits, for he published essays on topics beyond classical philology from Henry Tanner, Paul Laurence Dunbar, Alexander Pushkin, and Goethe. Broader themes addressed European travelogues, considered national politics, explained military training at Wilberforce University, critiqued the convict lease system, and explained Creole folktales. From 1888 to 1889, he contributed four pieces to *Education*, the first on Caesar's Gallic Wars, the second on the accent and meaning of the Latin word for the wild strawberry tree (*arbutus*); the third on Vergil's fourth eclogue; and the fourth on Iphigenia in Euripides, Racine, and Goethe. His last published paper was a U.S. Government Document, number 1404, titled "Tenancy and Ownership among Negro Farmers in Southampton, Virginia."

For several decades, Scarborough was a leading spokesperson for the African American constituency in the Republican Party in Ohio. His activities brought him in contact with national leaders such as Warren G. Harding, John Sherman, Andrew Carnegie, James G. Blaine, and John F. Slater. Scarborough used these connections to champion the cause of civil rights and liberal arts education for African Americans. From his point of view, true freedom resided not only in equal protection of the law, but also through equal and full access to culture and education.

He openly opposed the narrowness of Booker T. Washington's mandate for technical training. He felt that Washington served as a much-needed leader, but in the face of Washington's widespread popularity, Scarborough remained the staunch defender of higher learning for African Americans. He stated in a 1902

essay, "The Negro and Higher Learning," that "without in the least undervaluing the sphere and influence of industrial training, we may affirm that higher education is, after all, to be the most powerful lever in the Negro's development and in the ultimate perfection of humanity at large."

Scarborough was always opposed to unilateral programs of industrial education. In fact in 1892 Scarborough was driven from his professorship at Wilberforce University in a political struggle to privilege the utilitarian training over liberal arts. At great financial cost to himself, he found employment at Payne Theological Seminary, where he was supposed to raise his own salary. During this period, he relied on his wife's income and what he could earn from his writings. In 1897, after a five-year hiatus, he was reappointed to Wilberforce and named vice president. During part of this traumatic exile, from 1894 to 1896, W.E.B. DuBois filled Scarborough's position as professor and department chair of classics. From 1908 to 1920, Scarborough served as president, doing "more to make Wilberforce nationally and internationally known than any other person save Bishop Daniel Payne," the school's founder. Suffice it to say Scarborough's experience as a college president was taxing. Nevertheless, he accepted the challenge and did his duty.

In 1903, for an essay published by the American Negro Academy, he wrote that "industrial training is needed, too, to teach how to earn a living, but . . . something else--the higher education--must be counted upon to teach [pupils] how to live better lives, how to get the most and the best out of life." W.E.B. DuBois would later gain an international audience for voicing a program using similar ideas. But on this particular topic Scarborough had anticipated many of the ideas now associated with DuBois.

Scarborough led by example and repeatedly showed readers of his autobiography examples of how he turned pain into artful action, anger into spiritual enlightenment, and frustration into faithful commitment to God, the all provident. In the classical sense, such courage marks him a hero, for it is the essence of heroism to take up a quest against all odds with little more than life and limb, and through a transcendent act reach a higher standard of achievement.

**"Scarborough led by example. In the classical sense, such courage marks him a hero, for it is the essence of heroism to take up a quest against all odds and through a transcendent act reach a higher state of achievement."**

# The Magic of Ancient Greece Comes Alive in New Film at the IMAX in Cedar Rapids

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At once a modern detective story and an archeological journey into the distant past, *Greece: Secrets of the Past* offers a new and exciting perspective on both Bronze Age Akrotiri and Athens' Parthenon. The new giant screen film, produced and distributed by MacGillivray Freeman Films, is playing at the IMAX Theater at the Science Station in Cedar Rapids now through October.

At the heart of the film's journey is Dr. Christos Doumas, an impassioned Greek archaeologist, and Doumas' friend and fellow scientist, Dr. George Vougioukalakis, a volcanologist studying the devastating explosion on the island of Santorini in 1647 BC, which changed Greece forever.

One of the first stops on the journey is the world-famous island chain of Santorini – where a thriving Cycladic society was buried in 1647 BC by one of the most powerful volcanic eruptions in known history. Here, a visceral CGI-enhanced sequence takes audiences directly into the volcanic phenomenon known as pyroclastic flows, which carried a force equivalent to 80 atomic bombs, burying Santorini under deep layers of magma and ash. At a bustling excavation site near Akrotiri, Dr. Doumas explores remarkably well-preserved

ruins of a Bronze Age Greek civilization hidden beneath volcanic ash. As archeologists patch together frescoes just unearthed, the scientists discover clues to the everyday lives of Bronze Age Greeks, from the clothes they wore to the foods they ate.

