



NOTANDA BOREA

California Classical Association—Northern Section

We are the Classics Association for Northern California • www.ccanorth.org

California Classical Association— Northern Section Spring 2019 Conference: Three Presentations on *Classics and Social Justice*

Saturday, March 16, 2019

10 a.m. to 1 p.m.

Delancey Street Restaurant, 600 The Embarcadero, San Francisco, CA 94107

by John Rundin, CCA—North Newsletter Editor

Alexandra Pappas, Associate Professor and Raoul Bertrand Chair in Classics at San Francisco State University, will talk about her ongoing work with the **Medea Project: Theater for Incarcerated Women/HIV Circle** and about teaching classical mythology in the San Francisco County Jail. She will present in collaboration with Felirene Bongolan, dramaturge for the Medea Project, and Deborah King, longtime core member of the company.

With a methodology developed by its Director, Rhodessa Jones, the Medea Project draws on Greco-Roman myths to ground the theatrical performances of women's personal experiences of trauma, incarceration, and illness for healing purposes. For more on the Medea Project, see its Facebook page.

Denali St. Amand, the Latin Professor from Cerro Coso Community College in Ridgecrest has been teaching Latin to inmates with amazing results (see page 7). Working with fifty-eight students, she teaches at two prisons: the California City Correctional Facility and the Tehachapi California Correctional Institution. Denali will talk about how Latin is transforming the lives of those *in carere*.

Finally, hear from Sheila Harvey of the **Delancey Street Foundation**, the country's leading residential self-help organization for substance abusers, ex-convicts, and homeless. The average resident has been a hard-core drug addict for sixteen years, abusing alcohol and multiple drugs and has dropped out of school at the 7th grade and has been institutionalized



several times. Many have been gang members; most have been trapped in poverty for several generations. Delancey Street is run with no staff and no funding. Like a large family, the residents must learn to develop their strengths and help each other. It's an approach to changing lives that is "against odds". They have organized 250 people who had never worked and had no skills and have taught them to build a 400,000 square foot complex as their new home on the waterfront, where we will be dining. ☀

Spring 2019 Conference Schedule

Classics and Social Justice

March 16, 2019

Delancey Street Restaurant

600 The Embarcadero, San Francisco, CA 94107

10:00-10:15 a.m. Registration, Continental Breakfast
Ballot for Board

10:15-11:00: Denali St. Amand
"Latina Capta: Latin at a California Correctional Institution in Tehachapi"

11:00-11:15: Break

11:15 a.m.-noon: Alexandra Pappas
**Classics and the Medea Project:
Out of the Academy and Onto the Stage**

Noon-1:00 p.m.: Lunch and Sheila Harvey
Delancey Street Presentation & Conversation

TO REGISTER,
please visit ccanorth.org or fill out the form
on the last page of this newsletter.



CALENDAR

Wednesday, March 6, 2019
THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

LISETTE JIMENEZ

“The Sixth Sense: Multisensory Encounters
with the Dead in Roman Egypt”
7 p.m., 370 Dwinelle Hall
University of California, Berkeley
classics.berkeley.edu

Thursday, March 7, 2019
UNIVERSITY OF CALIFORNIA, BERKELEY,
CLASSICS

Sather Lecture Series:

A Bronze Age Greek State in Formation, Lecture 5
JACK L. DAVIS

“Science and the Mortuary Landscape”
5:30 p.m., 370 Dwinelle Hall
University of California, Berkeley
classics.berkeley.edu

Thursday, March 14, 2019
UNIVERSITY OF CALIFORNIA, BERKELEY,
CLASSICS

Sather Lecture Series:

A Bronze Age Greek State in Formation, Lecture 6
JACK L. DAVIS

“Minoan Missionaries”
5:30 p.m., 142 Dwinelle Hall
University of California, Berkeley
classics.berkeley.edu

Saturday, March 16, 2019
CALIFORNIA CLASSICAL ASSOCIATION—
NORTHERN SECTION
SPRING 29 CONFERENCE

CLASSICS AND SOCIAL JUSTICE

10 a.m.-1 p.m.,
Delancey Street Restaurant
600 The Embarcadero, San Francisco CA 94107
See page 1 of this Newsletter for Details

Saturday, March 16, 2019
ANCIENT ART COUNCIL
OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO
MICHAEL ANDERSON

“Weaving the Urban Fabric of a Roman City: Results of the
Via Consolare Project in Pompeii”
2-3:30 p.m., John A. and Cynthia Fry Gunn Theater
Legion of Honor, San Francisco
www.ancientartcouncil.org

Friday, March 22, 2019
UNIVERSITY OF CALIFORNIA, BERKELEY,
CLASSICS

SUZANNE OBDRZALEK

“Plato on Soul-Body Unity”
5 p.m., 7205 Dwinelle Hall
University of California, Berkeley
classics.berkeley.edu

Friday and Saturday, March 29-30, 2019
JUNIOR CLASSICAL LEAGUE
CALIFORNIA STATE CONVENTION
An event for grade 6-12 students of Latin and Classics.
Miramonte High School
750 Moraga Way, Orinda, CA 94563
www.cajcl.org

Wednesday, April 10-Wednesday, May 1, 2019
San Francisco State University
Classics Students' Association
*Twenty-Seventh Annual
Classics Student Association Lecture Series*

WHOSE CLASSICS?

All lectures will be at 7-8 p.m. in 587 Humanities

April 10, 2019
STEFANI ECHEVERRÍA-FENN
Co-Founder of The Sportula:
Microgrants for Classics Students

April 17, 2019
DONNA ZUCKERBERG
Editor-in-Chief, *Eidolon*
“My Classics will be Intersectional, or...”

