

# 2020 Tertiary Teaching Excellence Awards General Category

## **Nomination for Dr Maxine Lewis**

Classics and Ancient History  
The University of Auckland



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## Pepeha

Tēnā koutou katoa  
Nō Pōihākena ahau  
Nō Australia, Wales, England, Ireland, me  
Belarussia ōku tipuna  
I whanau mai au ki Pōihākena  
I tupu ake au ki Empire Bay  
Kei Owairaka, Auckland, ahau e noho ana  
Ko Maxine Lewis ahau



*Salvete! Mihi nomen est “Maxine” anglice, sed latine mihi nomen “Maxina”. Sum mater, filia, amica, lectrix scriptrixque. Habeo uxorem, et filias duas carissimas! Sed magis, sum magistra tua linguae latinae. Mihi perplacet latinam cum discipulis et docere et discere. Incipiamus!*

“Hi everyone! My name is “Maxine” in English, but in Latin it is “Maxina”. I’m a mother, daughter, friend, reader and writer. I have a wife and two adorable children! But most of all, I’m your Latin teacher. I really love teaching *and* learning with my students. Let’s get started!”

## Teaching excellence and effective learning outcomes

I believe that excellent teaching happens when teachers embody *ako*: being eager to learn from their students, and empowering their students to teach as well as learn. This vision of education as reciprocal, cyclical and based on *whanaungatanga*, relationships, leads me to keep three key premises at the front of my teaching practices:

- a) **Education must be meaningful, equitable and accessible.**
- b) **Excellent teaching responds to individual students, honouring the *mana* of each participant.**
- c) **Self-reflection and continual professional development are crucial.**

I teach in relatively traditional disciplines – Ancient History, Classical Studies, Ancient Greek and Latin – but I use a feminist and *ako*-based pedagogy to take material that was generally only taught to upper-class men and share it as widely, inclusively and reflectively as possible.

In my large lecture courses, my *te reo pepeha* is the first step of many that I take to bring *te ao Māori* into a disciplinary space more often associated with European culture. The *pepeha* signals my respect for *tangata whenua* and their understandings of the world. I go on to explain how Māori worldviews can help us navigate ancient Greek and Roman mythology and culture. By positioning *te ao Māori* as a set of questions and insights that can help us

understand the ancient Greco-Roman world, I upend the common approach in Western education of treating the ancient Greeks and Romans as fonts of wisdom.

I use the second introduction when I meet a new Latin cohort. Sharing important aspects of my life connects me authentically with the students. Accompanying pictures, mimes and sound effects make the spoken Latin comprehensible and challenge students' preconceptions of Latin as a 'dead' language. Many people associate Latin with Catholicism or scholars poring over musty manuscripts. Instead, I present myself as a queer mother of young children who, like them, is also a student learning to speak Latin. As I tell them, "I love teaching *and* learning *with* my students". We can all learn, communicate in, and feel personally connected to Latin. Far from being dead, it is still evolving as speakers around the world add new concepts and vocabulary; I enjoy seeing New Zealand's students enhancing the language.

My university uses formal assessments to measure student learning outcomes. I always celebrate the success of students who attain high grades, but over the years I have come to value other successes more. For me the best learning outcomes come from students who keep engaging in the classroom despite struggles at home, from learners who dive bravely into learning completely new skills, and from people who keep a passion for learning alive beyond the limits of individual grades, courses or a whole degree programme.



In language courses, many of my students are focussed initially on achieving "A" grades. I consider real success to be embedding a language in one's life so that it has ongoing personal meaning and relevance; that also means we don't forget it! To this end, I develop a

relationship with each student. This can mean helping someone translate modern songs into Ancient Greek, or helping another student find Latin videos and podcasts. It can mean giving a bonus tutorial in Medieval Latin or the Homeric forms of ancient Greek, so that a student can independently read their chosen authors once class is over. I encourage them to think beyond grades, to the way that learning a language opens new worlds for us that we can explore our whole lives.