It is in the world-famous port city of Athens that *Greece: Secrets of the Past* makes an even greater leap back into time, taking an unprecedented new look at ancient Greece's most celebrated symbol of wealth, power and democratic ideals: the Parthenon, the world-famous temple erected in 447 BC to honor the goddess of wisdom, Athena. With groundbreaking computer modeling based on in-depth historical research, the film recreates what the Parthenon would have looked like in all its glory, when it was brimming with life and brilliant colors at the height of the Greek empire. Audiences will get an extraordinary chance to explore the awe-inspiring monument as it has never been seen before – including a glimpse at the long-lost 42-foot tall ivory and gold statue of Athena that once towered inside its walls.

For more information, visit the Science Station website, [www.sciencestation.org/](http://www.sciencestation.org/).



**Greece: Secrets of the Past**  
**brings ancient Greece to life**  
**with state-of-the-art CGI,**  
**recreating the Parthenon and**  
**the explosion of Santorini**

## Reflections of a First Year Teacher (cont.)

(Continued from page 2)

about the reign of Sulla, a PBS worthy DVD about daily life in Republican Rome, a Monty Python-esque take on the Punic Wars, and a spirited interpretation of the events that transpired between Caesar and Pompey (the latter DVD even included bonus footage). I was thrilled with the results, and extremely impressed with what my students achieved, but perhaps the best indication of success was when my students eagerly asked if they would be doing these projects again the second semester and seemed disappointed when I said no. They're looking forward to doing them again next fall, though, and in the meantime, my first and second year students are discussing a film version of the *Aeneid*, which we are currently reading.

I was also able to focus on reading in my classroom. One of the aspects of my high school Latin class that I felt was lacking was that we never read in class. As a result, I've been assigning works in translation for my students, which gives us an opportunity to

learn about Roman literature and culture. First and second year are reading the *Aeneid*, and third year is reading Lucan's *Civil War*. Although there is no overarching project for these books, the students will have a series of small projects to do that deal with the literature, and this approach seems to be meeting with success.

At the end of last May, I was thrilled that I would never again have to write another research paper if I so chose. At the end of this year, I'd be thrilled if I never had to grade another paper (and yet, I keep assigning them). Nevertheless, I really enjoy teaching, and I'm looking forward to another year at the high school. If I were to offer advice to new teachers, it would have to follow along the lines of the following: Be flexible. Listen to your students, and encourage them to be comfortable in your classroom – they are capable of an amazing amount and variety of work as long as it is presented at an appropriate level. Listen to the veteran staff teachers – they can be your biggest champions. And organize! organize!

**"If I were to offer advice to new teachers, it would be... Be flexible. Listen to your students. Listen to veteran staff teachers. And organize, organize!"**

## Making Awareness of Latin, Roman Culture Grow through Class Gardening (cont.)



**Household vessel and cardamom seeds found at Roman Karanis in Egypt.**  
Photo from *A Taste of the Ancient World* (Kelsey Museum)



**Student planting a garden**

(Continued from page 1)

the 18th century botanist, and the continuing role of Latin in naming plants.

### In the Classroom

In this activity, you guide your students as they plan, plant, and nurture a school garden. The project begins with a discussion to find out what your students already know and like about gardening. What plants are found in regions where your target language is spoken? Which ones will grow in your own environment? Once they have been exposed to target language terms they need to talk about plants and gardening, small groups of your student become responsible for planning and planting sections of the class garden plot. Students chart the growth of their plants and write a final report. How rewarding it is when your students begin to see how their hard work affects their local community!

### Preparation and Materials:

Plot for garden; a variety of seeds; planting soil; watering cans; small wooden stakes; poster board; lamination materials; gardening books, magazines, and seed envelopes, some in the target language; camera.

Prepare a planning worksheet to be used by your students as part of Stage 1 (<http://nclrc.org/readings/jan06.htm#doing>)

Before you involve your class in this project, think carefully about the type of garden (flower, herbal, vegetable, butterfly, or other) that you would like to grow. If you do not have adequate space to create a garden outside, you may consider an indoor garden

### Preparation: Generating Interest

Introduce the project to the students through a brainstorming of all plants they know in the target language. List them on the board according to their major groupings, for example, fruits, vegetables, flowers, or trees. Ask students which plants are found in the target culture(s), as well as which could be grown in your own environment. This should lead to a short discussion of climate and agricultural practices in both the target culture and your own. Write all relevant vocabulary on the board for your students.