April 24, 2019
RHODESSA JONES
AND THE MEDEA PROJECT/HIV CIRCLE
Theater for Incarcerated Women

May 1, 2019
ANASTASIA SAKELLARIADI
Social-political and economic effects
of archaeological digs on their communities
classics.sfsu.edu

Tuesday, April 16, 2019
 CENTER FOR THE TEPTUNIS PAPYRUS
KATELIJN VANDORPE
 “A Greek Officer and an Egyptian Lady:
 Ethnic Diversity in a Wealthy Household
 in Hellenistic Egypt.”
 5:30-8 p.m., Morrison Library, 101 Doe Library,
 University of California, Berkeley
classics.berkeley.edu

Thursday, April 18, 2019
 THE ARCHAEOLOGICAL INSTITUTE OF AMERICA
SABINE LADSTÄTTER
 “The Harbor Landscape of Ephesos”
 7:30 p.m., 370 Dwinelle Hall
 University of California, Berkeley
classics.berkeley.edu

Thursday, May 2, 2019
 UNIVERSITY OF CALIFORNIA, BERKELEY,
 CLASSICS
 2019 HELLER LECTURE
VICTORIA WOHL
 “The Politics of the Pre-Socratics”
 6:30 p.m., Room TBA, Dwinelle Hall
 University of California, Berkeley
classics.berkeley.edu

Friday and Saturday, May 3-4, 2019
 HUMANITIES WEST
**BRONZE AGE GREECE: MYCENAEANS AND
 THE ORIGINS OF WESTERN CIVILIZATION**
 A series of talks and presentations on Mycenaean Culture
 Marines Memorial Theatre, San Francisco
humanitieswest.net

Friday, May 17, 2019
 UNIVERSITY OF CALIFORNIA, BERKELEY,
 CLASSICS
PHOENISSAE WORKSHOP
 A one-day symposium on Euripides’ *Phoenissae*
 Participants:
JOHANNA HANINK
SARAH OLSON
LAURI REITZAMMER
MARIO TELO
ANNA UHLIG
 10 a.m.-5 p.m., 370 Dwinelle Hall
 University of California, Berkeley
classics.berkeley.edu

Friday, May 17, 2019
 STANFORD UNIVERSITY CLASSICS
STEPHEN KIDD
 “Plato’s Play and the Tragic Paradox”
 12:15 p.m.
classics.stanford.edu

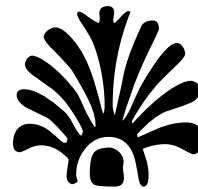
Saturday, May 18, 2019
 ANCIENT ART COUNCIL OF THE FINE ARTS
 MUSEUMS OF SAN FRANCISCO
*In Honor of the Retirement
 of Professor Andrew Stewart*

KENNETH LAPATIN
 “The Villa dei Papiri at Herculaneum: Early Excavations
 and Recent Discoveries”

CHRISTOPHER HALLETT
 “Life in an Aristocratic Roman Villa—As Witnessed
 by the Bronze and Marble Furnishings
 of the Villa dei Papiri”
 2-4 p.m., John A. and Cynthia Fry Gunn Theater
 Legion of Honor, San Francisco
www.ancientartcouncil.org

**AMERICAN CLASSICAL LEAGUE
 SUMMER INSTITUTE 2019
 CELEBRATING 100 YEARS
 of the AMERICAN CLASSICAL LEAGUE**
 June 27-29, 2019; Pre-Institute: June 26-27
 Midtown Hilton
 New York City, New York
aclclassics.org

Friday-Wednesday, July 26-31, 2019
 NATIONAL JUNIOR CLASSICAL LEAGUE
NATIONAL CONVENTION
 An event for grade 6-12 students of Latin and Classics.
 North Dakota State University
 Fargo, North Dakota
www.njcl.org



WHO WE ARE AND HOW TO CONTACT AND FOLLOW US

We are the regional association for Northern California classicists. We hold conferences, produce a newsletter, and maintain close relations with the California Classical Association — Southern Section, the Junior Classical League, the American Classical League, the Society for Classical Studies, the National Committee for Latin and Greek, and the Foreign Language Association of Northern California. In addition, we support the field through scholarships and grants.

website: www.ccanorth.org
Facebook: [tinyurl.com/ccanorthfacebook](https://www.facebook.com/tinyurl.com/ccanorthfacebook)
email: ccanorth@gmail.com
Twitter: [@ccanorth](https://twitter.com/ccanorth)



CCA—NORTH BOARD: 2017-2019

Officers:

President: Scott Roos (Hult International Business School)
Vice-President: Mary Blum (Stuart Hall for Boys)
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Holly Coty (Live Oak Academy)
Sarah Harrell (Pacific Boychoir Academy)
David Jacobson (Convent and Stuart Hall)
Sara Magrin (University of California, Berkeley)
Kimberley Paton (Town School for Boys)
Contact us at our website: ccanorth.org

CCA—North Board Elections: Spring 2019

Elections to the CCA-North board will be held Saturday, March 16 at noon at the Delancey Street Restaurant. If you would like to run for office, please send an email to Scott Roos (scottroos@gmail.com) by March 9 to let him know which position you would like to run for. Open Positions are:

President (must have served on the board for two years)
Vice President (becomes President automatically after two years--*vide infra*)
Treasurer
Secretary

All terms are for two years. Our current VP does not wish to become President, so we have opened up the position to anyone who has been on the board for two years.