## Overview of teaching



I began teaching the history, culture and languages of ancient Greek and Rome at the University of Sydney in 2007 and it immediately became a vocation. Since arriving in Auckland in January 2012, I have regularly taught six courses a year, spanning both language and history (see my Teaching History Form for a complete list). I teach a wide range of students: from first-year undergraduates to Masters students. I have created new courses with content directly out of my academic research (including CLASSICS 216/316, various versions of LATIN 202/302 and LATIN 707A). I have also radically revised existing courses (CLASSICS 110/G, CLASSICS 130, GREEK 100 and LATIN 200), taking a leadership role in curriculum planning in my department. I often create and teach courses solo, but I also co-teach and coordinate team teaching. The highlights of my collaborations at Auckland are co-teaching a Study Abroad course in Rome with Associate Professor Jeremy Armstrong (2014, 2017, 2020), and working with the Ako Arts team to deliver CLASSICS 110/G within a Māori pedagogical framework (2019).

## Recognition of teaching success

In 2016 my achievements in teaching were recognised through a Faculty of Arts Teaching Excellence Award. I am also honoured to be part of the 2019 Ako Arts team that won a Faculty of Arts Staff Excellence Award for Rangatiratanga for our work to embed Māori and Pacific worldviews in the classroom.



*Members of the 2019 Ako Arts team with the Dean of Arts at the Staff Excellence Awards*

Peer observers regularly praised my teaching, including my strong connection with students, passion, and dedication to student well-being.

