Introducing a Bit of Active Latin into Your Current Advanced Latin Classroom: Usus loquendi et audiendi de Terentio Catulloque

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Abstract: The purpose of this paper is to show how easily and profitably one can introduce a small portion of active Latin into an upper-level Latin classroom through select questioning and response that draws directly from and reinforces grammatical structures and forms, as well as key vocabulary, from the students' advanced Latin texts under study. Use of active Latin supports SLA (Second Language Acquistion) research about the value of spending time "in the language" in the classroom. The current *Standards for Classical Language Learning* recognizes this value as well.

Keywords: standards, SLA, active Latin, classroom, Latin, teaching, listening, speaking

This paper is devoted to methods for introducing a bit (and I mean a bit) of active Latin into a "traditional" advanced Latin classroom.[1] Second language acquisition research has taught us that time spent "in the language" helps us to acquire language.[2] A welcome and timely acknowledgement of this fact can be found in the new *Standards for Classical Language Learning*.[3] The purpose of this paper is to show how easily and profitably one can introduce a small portion of active Latin into an upper-level Latin classroom through select questioning and response that draws directly from and reinforces grammatical structures and forms, as well as key vocabulary, from the students' advanced Latin texts under study.

Spending time "in the language" is certainly not a brand-new concept in Latin pedagogy. Classrooms over the centuries have included Latin-to-Latin work. For example, most teachers have intuitively done substitution drills for years without consciously thinking that they were "staying in the language." (Such drills involve the substitution of appropriate Latin for Latin in the original, such as "Me videt." "Te videt," and so forth, answering "Quem vel quid videt?") I certainly used such drills as a beginning Latin teacher without any conscious pedagogical reason for doing so. That said, there has certainly been revived interest in the use of active Latin, and so it may be profitable to revisit some of these techniques and to see their usefulness, especially in light of the new *Standards* with their recognition of the value of active Latin (and Greek).[4]

Let me summarize before I move on to discuss my own experience. Since there is increasing scholarly support for the value of time spent "in the [target] language" in our Latin classrooms, it is incumbent upon all of us as Latin teachers to consider how we might address that finding in our own classrooms. While the American Council on the Teaching of Foreign Languages (ACTFL) acknowledges that classical language learning has somewhat different priorities, one cannot overlook their general recommendation "that learning take place through the target language for 90% or more of classroom time except in immersion

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1 I use the term "a bit" to emphasize how a little of something new can be beneficial and also how small my experiment was.

2 See Carlon 2013. The references in this article are useful, as well. In Ancona 2018, I address why college teachers should be aware of the new *Standards* and call attention to the document's noteworthy nod to active Latin.

3 Elifrits, English, Little et al. 2017.

4 The topic of the 2019 American Classical League SCS affiliated group panel, which I co-organized with Justin Slocum Bailey, at the 2019 Annual Meeting of the Society for Classical Studies in San Diego was "What Can 'Active' Latin Accomplish?" Discussions about this topic in the Classics profession are numerous and ongoing. The four papers from the panel and the Response by Justin Slocum Bailey appeared in *The Classical Outlook* 94.2 (2019).

program models where the target language is used exclusively." Their additional note makes clear that the learning of Latin, too, benefits from the use of the target language: "In Classical Languages, the instructional focus is on the interpretive mode; however, interpersonal conversations and presentational writing tasks develop fluency in looking for the "gist" and thinking in "chunks" rather than reading or writing one word at a time." [5] Thus, the use or practice of speaking and hearing Latin (the "usus" of my title) should be a priority for us. How can we and our students spend more time in the target language in order to facilitate language acquisition? While some teachers may choose to make radical changes in their teaching, there are smaller ways in which teachers can effectively modify their approaches, too. In what follows, I explore some of those smaller ways.