CCA—North Treasurer's Report

by Gillian McIntosh, CCA—North Treasurer

For the five-month period (30th August 2018 to 2nd February 2019), the total assets of CCA-North were \$11,417.63 (\$6,222.53 in Wells Fargo Checking, \$2,468.49 in Wells Fargo Saving, and \$2,726.61 in PayPal). **Net Inflows** during this period totaled \$1,000.36 in new or renewed Membership dues as well as donations from Members. **Net Outflows** during the same period totaled \$511.00, \$200 of which was an Honorarium for Colin Webster who spoke at the CCA-North Fall 2018 Conference, with \$241 paid to Gina Ghorbani who hosted the event, and \$70.00 for service fees at Wells Fargo. For this period Inflows exceeded Outflows by \$489.36.



Thank you to all of you who have become or have renewed your CCA-North Membership.

Especial thanks to those who donated to the Trapp-in-Aid and/or the Mary McNamara awards – **Mark Riley and Seth Schein.** 🌸

Fall 2018 CCA—North Conference: *Tools for Doing and Tools for Thinking: Hippocrates' Diseases 4 and Prosthetic Cognition*

Lunch and a Lecture with Colin Webster

by John Rundin, CCA-North Newsletter Editor

On October 27, 2018, CCA-North members and others gathered at Osteria, a cozy restaurant at 3277 Sacramento Street in San Francisco to listen to a talk on ancient medicine by University of California professor Colin Webster.



Colin Webster

After a delicious meal, Webster spoke about the Hippocratic treatise *Diseases 4* and described the ways its author uses medical technologies to model the interior operations of the human body. *Diseases 4* uses a four-humor theory to establish a basic etiology of disease, as it roots illness in the imbalance of phlegm, blood, bile, and water. The Hippocratic author associates each of these moistures with its own 'spring', which serves as the primary site of this humor in the body. To explain how these humors move through the body, Webster illustrated how the author employs multiple analogies, comparing parts of the body to medicinal plants, cupping vessels, boiling liquids, cheese-making, interconnected bronze dishes, oil-flasks, an inverted amphora, etc. Webster emphasized that several of these implements

either come into direct physical contact with the parts that they then come to model, or are used as therapies to treat these same locations. He argued that the tools, objects, and substances applied to the patient are absorbed into its imagined interior, as the Hippocratic doctor conceptualizes the body as composed of the tools he uses to intervene in its processes.

It was a successful conference, as satisfying to the appetite as to the mind. 🌸

Report from Richard Trapp Travel Award Recipient Kimberly Paton

by Kimberly Paton, CCA-North Board Member

Editor's Note: Kimberly Paton received a Richard Trapp Travel Award from the CCA—North. Here is a report on her activities; she used the award to help pay her way to accompany her students from Town School for Boys on a trip to Italy.

In July 2018, I traveled with thirteen of my 8th-grade Latin students to Italy for a tour with The Paideia Institute. Chaperoning with me were my colleagues from Town School for Boys, Rebecca Kilian and Sarah Mabie, and



Kimberly Paton

Paideia's Kristen Hook was our fearless leader and head teacher. The tour took place largely in Rome, with day-trips to Ostia, Tivoli, and Pompeii. The curriculum included work with Latin inscriptions, excerpts from famous Roman and Italian authors in translation, and a mix of Roman history from its foundations to Constantine, to the Italian Renaissance. I had the pleasure of watching my Latin students translate inscriptions like

the one on the Temple of Saturn in the Roman Forum, make connections between classical and Christian iconography, discover the importance of divine lineage evident in the archaeological remains of Rome, and explore ancient Roman bathhouses in Ostia.

After the students unpacked at our hotel, the Villa Riari in Trastevere, our trip began with a walking tour of the Campus Martius. We visited Largo Argentina (cats!), the Pantheon, Campo de Fiori, Piazza Navona, and the Ara Pacis. At the Pantheon, we discussed Hadrian's restoration and the absence of his name on the monuments he restored in favor of the names of the original builders. Having studied the Fountain of the Four Rivers in class, the students showed off their knowledge of the fountain's creator, Bernini, and identified different elements of the four figures in Piazza Navona. We ended our half day of touring with dinner (and all restaurants were carefully selected by the Paideia staff, so the food was guaranteed to be excellent), and the students got their first lesson in Italian food culture - *antipasti, primi, secondi*.

Our second day was a big one - the Palatine Hill, Roman Forum, and Colosseum. On the Palatine Hill, we read excerpts from Livy on the founding of Rome and began our initial discussions about the importance of divine lineage for Rome's leaders in strengthening and legitimizing their power. We moved through the Roman Forum, visiting the Temple of Julius Caesar where one of the students read Mark Antony's funeral oration. The students identified the rostra; the Temple of Saturn, where they read their first lines of Latin in Rome; the triumphal arch of Septimius Severus, where we discussed Roman innovations in architecture; the Basilica Julia; and the Temple of Vesta, recalling the fate of the Vestal Virgins should they let the fire go out or break their vows of chastity. At the Colosseum, we laid the foundation for understanding the transition from the classical world to the Christian world. We discussed the various uses of the Colosseum over time, and we recalled Hadrian's legacy of restoring monuments in Rome, which made our visit to Hadrian's Villa a few days later more meaningful. The students learned about social classes as we discussed seating in the amphitheater. There was true wonder in the students' eyes standing inside of the Colosseum, a sight that is both so familiar and utterly surprising. It grounded our experience in Rome.

