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Hands Up Education CIC. 2021. Suburani (NA Edition) Book 1 Textbook. London, UK: Hands Up Education. Pp. 304 Paperback. (ISBN 978-1-912870-02-8) \$55.00.

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Antígona on the world stage. A simple yet effective index can be found at the end of the volume and should especially assist those interested in specific theoretical frameworks or engagements with the thought of particular scholars. Though Pérez Díaz translation may be of interest to a general readership, this edition will be especially valuable for students, instructors, and scholars of classical receptions, Greek tragedy, Latin American theater, and translation studies. I can only hope that Pérez Díaz's translation will promptly make its way into undergraduate and graduate syllabi. This edition is a more than worthy piece to inaugurate a series on Classics and the Postcolonial.

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Suburani wastes no time diving into the content of intuitive language learning. Students are thrown into seeing Latin with no English from the first page of Chapter 1. The first sentence, *ego sum Sabina*, can be inferred by students reasonably quickly if their English comprehension skills are already advanced; however, a teacher might find themselves doing a lot more legwork to introduce the concept of cognates and etymology early on as a tool to help get students familiar with Latin words. Additional reading supports include corresponding illustrations, from which students are expected to deduce the meaning of the sentences. The textbook is story-based, temporally grounded in 64 CE, in the early Roman empire, under Nero. Each of the sixteen chapters revolves around a different theme, and characters span the diversity of the Roman empire: including a young girl, a family from Britannica, an enslaved man, a barkeep, a charioteer, and even a dog. The chapters, while short, are jam-packed with information. Although the first few chapters start with brief, simple sentences, they ramp up in complexity, up to indirect statements in chapter 15 and demonstrative pronouns in chapter 16. The stories are the driving force for most learning in the textbook. Each chapter has about three or four stories about a different theme, occasionally building on previous chapters. Then, there are cultural, mythological, or historical context pages with critical thinking exercises and excerpts from Roman primary sources (e.g. translations of Juvenal, Pliny, Seneca), as well as information about material culture, such as mosaics, pictures of archaeological sites, and models of settlements.

Chapters with broader cultural themes, like Chapter 3: *Ludi*, are grounded in a digestible format. The larger context of public festivals is first introduced through the *Circus Maximus* and vocabulary about chariot racing and competitions. The focus on the cultural diversity of experiences in the Roman empire is fun to explore. For instance, as a supplemental activity for Chapter 3, my class simulated a chariot race where students were expected to fill all the roles, including charioteers, audience members, and even “acted” as the physical structures in the *Circus Maximus*, included in the diagram (p. 48): the *carceres*, the *metae*, or the *spina*. The use of charts was especially effective, combining different types of information from definitions, to quotes from Pliny and Dionysius of Halicarnassus, and comprehension questions.

Culture and history are the critical focuses of Suburani, but grammar explanations were not necessarily a priority. In every chapter, there are a maximum of four language notes. The language notes might introduce grammatical concepts gradually, e.g., the accusative case or the verb possum, to build off learning the infinitive in a previous chapter. Although *Suburani* does not necessarily identify itself in a grammar-translation, or a comprehensible input camp, its headfirst dive into intuitive language learning places

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the textbook in CI's lap. Though GT teachers need not shy away, it's easy to supplement where you may feel *Suburani* lacks grammar training. While using this textbook in my Latin I course, I found that students often had many more questions about how the language was functioning than what *Suburani* had to offer them. I combined a mixture of resources, some emphasizing reading and responding in Latin and some asking students to answer questions about the grammar of what they had just read.

Suburani might change GT teachers' minds about comprehensible input. When we reached *Forum Boarium* (p. 28) in the curriculum, my youngest students (7th grade) could read in groups with limited teacher guidance and use the online textbook for its lexicon. Their reading skills only increased with time. By Chapter 3, they were reading stories out loud as a class, and answering comprehension questions in Latin was an individual activity with fantastic success.

In addition to the illustrated stories, there are text-only stories, which function almost like plays, centered on a dialogue between several characters. These conversations create a natural opportunity to have students perform in Latin out loud and ask comprehension questions about the story. Educators can find pre-formulated Latin comprehension questions in the numerous online resource groups for *Suburani*.

One such dialogue, "*in latrina*" (p. 80), begins with a summary in Latin to center the students in the story. The dialogues utilize vocabulary from previous chapters and introduce new words found in a running vocabulary list on the right side of the page or the Latin-to-English dictionary at the back of the book. The dialogues expand student understanding of the chapter's theme, "*in latrina*" found in Chapter 5: *aqua*, alongside other stories about the baths, sanitation, and the water supply. If students had not made the thematic connection explicitly, the activity on the next page forces them to by using primary sources, and asking: "What can we learn from this source about the various activities that took place in the baths and the reasons people would visit the baths?" (p. 81) Students are then asked to answer the question using the English translation of a letter from Seneca.

Suburani is a new textbook; its first volume was published in 2021, but the available online activities rival established textbooks such as *Ecce Romani* or Cambridge. I joined the Facebook group where teachers enthusiastically shared the resources they created to complement the book or shared feedback with the creators of *Suburani* that ended up in the next iteration or publication. The online textbook, games, and materials were impressive and more akin to resources I had used in modern language classes. The high-tech resources felt like people were finally investing in Latin teaching and learning. However, even with Latin teaching's facelift, I still wonder if teaching an ancient language with the same methods as a modern one is effective.

Nevertheless, all of these resources make *Suburani* a promising replacement for decades-old textbooks, which often have disturbing imagery about slavery, as aptly researched by Kelly Dugan in her article, "The 'Happy Slave' Narrative and Classics Pedagogy: A Verbal Visual Analysis of Beginning Greek and Latin Textbooks" (*NECJ* 46:1). While *Suburani* does discuss the cultural diversity of Rome in that period, I found myself still supplementing activities that explicitly describe not just historical Rome but American receptions as well, including the use of Classics as a justification for American slavery. Overall, *Suburani* Book 1 is a textbook that delivers on its promises: to get students reading Latin and expand on the work that many secondary teachers are doing to promote the diversity in the Roman empire. The language instruction might be lacking for some. Still, overall, given the wealth of extracurricular resources that exist for this new textbook, there is space for teachers to supplement the curriculum to their liking.

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