I turn now to explain my experience introducing some active Latin into my own advanced-level college classroom (a course on Roman Comedy), the reasons for doing so, the students' reactions, and my own evaluation of the experience. Sample Latin questioning used in that course, based on Terence's *Eunuch,* will be included. Then I will provide materials for introducing some active Latin into the advanced Latin classroom using Catullus Poem 1. The Latin questioning used in this article could be used "as is" when teaching these texts or as a model for teachers designing their own "bit of Latin" in an advanced Latin classroom.[6] I intersperse the questions with explanations of why I created the specific Latin questions to be asked. In fact, explanations are longer than examples so that my pedagogical reasoning is clear. The pairing of a less-known text (*Eunuch*) with a very widely read text (Catullus Poem 1) will show that despite the differences in genre, vocabulary, grammar, and other features, both Latin texts provide ample opportunity for a bit of active Latin.

Teachers at the advanced levels of Latin in programs that do not depend on active Latin as their main teaching method may hesitate to bring just a bit of active Latin into the classroom. This article will hopefully convince these teachers that the payoffs of including a bit of spoken Latin are considerable. The material I present here could work equally well in a program that had little-to-no active Latin at the earlier levels and in a Comprehensible Input- based program where students will have had a lot of prior experience with active Latin at those levels. I hope to show that giving some Latin-to-Latin questioning a try is well worth the effort and that students and teachers alike will find it a rewarding and refreshing way to interact with their Latin texts. While the use of active Latin in the classroom is sometimes seen as an "all or nothing" proposition, I do not think it needs to be, nor do I think such an approach the most useful one for the profession.[7] There should be room for many approaches to the learning of language and to the study of literature. Different pedagogical goals can drive different and varied methodologies. One's desired learning outcomes in a first-year Latin class may differ from those in an advanced Latin class. That difference, in turn, may impact what methods one employs in various circumstances.

While I have used bits of active Latin in my Latin classes over many years, the recent impetus to do more had a specific origin, or at least a specific source of additional encouragement. From 2013-2016 I had a Leadership Grant from the Classical Association of the Atlantic States to visit fifteen secondary school Latin programs for an entire school day in each of the regions of CAAS, which includes Delaware, the District of Columbia, Maryland, New Jersey, New York, and Pennsylvania. The purpose of the grant was to partner with teachers for a day so that I could lend support to their programs and so that I could learn from them, as well, as someone in a leadership position in CAAS at the time. I taught at the secondary school level for five years at The Bush School in Seattle, Washington, before returning to school to study for a PhD, an experience which also entailed a switch to college teaching. Nevertheless, my interest in secondary school teaching has always continued, including during my time as head of the Latin MA program at Hunter College, which

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5   ACTFL no date.

6   On Latin questioning, see Bailey 2016.

7   See Keeline 2019. Kuhner 2018 is useful as well.

trains individuals to teach Latin at the secondary school level and leads to New York State certification to teach Latin in grades 7-12.

During this grant I chose to visit the widest range of schools I could – public, independent, charter, coed, single sex, boarding, not boarding, religiously affiliated, not religiously affiliated, urban, suburban, and rural.[8] I intentionally visited schools that used a wide range of pedagogical techniques. Since Comprehensible Input / active Latin techniques have become a central issue of discussion in the field of Latin pedagogy, I made a point of including two schools in my schedule that would give me full-day exposure to programs that have embraced such methods. I had the pleasure of spending a day each with Dawn Mitchell at Dulaney High School in Timonium, Maryland, outside of Baltimore, and with Elizabeth (Hestand) Szylejko at Central High School in Philadelphia, Pennsylvania. Because of the increasing presence in the profession of active Latin, especially at the secondary school level, I chose to visit these programs so that I would continue to be current in my own knowledge about the field of Latin pedagogy, generally, and so that I could learn myself as a Latin teacher and Latinist. I was enormously impressed by these two visits, in particular, because of their welcome exposure to methodologies less familiar to me. I returned home after the second visit eager to introduce some active Latin activities into my advanced Latin class to see how they might work. I have used bits and pieces of active Latin, particularly when teaching beginning Latin, instinctively over many years. My most recent experience teaching beginning Latin has been while using *Latin for the New Millennium*.[9] Its "fusion" approach is not only conducive to active Latin activities, but it supports and encourages them. The content questions and answers in Latin, exercises changing Latin sentences, and the short Latin dialogues at the chapter ends all encourage one to stay "in the language," more than is the case in most other commonly used beginning Latin textbooks, except for Hans H. Ørberg's *Lingua Latina per se Illustrata*.[10] Nevertheless, my advanced college level classes have rarely included the active use of Latin, except to the extent that reading a Latin text aloud can be considered active.