The next day, we explored the Capitoline Museum, taking in the view of the Roman Forum from Capitoline Hill, and walked back across the Tiber for a walking tour of our home away from home, Trastevere. On the fourth day, we loaded up in our shuttle bus on to Pompeii. As one of the highlights of the trip, the students had the chance to visit a live excavation led by Dr. Michael Anderson of the Via Consolare Project. Dr. Anderson shared the longevity of the project, having worked there for 19 years, and showed the students what a typical day on site looked like: digging in two to five-foot-deep trenches and scrubbing pottery sherds. We spent a lot of time at the Villa of the Mysteries, analyzing the fresco of the sacred cult. The students learned how to identify *thermopolia*, bakeries, private residences, and public spaces; and they learned the science of the eruption, the impact of eruptions on human bodies, and the advancements in archaeological methods of body casts following excavations in Pompeii.

We visited Ostia Antica, and the students put their new archaeological skills into practice. The boys explored the city freely, leading us to structures they wanted to explore. We discovered an incredibly well-preserved restaurant, beautiful mosaics and inscriptions, multi-story homes with views of the entire city, and bathhouses with thermal heating systems still intact. We spent the latter half of the day at the Galleria Borghese, scavenger hunting images of Greek, Roman, and Christian myth for the prized free scoops of gelato. The students made me particularly proud on this day as we moved through each of the Bernini rooms. They retold the myths depicted through his sculptures and pointed to what made Bernini's work so magnificent - Daphne's toes turning into roots and her soft skin becoming hardened tree bark; the musculature of Aeneas as he fled with his father on his

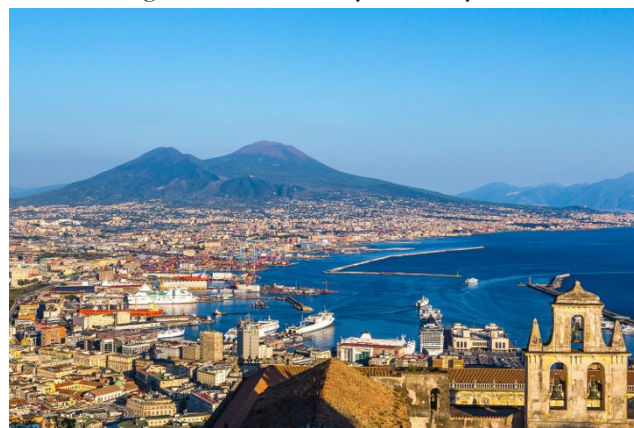
shoulder; and, of course, Bernini's ability to make Proserpina's thigh look like flesh in the grasp of Pluto's hand.

We wrapped up our last days with visits to the Vatican Museums, St. Peter's Basilica, Hadrian's Villa, and Villa d'Este, where students had time to reflect on their experiences among the lush green gardens and the fountains still fed via ancient aqueducts. I am ever grateful to CCA-North for awarding me the Richard Trapp Grant in Aid to help cover my travel costs. It allowed me to teach my students on site for the first time, reinforce the content we covered during the academic year, introduce international travel to my Latin program, and most enlightening, understand what it is to travel abroad with your students: it is equally daunting and rewarding. On to Magistra Paton's Trip to Italy 2019! 🌸

Upcoming Vergilian Society Tours 2019

by John Klopacz, former CCA-North Board Member

In May 2018 I left the CCA—North board after twenty years of service but I have not left the field of classics and continue to be a full-time instructor at Stanford. During the past summer I spent time in Naples with my friend and colleague Constance Richardson from Castilleja School planning for our summer 2019 (June 25 – July 6) “grand tour” of the Bay of Naples. We hope that CCA—North members may be able to join us. Using the Harry Wilks Study Center at the Villa Vergiliana in Cumae as your base you will visit the



The Bay of Naples

sites associated with Book VI of the *Aeneid* as well as Pompeii, Herculaneum, Paestum, Capri and Ischia. You will have the opportunity to visit not only the Museo Archeologico Nazionale in Naples but also that city's other ancient, Vergilian and royal sites.

Amy Leonard and Steven Tuck will lead a Caesar and Vergil study tour (July 8 – 19) for teachers with time divided between Rome and Cumae. Both leaders are experienced teachers and exam readers and the focus of their tour will be the AP curriculum. Sicily is often overlooked by both classicists and Italophiles. You will have the opportunity to see the Punic, Greek and Roman sites found on that island and its little cousin Malta if you register for Raymond Capra's

tour (June 24 – July 7). Veteran tour leader Beverley Berg will introduce you to another overlooked area of Roman influence, the Roman Rhineland (June 30 – July 13).

For full details look under the tours menu of the Vergilian Society's website, vergiliansociety.org. CCA—North members have used awards from the Richard Trapp Grant-In-Aid to fund a tour. ☼

Latina Captiva: Latin Teaching in California Prisons

by Denali St. Amand, Latin Instructor

After three and a half semesters, *Lingua Latina* is soundly entrenched in two Kern County prisons (the California City Correctional Facility and the Tehachapi California Correctional Institution) with 58 students. In 2015 California Senate Bill 1391 opened the door for Community Colleges to provide education and degree opportunities for prisoners. As the Latin instructor from Cerro Coso Community College in Ridgecrest, I can say with confidence that Latin makes an excellent fit for the incarcerated.



Denali St. Amand

Learning Latin not only helps them prepare for return to life in society, but it also enriches their lives over the months inside. With enthusiasm born of accomplishment, one student reported that he had learned “a new way of thinking” while taking Latin. He now has life skills that he didn’t before, such as stopping to think rather than jumping rashly into problem solving. Another, a “Lifer,” commented that learning

Latin takes him away from the confines of prison life.