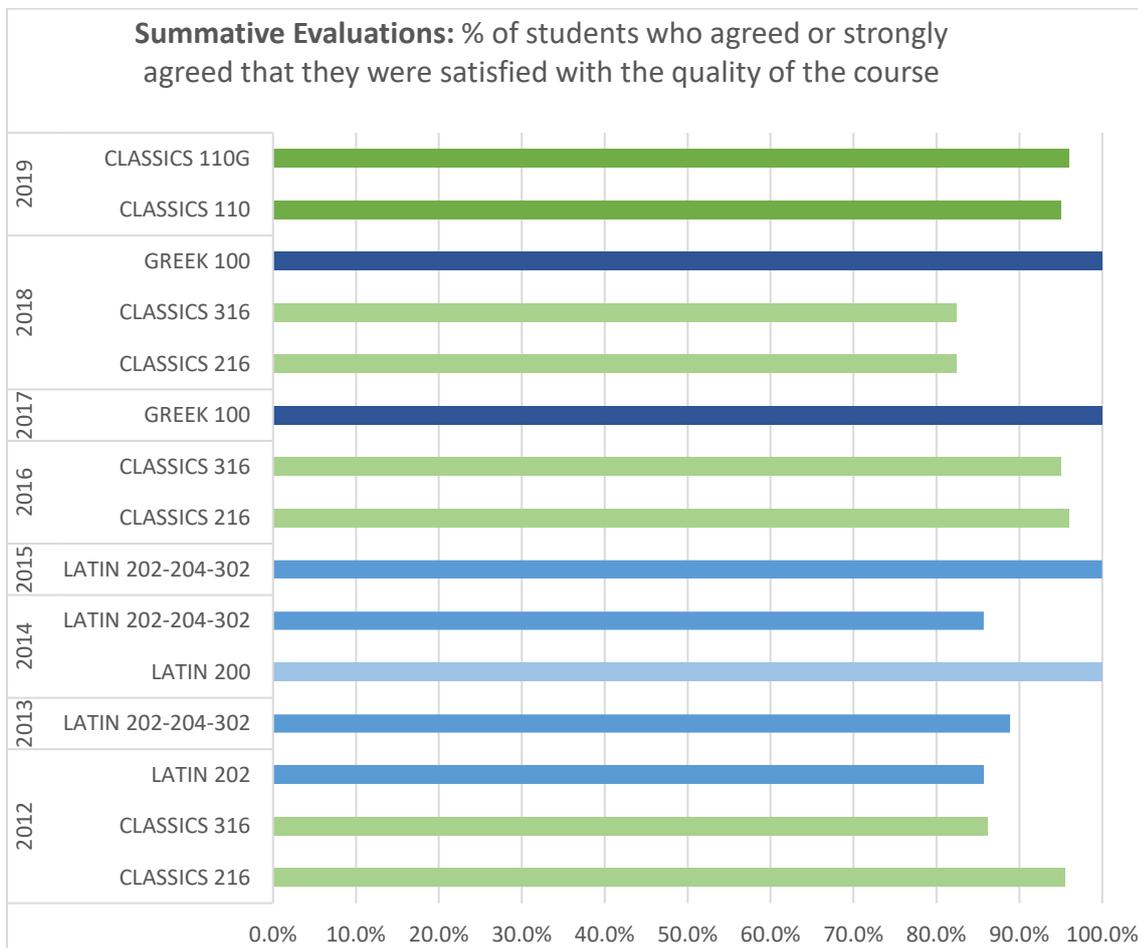
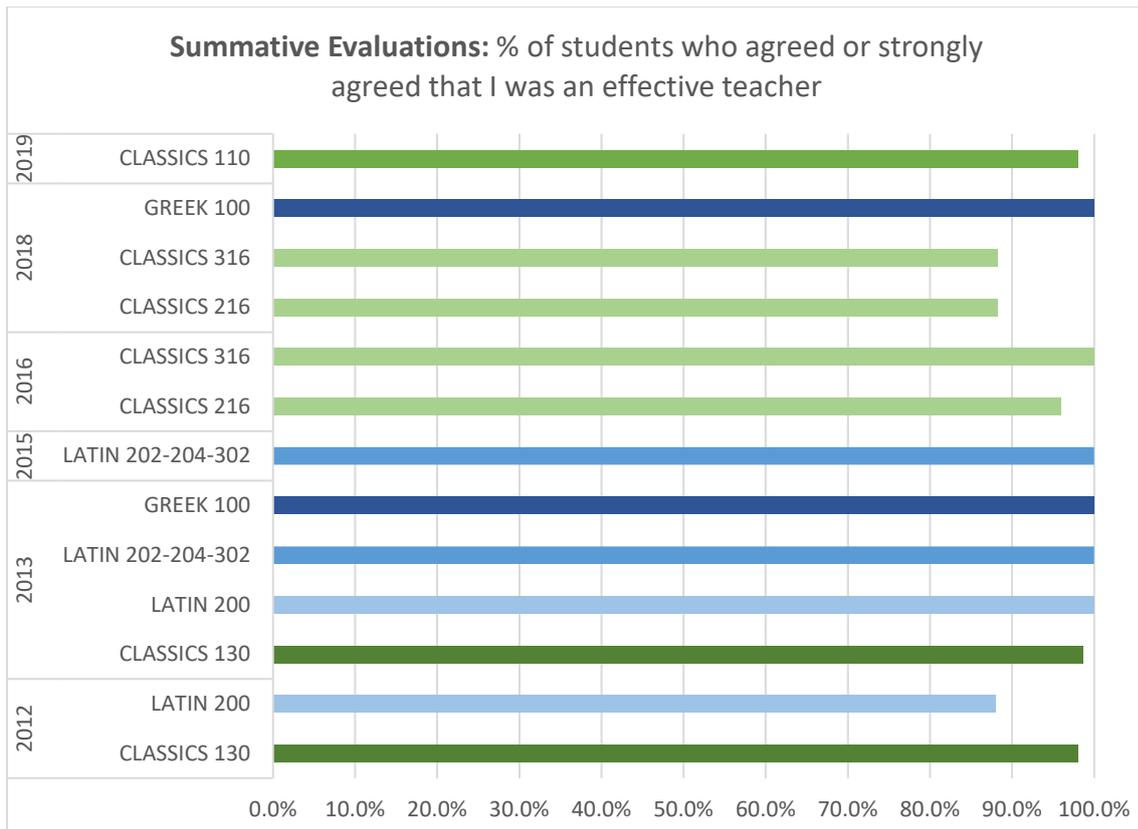
Her enthusiasm is infectious and makes the class accessible and highly engaging. Clearly, Maxine is an excellent language teacher. [Her] fantastic rapport with the class complements her excellent knowledge of the subject.