The biggest takeaway I had from my two visits to schools employing active Latin techniques was learning how much the instructor's voice was heard in the classroom and how much the students listened. Further, I learned how much the speaking done by the students was dependent on what they had heard. This certainly should not have been a surprise to me, considering the importance of lots of aural input at the early stages of second language acquisition. It would take a lot of training and practice for me to speak at length during a class in Latin and that is not likely a task I will take on at this time, for a variety of reasons. I returned from my visits, though, inspired and wanting to do a bit of experimenting with my advanced Latin class, which was studying Roman Comedy. They had read some brief selections from Plautus and then had plunged into reading Terence's *Eunuch* in its entirety. We met once a week for almost two hours. One week I spent about an hour doing some active Latin with them. The next week I spent perhaps a bit under an hour. My purpose was to see what someone like me could do with a bit of active Latin at this level. I am a long-term Latin teacher, but a relative novice with active Latin. At the time I was teaching the Comedy class (spring 2017), my active Latin background was minimal.[11]

For my active Latin mini-session, I developed some very controlled exercises that would continue to develop my students' reading and comprehension skills, especially of the Terence text we were reading. I sought to focus on vocabulary, grammar, and syntax that were common in our readings or that the students had had trouble with, as well as any linguistic features that would enable us ask questions and give answers in Latin about the text under study. Below I will give you some samples of what I asked the students in Latin and some possible answers they could have given, but I want to jump ahead for a moment to my evaluation of this mini-experiment.

1. The students were silent and paying close attention the minute I switched into Latin, not that they are normally inattentive. These are small classes populated largely with majors who really want to study Latin literature. But they were extra attentive because they had to listen carefully to hear and understand the Latin questions in order to be ready to provide possible answers. One can tune in and out a bit in one's native language and still follow things. It is not easy to do that with a second language.

2. Students became comfortable speaking aloud the vocabulary, grammar, and syntax that was incorporated into their Latin answers. When I asked the same question of several students in a row, the later respondents, having heard the earlier answers, spoke far more fluently. This kind of repetition is something I have used for years in beginning Latin classes, but I had not thought to use in an advanced class before. I should add that the students were a mixed bag in terms of their prior Latin study. A few had attended active Latin workshops and there was one for whom saying aloud even individual Latin words correctly was still a struggle. Nevertheless, after hearing me and others, this student's pronunciation and comfort with speaking improved dramatically. There are still some Latin classrooms where there is little, if no, opportunity to even hear Latin pronounced.

3. The very few forms, words, and structures I employed with them in the sentences did seem, after this brief experiment, to be more comfortable and automatic to them. We often don't think to "drill" our advanced students, but such activities can often be profitable.

4. The students after the first day of this exercise asked if we could do more, which we did. Thus, clearly at the level of student interest, the experiment was a success.

5. It is likely I will employ some of these exercises again.

Here is a sample of what I did with the students. I introduced the exercises in the following way:

"Hodie volo vobiscum lingua Latina loqui de Eunucho Terentii paulum tempus."
"Intellegitisne?" "Ita an minime?"