The inmates studying Latin are quick to associate the themes of their Latin readings with their own experiences and worlds. Through their studies, some begin to make connections with the Humanities for the first time, and others enjoy renewing them. Their original Latin compositions are like wishes and confessions in a secret code. They even speak Latin in the dorms and greet bewildered correctional officers, as they patrol through the classroom, with a cheerful, “*Salve!*”

Already worried about First and Second Declensions, when these students are faced with Third, they often panic because most are by nature very insecure. Once they settle down and master that declension as well, however, they are beyond pleased with themselves. There is nothing like meeting the challenges of Latin successfully to develop a new

sense of confidence and security. “If I can do this, I can do anything!” I have heard often enough. And they will go out of their way to help each other study in the yard and the dorms.

Many are the challenges of teaching in a correctional facility; passing through security every time and enduring lock-downs or quarantines are just the beginning. For me, the most challenging are the broad range of ages and the vast differences in their levels of education. Once, in the middle of a grammar exercise, an excited student blurted out, “I never knew what a noun or adjective was before I took Latin!”

Every class is full of surprises, and I look forward to my time with these men. I am genuinely honored to be a part of Cerro Coso College’s very successful program to reduce recidivism. Latin is facilitating the re-entry of these incarcerated men into society, and to date they are experiencing much more success in rejoining their families, building new lives, and making constructive contributions to their communities. ☼

Literary Homecoming: A Key West Odyssey

by David Jacobson, CCA—North Vice President

I’ve spent most of my adult life as a Classicist, which means I’ve spent about twenty years reading and writing about Greek and Latin literature and teaching those languages both in the original and in translation. I’ve taught Homer’s *Odyssey*—the epic poem about Odysseus’s homecoming after the Trojan War—countless times. It’s a text I know quite well. At least I thought I did until I ventured to the Key West Literary Seminar this past January.

The theme was “Under the Influence: Archetype and Adaptation from Homer to the Multiplex,” and Homer was



Romare Bearden, “The Sirens”

represented in full: Emily Wilson (translator of *The Odyssey*), Margaret Atwood (author of the *Penelopiad*), Madeline Miller (author of *Circe*), and Eric Shanower (author and illustrator of the graphic novel *Age of Bronze*) all gave engaging talks and participated in exceptionally stimulating panels. Day after day

I listened with rapt attention as Sirenic authors—those mentioned above and many others—read passages from their work, discussed their literary influences, and fielded questions from members of the audience. From the very first words of Atwood's opening address and continuing with each new speaker, I wanted to leave my companions, swim through the crowd to the stage, and sit for eternity listening, no thought



Romare Bearden, "Odysseus and Penelope Reunite"

of going home again.

After seventy-two hours of such intellectually invigorating interactions I needed space to think, to make sense of everything I'd encountered, and so I boarded a tiny ship for a three-hour tour. I saw lemon sharks feeding and dolphins playing, and a stingray and a bonnethead shark (the smallest member of the hammerhead genus). I even wrote a whole separate reflection about that adventure, but that's a tale for another time. Today is about my homecoming, my longed-for return to my wife and child after what seemed like decades away. Don't let these clumsy, over-the-top *Odyssey* references fool you: I'm no Odysseus. But in the Hades-like dimness of the San Carlos Institute, during the Q & A portion of the panel titled "Giving Young Women a Voice: Fairy Tales in the Modern Age," an aged man rose to ask a simple question, a question that would help me find my way back to being a good, or at least a less-bad reader: "What is fan fiction?" This question came up again and again throughout the day, and again the day after. The short answer, for those who are unfamiliar with this phrase or its shortened, more common title "fanfic," is that it is a short story or book that exists within the canonical universe of a work of fiction, but is not in and of itself a part of the canon. For example, if you were to create a story about Daisy's escapades without *Gatsby*, or what Dumbledore got up to when he wasn't busy dealing with those precocious Gryffindor kids, these stories would be fanfic. (It is worth noting that fanfic can be written about almost anything one is a fan of and I have personally known people to write fanfic in Latin about the characters of their Latin text book!) It was that old man's simple question and the ensuing discussions that would lead me back to

Homer, to Circe in particular, and eventually make me all too acutely aware of how blind I had been.

When I was a professor of Classics I spent much of my time teaching courses on Homer, mythology, and Greek drama. And while I always looked at and discussed modern adaptations of ancient works in my classes, I uncritically dismissed modern retellings of myths as nothing more than fun reads; such books, I thought, couldn't help me or my students understand the original better, and that was the name of the game. In short, I had no time for fanfic. I profoundly regret this myopia. I wish I could say that my position within the field of Classics was unique, but it wasn't and still isn't. I hope this changes. Upon returning from Key West, I devoured Miller's *Circe*, a book I had previously eschewed as nothing more than fanfic. Miller's novel explores (in some of the most exquisite prose I have ever read) the life of Circe, the witch with whom Odysseus stays for a year on his way home, and who helps find his way back to his wife Penelope and son Telemachus after so many years away. I then plowed through Atwood's *Penelopiad*, the story of Penelope and her slave women, whom Telemachus murders by hanging them from the rafters. These works, individually but even more so coupled, open up a space for the reader to move past the male-authored perspectives not just of the *Odyssey*, but of the millennia of interpretations that adhere closely to the text. They allow us to dwell on the women in the poem, to contemplate their plights, their feelings, their motivations in ways Homer refuses. And by occupying this space, however fictionalized it may be, we may gain a deeper appreciation for and understanding of not only the marginalized figures within the story—women, slaves, the indigent—but also the real-life marginalized figures who would have heard or read these stories in antiquity but whose reactions and interpretations have left no trace. This is no critique of scholarship—scholars can't simply write fiction, no matter how big a fan they may be—but literature is not bound by the same strictures; it has license to explore and expand in different ways.