**Professor Matthew Trundle, 2014 observation of GREEK 100 classes**

Overall, Dr Lewis' teaching was excellent and effective. This type of study abroad course requires a high degree of flexibility and responsiveness to individual students' needs, both educationally and in a pastoral care capacity, and Dr Lewis was able to handle this with amazing ease.

**Associate Professor Jeremy Armstrong, 2017 review of ANCHIST/CLASSICS 377**

Student evaluations consistently show very high levels of satisfaction across my teaching. The graphs which follow present the results of formal summative evaluations of courses with an enrolment greater than five. Until 2018 the University's policy was to formally evaluate courses on a three-year cycle, so there were semesters with no formal scheduled evaluation; instead I sought informal, anonymous feedback using SurveyMonkey.



## Philosophy in practice

My teaching philosophy has three cornerstones: I strive to offer equitable education. I respond to each student as a valued individual, building meaningful relationships. I continually self-reflect and develop to make sure that I am teaching accessibly while honouring each student.

### *a) Education must be meaningful, equitable and accessible*

I am passionate about making ancient Greek and Roman material accessible, using multiple techniques to show students how we can decolonise Classical Studies. I include marginalized voices from Ancient Greece and Rome by teaching sources produced by women, slaves, ethnic minorities and those with transgressive sexual identities. My students are also exposed to the rich and varied ways Greek and Roman materials have been used to challenge cultural norms: from novelists re-writing Roman legend from feminist perspectives, to Witi Ihimaera incorporating Greek mythology into novels of Māoridom.

I also teach students about the histories of our discipline, asking them to consider how knowledge is produced, shared and used, and its historical effect. For example, during our Study Abroad course in Rome, in addition to visiting classical sites we investigate sites that Mussolini created, showing students how Ancient Roman architecture, language and iconography were used to try to legitimize fascism. Teaching confronting material such as this is vital in an age where neo-fascists are appropriating Ancient Greek and Roman material (see Zuckerberg 2018).



*Teaching on-site in Rome (Left: at the Colosseum; Right: at the Baths of Diocletian)*

I adopt specific teaching practices to create a welcoming tauhi vā, a space among the participants. I tailor these to the particular course. For example, the Study Abroad course in Rome requires almost a month of intensive teaching and round-the-clock pastoral care. High-level engagement with each student underpins a positive and caring group dynamic. In our travelling virtual classroom, I extend manaakitanga to each student, identifying their exact interest in the day's itinerary and connecting their interests to other students' questions. I use the Socratic method to ask probing questions about the ethics of excavation, conservation

and the re-use of sites; a dialogue about these issues flows through the whole course. I regularly check in with students and encourage them to debrief on their intellectual, cultural and personal experiences of studying abroad. I also ask them to look after each other, framing this in terms of whanaungatanga. Extra-curricular activities are matched to each cohort's interests; in 2014 we played ancient Rome-themed games in our spare time, while in 2020 I ran a series of informal, spoken 'Latin clubs'.

On campus, all my classes are interactive, regardless of size. I learn students' names, regularly invite comments and always thank students who bring questions. I pose my own questions to classes, getting students into small groups to workshop their responses. While they are thinking and chatting, I circulate between the groups. This is especially effective in large lecture classes, which can be intimidating for students. When I speak to the smaller groups, I affirm good ideas and questions, and ask students to share them with the wider class. I also offer to share their ideas for them, if they prefer. Students get talking to each other, building whanaungatanga and confidence. When I am roving the lecture theatre in these 5-10 minute breaks, I make sure to touch base with a diverse range of students. This means that when the students share their ideas with the whole group, the class hears a range of voices. Students often comment on these practices in evaluations.