We practiced a bit with:

"Ita intellego." "Minime, non intellego."
"Ego rogabo quasdam rogationes; vos respondebitis singuli Latine, non uno verbo, sed plena sententia. Responsa vestra erunt Latine et brevia, sed non uno verbo. Si vultis respondere, tollite manus."

I used a mix of asking for volunteers and going around the room and asking everyone to respond. I thought the approach of taking volunteers would be a good way to begin so as to let some students just listen initially.

For those not familiar with Terence's *Eunuch*, here is a little background. I should say that it is a fascinating play to teach (in Latin or in English), despite or perhaps because of some of the difficult subject matter: its central episode is a rape. It abounds in issues to

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occasional session leader, both my aural and oral Latin skills have grown. In fall 2021, with some trepidation, but also with a lot of enthusiasm, I incorporated a significant amount of active Latin (more than the "bit" of this article's title) into my upper level Latin class, building upon the pedagogical work that I describe here. Doing so confirmed my sense that the use of some active Latin can have an important place in our upper level Latin classes.

discuss regarding gender, class, citizenship, economics, and power.[12] I include here an English translation of the 2nd century CE synopsis of the play from the frequently used Penguin translation by Betty Radice.[13] Much of the translation is fine, but some parts gloss over (or sanitize) its central episode of rape. (I have italicized some words below.)

> A girl was wrongly said to be the sister of Thais; unaware of this, the soldier Thraso brought her with him as a present for Thais. In fact, she was a freeborn Athenian. Thais's lover, Phaedria, gives orders for a eunuch he has bought to be given to her, is persuaded to yield his place to Thraso for two days, and departs for the country. Phaedria's young brother *is desperately in love with* the girl given to Thais; on Parmeno's suggestion he dresses up as the eunuch, gains admission to the house, and *seduces* the girl. But an Athenian citizen is found to be her brother and gives her in marriage to her *seducer*. Thraso persuades Phaedria to come to terms. (Radice 162)

"Cum deperiret"[14] is the Latin of the original for "is desperately in love with." It should be noted, though, that the character has only just seen her in the street and now desires her. (One can discuss in a class whether this constitutes "love.") The Latin synopsis (versus this translation) rightly states "introiit, uitiat uirginem" (he entered [the house], he violates / rapes the girl") and uses the term "uitiatam" again in what follows, "Sed Atticus cuius repertus frater eius conlocat uitiatam ephebo." (The brother of the one "raped" would be an accurate translation.) The character Pythias states in line 654: uirginem quam erae dono dederat miles uitiauit. "Vitio"[15] is standard Latin vocabulary for "sexually violate."[16] I mention this word and its mistranslation above to show how an issue central to the play can be evaded in English translation and also why it is one of the words I chose to have students practice with below. It is not a word they would all know, even in an advanced Latin class.

We began our Latin with a very simple question that has a right / wrong answer. "Estne Terentius poeta?"

My reasoning here was to merely initiate the Latin questioning and answering with little thought required other than knowing how to turn a question into a statement. While of course this is a question so simple that it could be asked in a beginning Latin class, my interest was in easing the students into a use of active Latin with which many would not be familiar. I was content having them start by merely understanding aurally and responding orally.

Next, I varied the question very slightly, but the small change required more thinking to produce a Latin answer. "Esne tu poeta?"

Of course, such a question quickly shows students that they can answer however they please "content-wise"! The point is to engage them for a moment saying something about themselves (true or false!). "Sum poeta," "Non sum poeta," Minime, non sum poeta," "Ita, sum poeta." Anything along these lines would be fine for a response. Sometimes humor comes to the surface when hearing these answers, especially if they are in the affirmative.

The next question I asked was the following:

"Estne Terentius poeta Romanus an Graecus?"

(In retrospect, given our lack of detailed knowledge about Terence's actual biography, "Latinus" might have been a better choice here, focusing on language. Terence's full name, Publius Terentius Afer, could also suggest "Afer.") For grammatical purposes I provided this question as an example of a question that has disjunctive alternatives (*-ne…an*). In addition,

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[12] Rape is only one of many difficult topics that appear in classical texts that we teach. The literature on how to approach the teaching of such topics is growing. One source that teachers may find useful to consult is Rabinowitz, Sorkin and McHardy 2014.