Romare Bearden, "Home to Ithaca"

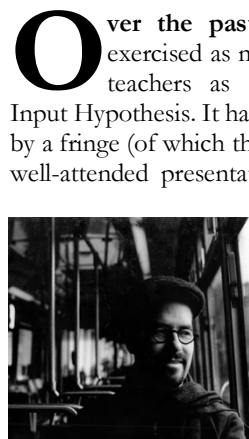
Reading these works helped me see more clearly what I had begun to recognize in that dimly lit auditorium. Homer, the tragedians, and rest of classical literature have always been held in high esteem, and work that adapts too freely or

innovates too imaginatively has for centuries been repressed, often silenced. But this literary gatekeeping, this narrow approach to defining what is or is not an acceptable adaptation has a stifling effect as it prevents new interpretations and voices from emerging. I worry that for years I have unwittingly played the Telemachus, that I have failed to fully mature (as a reader and teacher) and have thus been complicit in silencing marginalized voices. At the very least, I have been too slow in realizing the tremendous potential such voices have. ☼

Comprehensible Input in the Latin Classroom: An Overview

by John Piazza, Berkeley High School

Editor's note: John Piazza has taught ancient languages at multiple levels for two decades. He currently teaches Latin at Berkeley High School in Berkeley, CA. He has been using CI-based practices since 2010. In addition to being an alumnus of numerous spoken Latin immersion workshops, he is co-moderator of the Facebook group Latin Best Practices, is a TPRS-trained coach, and is co-translator of The Essential Marcus Aurelius published by Penguin in 2008. For more information, please visit johnpiazza.net



John Piazza

Over the past decade, no single concept has exercised as much influence on pre-collegiate Latin teachers as Stephen Krashen's Comprehensible Input Hypothesis. It has gone from an obscure idea discussed by a fringe (of which the author has been a part), to the most well-attended presentations and workshops at conferences like the ACL Institute. Taken at its best, the influence of CI has helped countless students and teachers to infuse their classrooms with new enthusiasm and relevance for all kinds of learners. At the same time, there still exists a lot of confusion and misunderstanding of exactly what Comprehensible Input is, and its role in our classrooms. The purpose of this article is to clarify what Comprehensible Input means, how this concept can be applied to all kinds of classroom environments, and then provide a few real-life examples as well as links to resources for teachers who want to learn more.

"Comprehensible Input" (hereafter "CI") is not a method, but a technical term used to describe an *understandable message that is conveyed in speech or writing in a target language*. According to Stephen Krashen's Input Hypothesis, any time students acquire language, it is in large part because they have received frequent understandable messages in the language they are learning. This may seem self-evident, but it is revolutionary in contrast to traditional language teaching strategies (in modern and ancient languages) which have emphasized memorization of words, rules, and forms without a meaningful context, as well as analysis of language structures. Most Latin teachers, regardless of approach, will

agree that reading comprehension is a primary objective. Because CI-based strategies support reading as much as they support spoken communication, many Latin teachers have found CI to be a source of success as well as common ground with colleagues.

When teachers are using CI as the basis of planning and instruction, they will prioritize the delivery of understandable and relevant/interesting messages in speech or writing. By "understandable," it is meant that if students hear or read a message, they will be able to understand 90 or more percent of what they hear or read. This perspective is also in contrast to discussion about or analysis of the language itself. The focus is on the message, and the language serves as a means to deliver those messages. The students' conscious attention, then, is not on the fact that they are "doing language." It is the emphasis on the message over the medium, which is what prompts Krashen to say that language acquisition is an *unconscious process*, and to distinguish *acquisition* from traditional *learning about* how the language works.

I will use the term "CI-based practices" as a catch-all to describe any classroom activity that is consciously designed with the goal of delivering or aiding the delivery of meaningful spoken or written content in Latin or the target language. This is in contrast to a practice whose conscious goal is to provide or "teach" information *about* the language through description, practice, or analysis.

Many teachers who use CI-based practices employ a variety of strategies, including traditional or "legacy" practices. This is often necessary when teachers are required to align their class with other teachers, or department expectations, AP requirements, etc. But many teachers are finding that making even minor changes with CI in mind can have positive impacts.

Why CI?

One question that many teachers may have at this point is "why change what we do so drastically?" Indeed, some teachers may not feel a need to make changes, especially if their program is successful. For other teachers, who are looking at declining numbers or popularity, who see a homogeneity of students in their classrooms, or who see their department in danger of being closed, a CI perspective offers some hope. Here are a few reasons why.

- CI-based practices, by prioritizing the message over the study of language do not privilege analytical thinking. All students are on a more level playing field, regardless of their educational or home background
- CI-based practices are mostly focused on reading comprehension skills, and so get students to the common goal of reading and understanding classical literature.
- CI-based practices make use of questioning to elicit information from/about students, which creates more buy-in, especially from students who do not identify with the culture and demographic of traditional Latin programs.

- CI-based practices encourage students to express themselves in spoken and written language, which is empowering to all students.
- CI-based practices, by focusing on acquisition and proficiency over accuracy, allow for more variety and choice in assessment, while still giving teachers the data they need.
- CI-based practices give students a natural experience of language structures that they can analyze later if/when the time comes to look more closely at the mechanics of the language.
- CI-based practices allow teachers to teach cultural content IN LATIN from level one onwards.
- CI-based practices have given rise to a new wave of engaging content (online and in print), freely shared or at a low price, at an appropriate level for beginning students to interact with.
- CI-based practices can help teachers and programs meet their goals of increasing enrollment and retention, especially among previously marginalized students
- CI-based practices can help teachers fight the notion that Latin is only for a “certain kind of student”

Spanish teacher Grant Boulanger has written extensively on the connection between CI-based practices, and increased enrollment and retention among marginalized students, those who traditionally don't study a language beyond the first year, or the requirement. What he has found, and demonstrates with long-term data, is that when the focus of language classes is on communication and comprehension, more students continue in the study of that language, especially those who would be unlikely to continue in a traditional program.