...everyone was able to engage and join in, and Maxine is really good at listening to everyone and answering questions clearly and without any judgement.

**CLASSICS 216/316, 2018 (80 students)**

[She] is really great and super-engaging ... going the extra mile to learn names is awesome, since that's pretty rare at uni.

**CLASSICS 216/316, 2018 (80 students)**

I found that the people in this class provided full engagement which helped me also engage within the class. I also like the discussion time.

**CLASSICS 110G, 2019 (265 students)**

I strive to create a safe learning environment for at-risk students, such as LGBTQI youth. I teach Greco-Roman texts that depict same-sex desire and fluid gender practices, primarily in ANCHIST 714 and CLASSICS 216/316, but also in LATIN 202/302 and 707A. This normalises same-sex desire and gender diversity in the ancient world, and provides a foundation for students to consider modern customs. I also come out in the classroom to model that Classics has space for LGBTQI people, and to signal to queer students that I am an ally and supporter, which has elicited positive reactions from trans\* students. My success in fostering a welcoming atmosphere is shown in my record of supervision. Four of my Honours, MA, and PhD supervisions have been on LGBTQI texts from Greece, Rome and Egypt, while six of my supervisees have been out to me as queer. In 2014 I published a book chapter on how to foster trans\* and intersex inclusivity when teaching Latin.

As a proponent of diversity and equity in higher education, I focus on providing manaakitanga for Māori and Pasifika students. I know I have work to do to understand te ao Māori, including tikanga that shape my Māori students' educational experiences. Since my arrival in 2012, I have been improving my understanding of the unique skills and knowledge that Māori and Pasifika students bring to the learning environment and how I can help them develop a sense of belonging in our discipline. I have worked with tuākana and teina, regularly attended my faculty Tuākana activities, and welcomed teina into our disciplinary community. Much of this involves me listening and learning. For example, in 2015 I invited former tuākana Zoë Henry and Dr Marcia Leenen-Young to speak about their experiences in the discipline at a conference on intersectionality in Classics, while working with Zoë to enable four undergraduate teina to attend the conference.

Since 2018 I have been pursuing teaching within an Ako framework, which has been transformative for me.

### **Case study 1: Ako and Classical Mythology**

In 2018 I received the exciting opportunity to take leadership of my department's biggest course, Classical Mythology. I knew I wanted to make my teaching more inclusive. To re-design the course and re-think my teaching, I sought advice from our former tuākana, our Faculty of Arts Kaiarahi, past and present tutors, and my disciplinary colleagues. With the help of the Ako Arts team, especially my kaiako, Kaita Sem, I came up with a new version of the course for Semester 1, 2019.



*Staff and students on the Ako Arts programme at Waipapa Marae*

I themed the course around orality, oral traditions and the functions of myths, including transmitting genealogy/whakapapa, having been advised that these elements resonated with Māori and Pasifika students. I designed a series of exercises soliciting information from all students about their relationship with myths, oral traditions and performance cultures. The tutors and I used that information to introduce concepts and material from the Greek and Roman world, always striving to use a touchstone that our students already knew. For

example, we used an online discussion board to discover what myths held meaning for our students. Many students cited Maui, so I used him to introduce the Greek hero Herakles. Students really appreciate this manaakitanga.

**Summative evaluation question: “What was most helpful for your learning?”**

She openly asks us to discuss our own cultures so she may try and obtain a higher level of understanding.

**CLASSICS 110, 2019**

Integrating Māori myths alongside the Greek and Roman and engaging the class to add other myths to explain common aspects of mythology.