[13] Radice 1976.

[14] I take the Latin quotes of the synopsis from Barsby 1999.

[15] Barsby uses u for both consonant and vowel. I distinguish the two here.

[16] See Barsby 1999, 210, on line 654: "uitiavit 'has raped'. Uitiare (lit. spoil) is the technical word for 'rape' esp. in the sense of deflowering a virgin; it is commonly joined with *uirginem*, as here (704, 857-8: *OLD* 3)."

since Roman comedy is so dependent on Greek new comedy, and since the Prologue of the *Eunuch* discusses the Greek playwright Menander, I wanted to get the students thinking in terms of who writes in Greek and who writes in Latin and how those answers relate in terms of the genre of Roman comedy. It also provides practice with a masculine first declension noun and its masculine modifiers, an example of agreement that is sometimes difficult for students to remember.

Keeping the names of characters straight in a Roman comedy can be challenging. I even find when I teach this play, which I have taught many times, I have to remind myself each time which brother is called what. The following question was a test of the students' knowledge of one of the characters at the very basic level of whether she was male or female. (It was also a disjunctive question, like the previous one.)

"Estne Thais mulier an vir?"

The reason for this specific choice of alternatives ("mulier an vir") was to call attention, more broadly, to language having to do with gender in the play. Since the play involves a eunuch, who is impersonated by a young man (Chaerea) so that he can gain access to Pamphila, the girl whom he rapes, gender and sexual issues are complicated and ever-present in the play. Also, the play has male characters whose names end in "a," (e.g., Chaerea and Phaedria) and often students get confused and assume such characters are female. Thus, a question calling attention to gender seems useful for many reasons.

The following questions, at a very basic level of content knowledge, are significant because the audience knows the answer is Chaerea, but part of the plot of the play depends on this seeming impossibility, since it was supposed to be the eunuch who was in the house, not Chaerea, dressed as the eunuch. I also thought it important for the students to know well this verb whose meaning is central to the play, as mentioned above, and not to confuse it with the verbs "vivo, vivere" or "vito, vitare" with which they would be more familiar.

"Quis vitiavit Pamphilam?"

"A quo vitiata est Pamphila? a Chaerea? ab eunucho?"

"Pergin" for "pergisne" (a common change in comedy) had tripped up the students, so we practiced with that. "Pergo" (proceed, continue) is not a verb all the students would have known. (For "pergin," cf., e.g., line 817, "pergin, sceleste, mecum perplexe loqui?")[17]

"Pergin ambulare?" "Ita, pergo ambulare."

"Pergin dicere?"

"Pergin linguae Latinae studere?"

This kind of substitution drill, in which the main verb remains the same ("pergin") and the infinitive changes, can be excellent practice, even at the advanced level, with the use of complementary infinitives. (One can always add another feature for practice, such as the fact that "studere" in the last example takes a dative.) In addition, the repetition of the form that had tripped them up in question after question gave them a chance to become comfortable with its use.

"Pergin legere fabulam Eunuchum?"

The word "fabula" in the sense of a play was not very familiar to the students. This question gave them practice with that meaning of the word. In addition, recognizing words in apposition can still be tricky at the advanced level, especially when the words have different endings. (Students may forget that apposition is not the same as agreement.) Having students repeat the feminine singular accusative "fabulam" with the masculine accusative "Eunuchum" provided practice with this.

The play has a lot of indirect questions, something not surprising in a genre that involves conversation. The act of hearing and repeating subjunctive forms in subordinate clauses reinforces this use of the subjunctive in a natural, non-analytical way. It is one thing to learn a rule about this use of the subjunctive; it is another thing to hear and say it easily and

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17 On the "pergin?" Latin question request and its "peremptory" or "rude" sense, see Barrios-Lech 2016, 86.

comfortably. Such activity makes students realize the subjunctive is just as "normal" a verb form as the indicative.