For a Latin example, one need only look to Park View High School in suburban Atlanta. In the ten years since he arrived at the school, Dr. Robert Patrick was able to grow a Latin program from one full time position, to five full time positions, with over 700 students taking Latin at a school of 3000. In addition, the demographics of the Latin program reflects that of the school, and retention rates are as high or higher than Spanish over all four grades. Dr. Patrick attributes this growth entirely to the gradual implementation of CI-based practices with an *intentional* goal of inclusivity and retention of all students, even special education candidates and English language learners.

What does a CI-based classroom look like?

Any teacher can implement an increased focus on CI, without giving up the classroom environment that they have cultivated. A few features that are common to many CI Latin programs include (but do not necessarily require), include a variety of books for students to read individually, in groups, or as a class. The recent availability of beginner Latin novels (chapter books containing 300 or fewer unique words) has

increased the options for students in their first two years of study. Teachers can use these resources in a variety of ways, depending on their comfort level with different reading strategies.

Many CI Latin classrooms also have “word walls,” that is, high frequency words in large type, usually with English translation. This supports the communication that may happen in the classroom, either in speech or writing. The choice of words and phrases for a word wall depends on the emphasis in the classroom. Teachers who focus on particular readings in a textbook, may choose to



A word wall

post temporary word walls that contain chapter vocabulary, whereas an emphasis on conversation or writing/telling of stories will dictate other words.

Many teachers use a pocket poster containing daily calendar information and the weather. Not unlike what I have observed in my children's' K-4 classrooms, I have implemented a routine where we begin class with a greeting and recitation of the date and weather in Latin (see image). This gives students a signal that class has officially begun, and provides repetition of vocabulary that includes days of the week, months, and ordinal numbers. Students want to use a language (even Latin) to describe their world, and the calendar-weather poster helps them to gain these resources. In addition, it gives us something to discuss at more length, if we as a class find that there is something to talk about.

When it comes to activities, a CI-based classroom may resemble a traditional Latin classroom. The difference that CI makes is not necessarily in the activity. Rather, it is the amount of Latin that students can already understand. In order to make an activity like partner or group translation more CI based, a teacher merely has to give students a *comprehensible* text. By “comprehensible” I mean a text which contains mostly (90%) already-known words. If the target reading is less comprehensible, then the teacher can “frontload” the vocabulary through a variety of activities. If the teacher wants to use communication in Latin to support this reading process, then they can use Latin comprehension questions to guide the conversation as well as subsequent written work.

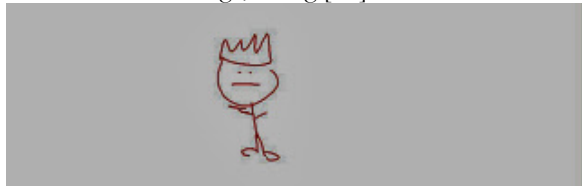
First Steps

Meeting teachers who use CI-based practices, and visiting their classrooms is perhaps the best way to start. Joining one of the many CI-focused Facebook groups can easily put teachers in touch with others in their area. In addition to this, there are now many online resources that can help those who want to try out a few strategies, or modify a current lesson or unit. For Latin teachers, Keith Toda's blog is probably the most useful, because he offers many strategies and practices that are easy to integrate into a curriculum based

on a textbook (Toda was teaching with the Cambridge Latin Course when he wrote many of his posts). He has collected his most useful practices on one page, for convenience: tinyurl.com/todapage.

In this typical CI exercise, the instructor draws a simple image and then prompts the students to suggest additions to the image over the course of several minutes.

Here is an initial image, a king [rex]:



And here is that image after the students have developed it into the passage below



in pictura est rex. rex caput filiae Metellae consumit. Metella est laetissima, et portat corpus suae filiae. rex pecuniam portat. rex est in taberna. rex ursae cantat. ursae saltat. subito, mortuambulans intrat. mortuambulans est ebrius et vinum portat. taberna est pro Monte Vesuvio. Mons Vesuvius displotit. e Monte Vesuvio venit hippopotamus et infans. dea est in caelo. dea est Isis et volat in caelo.

From Keith Toda's site: tinyurl.com/todapage

Another helpful first step is to make use of “embedded reading” strategies to promote student comprehension of texts at any level. This means using (or creating) one or more simplified versions of a reading. The basic information is “embedded” within the more complex tiers. Teachers can use a simple version either to begin the whole class on a reading, or offer choice so that all students can read at their level, but be “on the same page.” One very helpful example of this in action is the “Operation Caesar” web-page (tinyurl.com/operationcaesar), which contains the entire reading list for the AP exam, in three versions.

One more first step is “movie talk,” which in this context is the use of short animated film clips or commercials to get students listening, speaking, reading, and writing using targeted vocabulary and grammatical structures. By pausing and discussing the film and/or still images, students get drawn into a narrative while using the target language to communicate what they see.

Conclusion

I want to reiterate that shifting toward CI does not necessarily require drastic changes to one’s classroom routines. Many teachers will find that a few simple alterations can make an activity, reading, or assessment more comprehensible and engaging to students, and can allow all students to demonstrate growth regardless of their current level.