### Presentation and Practice

#### *Stage 1: Planning the garden*

To spark interest in your students and to get an idea of the different ways of creating a garden, take your class on a field trip to a nearby garden or park. Check with your local garden community for names of close and interesting

garden sites. Involve parents who like to garden.

Have students take notes on the sorts of plants they like, in as well as out of the garden. Make sure they note sun exposure, watering needs, and the like.

Divide the class into smaller groups. Each group is responsible for one section of the garden plot and decides (with your guidance) what kinds of plants to grow. Let students know what types of seeds you have to choose from. Provide students with garden books (in the target language) or printed information from Internet. Though difficult to track down, seed envelopes that give the Latin plant name in gardening stores are ideal for this stage in the project, because they provide learners with pictures of the flowers or plants and relevant language.

You can provide your students with a checklist in the form of a worksheet as the one shown in <http://nclrc.org/readings/jan06.htm#doing>, as they decide on plants they want to include. For extra credit, have interested students design posters or handouts for the class on related topics, such as these:

A chart listing the various meanings attached to particular plants in the target culture

A labeled diagram of a plant or flower

A picture depicting photosynthesis

A diagram of a food chain involving plants (this one in particular has the potential to invite creative variations from your students!)

Once they have conferred with you about their choices, have your students create a visual design of their garden plot with appropriate labeling.

Have each group write very short descriptive texts in the target language about their plants to be attached to stakes for marking the garden or quotes from ancient authors that use the name of the plants in context. Make sure to laminate against rain.

#### *Stage 2: Planting Seeds*

Set aside one class period or a time after school to prepare the garden. Have your students plant the seeds. Be sure to use the target language both to advise the students and to ask them what they're doing as the process unfolds. Have them mark the plots with their stakes and descriptive texts. Once the seeds are in the ground, have students speculate which plants will begin to surface first or last. Write these up in hypothesis form on poster board and

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## Latin Gardening (cont.)

(Continued from page 6)

hang the poster up in the classroom.

### Stage 3: Charting Growth

Have the students chart the growth of the plants. <http://nclrc.org/readings/jan06.htm#doing> shows a sample chart.. These can be posted on a wall, or possibly attached to a clipboard, with notes recorded weekly. Include relevant vocabulary for students to use.

Take photographs of the plants at regular intervals. If you want to focus more specifically on the scientific aspects of plant growth, you can build a biology experiment into the project.

### Stage 4: Everything in Full Bloom—Reflecting on the Process

Have each group write and present a final report on their plants. These texts should

draw on all the language and vocabulary that the students have developed over the course of the project. If the plants did not grow as expected, students can provide their own hypotheses as to why not. Have students include drawings and photographs of the plants at various stages in their development.

### Expansion

Have students conduct research to find out the cultural significance of different kinds of flowers and plants within the target culture. Are some plants thought to bring good luck? Are certain flowers given only to loved ones? Are others typical of funerals? If your students grow herbal plants or vegetables that are used in the cooking of the target culture, have your class use them later in recipes. If you are growing a flower

garden, teach the class or interested students how to dry and preserve flowers.

### Adaptation

Many varieties of plants can be grown indoors. Herbal plants are especially hardy in this way, as they need little soil. Have younger and/or beginning language learners write a collective narrative of their plants' lives in lieu of the final report. Students can draw pictures at various stages of growth to make into a book. Similarly, students can write a sample how-to book for future classes, incorporating illustrations.

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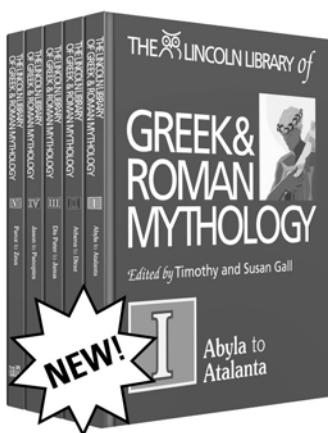
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*This article is adapted from Heidi Hamilton, Cory Crane, and Abigail Bartoshesky, Doing Foreign Language, pp. 161-8 (Pearson Education 2005)*



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