"Scisne cur pergas?" "Ita, scio cur pergam."

The use of "similis, e" with the genitive instead of the dative appeared in the play, so we practiced with that, as well. In the sentence below, the students did not manipulate that part of the sentence; the point was to practice hearing it and saying it. The following question builds in practice with indirect statement, as well. Just as is the case with the subjunctive, students sometimes think indirect statement is something tricky or special. It really isn't, and once one hears a lot of accusative infinitive constructions, they sound as "normal" as anything else in Latin. Repeating to students that the subject of the infinitive will be in the accusative is fine. Giving students some handy examples in Latin to keep in their heads (memorization of some Latin examples can be far more useful than reverting to grammatical rules) often works better than or helps to support the grammatical explanation. Here was the question used:

"Putatne Chaerea se esse similem dei Iovis an non?"

Having shared some bits of active Latin I used with my Roman Comedy class (and why) using a Latin text that is likely not necessarily familiar to all teachers, I share now some ways one can use a very popular text, Catullus Poem 1, in the same fashion. The questions I use here are not based on my having used them with a specific class, but they are rather written in light of having taught Catullus at the advanced college level for many years and also having introduced frequently snippets of Catullus into beginning college Latin classes. How better to pre-teach the subjunctive than to share "Vivamus, mea Lesbia, atque amemus!" (Catullus 5.1)? I also bring to this activity experience as a Catullus textbook author.[18]

I have selected some places that I think can use practice, based on my experience teaching the poem. Some of the same things that need reinforcement at the early reading stage need reinforcement in advanced courses, as well.

Here is the text of Catullus Poem 1[19]:
Cui dono lepidum novum libellum
arida modo pumice expolitum?
Corneli, tibi: namque tu solebas
meas esse aliquid putare nugas
iam tum, cum ausus es unus Italorum   5
omne aevum tribus explicare cartis
doctis, Iuppiter, et laboriosis.
quare habe tibi quidquid hoc libelli,
qualecumque, quod, <o> patrona virgo,
plus uno maneat perenne saeclo.   10

To whom do I present (my) new little book just now polished with dry pumice? To you, Cornelius, for you were accustomed to consider my worthless stuff something even then when you alone of (the) Italians dared to unfold all of history in three rolls, learned, Jupiter, and full of work. Therefore have for yourself whatever this is of a book, which, of whatever sort (it is), O patron virgin, may it endure lasting more than one generation.)[20]

"Cui donat poeta lepidum novum libellum?"

I pose the question above for a variety of reasons. "Lepidum novum libellum" is Catullus' language exactly. Through placement of this in the question to be asked and answered,

18 Ancona 2013a; Ancona 2013b.
19 I use here the text of Poem 1 as it appears in Thomson 1997. The matter of different readings for line 9 will not be addressed here.
20 Translation from Ancona 2014, 65.

students get practice repeating important Catullan vocabulary. "Lepidus" may be a completely new word to them. "Libellus" likely will be, too. In addition, whether conscious of it or not, they will get practice repeating the end of a hendecasyllabic line (short-short-long-short-long-short-long-x). All the student must do to have the whole hendecasyllabic line is tack on the first three syllables to the answer, "lepidum novum libellum," so this sentence is a good start. I have often found it is more effective when teaching Latin meter to have students listen and repeat before trying to memorize rules. (I have found the same thing to be true when teaching which syllable gets the stress accent in Latin. Why not teach that several weeks into a beginning Latin class when students will already have numerous examples of correct accentuation in their heads from having heard the instructor speak and from having imitated, rather than on day one?)