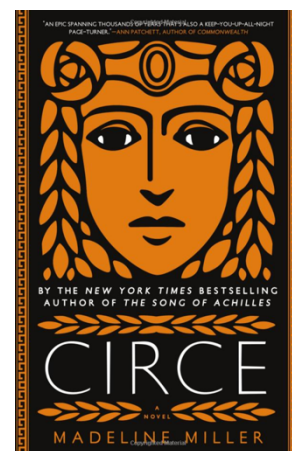
Once teachers have taken these first steps, some decide to dive deeper into CI-based practices, while others take a gradual approach and add or change elements more carefully. There is no better or worse way to implement CI, as long as it is based on a clear understanding of the needs of one’s students, as well as the expectations (spoken and unspoken) of one’s school culture. It is also important to have access to colleagues (in person or online) who are open to discussing and sharing ideas and materials, and observing each other’s classes without judgment. It is my hope that this article will help teachers to make informed decisions when faced with conversations or opportunities that are related to Comprehensible Input. ✨

Book Review: Madeline Miller’s *Circe*

by Mary Blum, CCA—North Vice President

“When I was born, the name for what I was did not exist.” With these deceptively simple words, Madeline Miller begins her

2018 book, *Circe*, and casts an intricate spell to impel both Circe and the reader on an odyssey of self-discovery that will span millennia and catch such figures as Daedalus, Medea and the Minotaur in its wake. Although one does not discover exactly *what* she refers to until rather later, it is very clear from that opening line that Circe is not simply the familiar nymph from Homeric tradition or even a minor immortal star in a constellation studded with powerful Titans and Olympians. Likewise, she is not simply a daughter, a sister, a lover, a mother or an exile. She is all of those, to be sure, but she is also more. She defies definition and categorization, at first by necessity and at last by choice. She



is other, the *pharmakis*, and because of this in the end she is free in a way that no god or human before her has been.

Pharmaka are magical herbs, some of which spring from land drenched by the blood of the gods, but most of which simply hold the raw energy of the earth, *pharmakis* the being who understands and wields that power. Circe, first of the children of Helios and Perse, but unnumbered among the myriad offspring of that golden Titan, unlovely and unloved, exiled and ignored, cast aside and belittled by others and by herself, unfolds like a potent and deadly flower into the most powerful *pharmakis* of the ancient world.

Miller uses her own magical arts of language and her exacting eye for detail to weave an intricately tapestried tale of an immortal girl who lives at the margins of two worlds, embraced neither by deity nor by human, and who ultimately grows through her own arts into a woman feared by the gods and beloved by one perfectly mortal man. In Homer's *Odyssey*, Circe is a minor character, a witch on an island who facilitates the survival of Ulysses, a woman who is outsmarted by that hero such that she gives of herself and her home to nourish him, a conquest left behind so that he can continue his epic journey home.

In Miller's hands, Circe blossoms much like the blessed moly that protects the bearer from sorcery. She becomes the hero as Ulysses fades into his fate: she quests both in mind and in deed, from teaching herself the arts of *pharmakeia* to treading the deepest depths of the sea to win Trygon's poisoned spine, from conquering the invincible Athena to raising a son to manhood, from beginning as a tattered nymph tormented by eternity to ending as perhaps a mortal woman with a richly tapestried and finite life before her.

This reader gnashed her teeth when Circe's story ended with a raised cup of herbed brew, and this is perhaps the greatest accomplishment of the book: that one mourns its ending. At once familiar and foreign, direct and labyrinthine, intimate and epic, *Circe* bears reading and rereading for here Miller has cast compelling magic. ✿

Grants, Scholarships, Awards from the CCA—North

by John Rundin, CCA—North Newsletter Editor

Did you know that the CCA—North awards several cash benefits to classicists? There are travel grants, scholarships for high school students who intend to study classics in college. Learn more about these opportunities at our website: ccanorth.org. ✿



NOTA BENE:

We are always delighted to receive submissions for future newsletters!

Please send articles, photographs, and announcements to ccanorth@gmail.com





California Classical Association—Northern Section

Membership & Spring 2019 Conference Registration Form

Use PayPal to register, join, or renew online at www.ccanorth.org.

Conference Registration

(Registration includes lunch and beverages)

Email ccanorth@gmail.com by March 14 to let us know you're coming and to tell us your choice of menu items at right.

- ____ Number of attendees at student rate of \$15
 ____ Number of attendees at CCA—North member rate of \$25
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Gillian McIntosh
 Classics Department, SFSU
 1600 Holloway Ave.
 San Francisco CA 94132

Fall Conference

Classics and Social Justice

March 16, 2019

See page 1 of this newsletter.

Menu Items

1. Reuben Sandwich with Fries on Rye
2. Grilled Chicken Breast Sandwich on Kaiser Roll with Fries
3. Chicken Quesadilla with Salsa and Black Bean, Fire-charred Corn, Tomatillo Chutney
4. Grilled Cheese with Homemade Fig Jam Sandwich and Fries
5. Caesar Salad with House-Made Parmesan Croutons

We are the regional association for Northern California classicists. We hold conferences, produce a newsletter, and maintain close relations with the California Classical Association — Southern Section, the Junior Classical League, the American Classical League, the Society for Classical Studies, the National Committee for Latin and Greek, and the Foreign Language Association of Northern California. In addition we support the field through scholarships and grants.

Please fill out the conference registration information and, if you wish to join or renew, fill out the membership information at left. Include your check to cover all attendees of the Spring Conference, your annual membership or renewal (if due), and any additional contributions you would like to make. Thank you for supporting Classics in Northern California.

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