Students don't have trouble guessing the meaning of "dono, donare," if it is new to them, but it is important not to confuse it (in terms of forms or exact meaning) with the very common "do, dare." Since Catullus is concerned in many poems with notions of giving, receiving, exchange, and value, it is useful for students to know the specific vocabulary that pertains to these themes. Changing Catullus' "dono" to "donat" allows students to get practice with hearing this particular verb in other forms. (I should add that these same themes happen to be central to the *Eunuch*, discussed above.)

Finally, students will gain practice with producing dative singular forms in response to "cui." Of course, part of the fun of asking this question is that there is no single answer, despite the role of Cornelius Nepos in the poem as addressee. Catullus wrote for a larger readership than one person and Poem 1 line 1 is a good place to point that out. One can also discuss the ambiguity of what it means to "give" a book. Can only one person "have" it? Book production, readership, authorship, and transmission of texts are all things one can profitably discuss in relation to Catullus Poem 1.[21]

For purposes of answering in class, this question functions as a substitution drill with students replacing the interrogative pronoun "cui" with a singular noun in the dative. Some possible answers are given below. All of these can be justified in terms of sense. We are receiving it, as is Cornelius, Catullus' friend.

"Cornelio / amico / mihi / tibi / donat poeta lepidum novum libellum."
Of course, for additional practice, one can change up the tense of "donat."

"Quid modo fecisti?"

If one requires the answer to the question above to only include verbs that appear in Poem 1, this provides practice with the poem's verbs as well as with the adverb "modo," which is often confused by students with the dative or ablative of "modus, modi." The second "o" is generally, although not always, scanned as short for the adverb, as here, thus distinguishing it from the forms of the noun spelled the same way.

"Modo expolii, modo ausa sum, modo explicavi, modo mansi, modo habui, modo putavi, modo solebam…"
All of these might be possible answers. Some call out for complementary infinitives or other constructions, so those could be added as well by the teacher. For example:

"Modo solebam libellum meum habere, sed nunc non habeo."
That response is longer than I would want from a student during a substitution drill, where simpler is better, but it could be fun for purposes of discussing what happened to the "libellus"!

"Quo expolitus est libellus?"

This question provides practice with the ablative of means and also reinforces matters of book production. In addition to "Pumice expolitus est libellus," one might elicit "digitis" or "manibus." Students often can use practice with distinguishing the ablative of means from the ablative of personal agent. A useful follow-up question could be:

"A quo / a quibus expolitus est libellus?"

21 See my introductory paragraph to Poem 1 in Ancona 2013a, 3.

"A poeta / a Catullo / a multis hominibus / a me / ab Italis" could all be accurate and/or fun answers.

I have found that students can find "Corneli, tibi" in the poem a bit tricky form-wise. The two words refer to the same person and sit right next to each other. Nevertheless, one is vocative and the other dative. One can set up a substitution drill that keeps the dative, but calls for vocative substitutions, starting with "Corneli, tibi dono libellum" by asking students to "call upon" someone other than Cornelius. If students in the class have Latin names, each student could call upon the next person addressing that person in the vocative, e.g.,

"Marce, tibi dono libellum."

Alternatively, one could stick to vocabulary from the poem:

"Iuppiter, tibi dono libellum / Catulle, tibi dono libellum / Patrona virgo, tibi dono libellum…"

Students sometimes find the following Latin from the poem tricky: "namque tu solebas / meas esse aliquid putare nugas." The two infinitives, one complementary ("putare") and the other part of indirect statement ("esse"), and the two accusatives, one accusative phrase part of the indirect statement ("meas…nugas") and the other accusative ("aliquid") a predicate accusative after "esse" pile up. And the wide separation of the possessive adjective ("meas") from its noun ("nugas"), while poetically quite effective, stretching out the "nugas" phrase to make it even more of an "aliquid," requires the ear or eye to hang in there for completion of the thought begun by "meas." One can ask:

"Quid tuum tu solebas esse aliquid putare?"

Possible answers could be:

"Ego solebam meum esse aliquid putare libellum."
"Ego solebam meum esse aliquid putare corpus."
"Ego solebam meam esse aliquid putare familiam."
"Ego solebam meam esse aliquid putare vitam."
"Ego solebam meos esse aliquid putare amicos."

This provides practice with the grammatical constructions mentioned above, the wide separation of adjective and noun, and adjective-noun agreement. It can also provide additional practice with the fact that a plural ("meas…nugas") can be a something singular ("aliquid").

Additional practice with "soleo" and a complementary infinitive could be provided by asking:

"Tune solebas putare? Ita vel minime?"
"Tune solebas scribere?"

Students would respond with answers like "Minime, ego non solebam scribere." Still further, additional practice with complementary infinitives could be based on the verb "audeo."

"Quid ausus / ausa es explicare?"

Here the practice comes from repetition, as the answers will all keep the infinitive and the main verb, but they will change the direct object.

"Ego ausus / ausa sum explicare multa / bona / libellum / nugas / aevum."

Conversational Latin also provides a good opportunity to make sure the feminine forms of the participle, such as "ausa" in "ausa sum" are utilized, and not just the "default" masculine ones.

Repetition of the partitive genitive and practice with reflexive pronouns could be gained from the following question:

"Habesne tibi quidquid hoc libelli?"

Sample answer: "Ita, habeo mihi quidquid hoc libelli." One could complicate things a bit by continuing with the following: "Habetne ille sibi quidquid hoc libelli?"

"Quid debet manere plus uno saeclo?"

Students can be asked to answer this question and then to follow it with a wish (in the subjunctive.) "Libellus debet manere plus uno saeclo. Maneat!"

In teaching Terence or Catullus or any other Latin author at the advanced level, there are many ways we can reinforce students' Latin skills, generally, as well as their

comprehension of the specific text(s) being studied. One effective use of some class time can be to use a bit of active Latin. (Many teachers may want to use a lot more!) Select questioning and response in the Latin language utilizes the aural and oral modes of language learning that are often completely neglected in Latin classrooms, especially after the beginning stage of instruction. If utilizing those can strengthen our students' Latin reading comprehension skills, our Latin instruction overall will benefit. In many advanced Latin classes, even less Latin may be heard than at earlier stages of instruction. Whether we are reinforcing vocabulary, forms, constructions, or content, "staying in the language" provides an opportunity for our advanced Latin students, as many of our beginning students do routinely, to hear Latin and to respond to it in Latin themselves.

　　　　As I mentioned above, what I am describing here contains elements of pedagogy I was using with my Latin students unconsciously and intuitively when I was a brand-new Latin teacher with no background in pedagogy. Other pieces come directly from the privilege I had to visit two exciting classrooms that make extensive use of active Latin. Another motivator was my interest in enacting some active Latin at a level I had not before because of my newer awareness of recent second language acquisition work and its implications for how our students learn. My use of the word "bit" in the title of this contribution was intentional. I wanted to show both how tiny a bit of active Latin this might represent for a given class, but also how that tiny bit might activate a kind of Latin pedagogy largely absent from advanced Latin classrooms. My favorite teaching schedule has always involved teaching a lower level Latin class along with an advanced Latin class because the two create a kind of synergy for me. I often bring snippets of the advanced class into the beginner class, as I might when teaching the authors above, but it also can motivate me to bring some "beginning Latin" issues back into the advanced class. For example, if I have just taught the ablative absolute in a beginning class, I am much more sensitized to its appearance in an advanced class. As far as active Latin is concerned, I think most of us think in terms of whether or not such techniques are being used at the foundational stages of a Latin program. I hope I have shown here that regardless of whether one's introductory program is based on active Latin or not, an advanced Latin class can easily be introduced to a bit of "staying in the Latin language" that may increase student comprehension of the Latin language, generally, and also their comprehension of the original texts they are studying. It may, as well, engage them as students and you as teacher in new ways.[22]

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