**CLASSICS 110, 2019**

Connecting Greek material to the students’ cultural knowledge also helped their learning. They answered the compulsory exam question on Herakles extremely well; the content I shared on the Greek hero had grafted onto their existing knowledge.



*Above: with my Ako Arts Kaiako, Kaita Sem*

*Left: with past and present Tuākana:  
Mia-Mae Taitimu-Stevens and Faataualofa  
So'olefai*

Kaita and I focussed on incorporating expressions of ako, kotahitanga, manaakitanga, tauhi vā, te pae tawhiti, and tuitui into all elements of the course. We met twice-weekly and evaluated how we were expressing these values in the myths selected, the classroom environment, assessments, and feedback and reflection processes. The process was stimulating and challenging, making me un-learn many things I thought I knew about the Pacific *and* the Greco-Roman world. I gradually incorporated more elements of this pedagogy and worldview. When many students told us that they knew the myth of Ranginui and Papatūānuku, I learned about it myself and used it to introduce the Greek creation myth. We then set a quiz question that rewarded students’ knowledge of both myths. For another module, I invited two Māori academics to share their knowledge of Hine-nui-te-pō, in preparation for a group-presentation assignment where students had to compare the Māori

myth (and its social function) to the Greek myth of Demeter, Hades and Persephone. In these guest lectures, I asked my own questions of the speakers, signalling to the students that I am a learner too, something that they appreciated.

The fact that my lecturer is as open and eager to learn as I am is inspiring and made my course comfortable.

**CLASSICS 110, 2019**

The success of the Ako approach to the material is shown both by the student feedback and by the results. In the formal evaluation, 95% of 110 students and 96% of 110G students agreed or strongly agreed: “Overall I was satisfied with the quality of this course.” The 110 students were also surveyed on specific teaching practices, and 98% of them agreed or strongly agreed: “Overall, the teacher was an effective teacher”. These results exceeded all academic unit averages:

<b>CLASSICS 110</b>	<b>CLASSICS 110G</b>	Humanities	Arts	University
<b>Overall satisfaction with the course /5</b>				
<b>4.5</b>	<b>4.42</b>	4.2	4.25	4.12
<b>Overall satisfaction with the teacher /5</b>				
<b>4.81</b>	-	4.36	4.4	4.3

Our ako framework also led students to excel in achieving the course’s learning outcomes, especially those relating to oral and written communication. This was reflected in their grades; 83/259 students earned a final grade in the A range. This success reflects the students’ high level of engagement throughout the semester. Most importantly, we saw a drastic improvement in Māori and Pasifika pass rates. In 2018, 56% of Māori and Pasifika students passed CLASSICS 110/G. In the new, Ako-based version, 82.1% of Māori and 71.4% of Pasifika students passed. The Ako framework had a positive effect on the wider cohort. Overall pass rates for the whole course improved, from 66% in 2018 to 90% in 2019. The enrolment for the 2020 course has increased by forty, prompted by word-of-mouth reports from students.



Maxine engaged fully, skillfully and courageously with the programme, engaging with the ideas and concepts of Ako Arts to build whanaungatanga across our whole Ako Arts community. Constantly critiquing both herself and our relatively new programme in constructive and productive ways, Maxine contributed greatly, practically and philosophically including, for example, on gender issues. Coming from a white Australian background she leapt trustingly into a Māori and Pacific space and grappled with significant challenges to her own identity and understandings. This was a professional and emotional risk taken willingly for the betterment of her teaching and her students. And Maxine achieved results.

**Dr Hirini Kaa, Faculty of Arts Kaiarahi, email 2019**

A vocal advocate for Ako Arts, I have disseminated my teaching strategies, mentoring colleagues one-on-one in History and Classics, and running an ako training session at the School of Humanities planning day.

***b) Excellent teaching responds to individual students, honouring the mana of each participant***

I see my task as being to help each student identify how they will best learn, tailoring my teaching methods to fit individual students and student cohorts, and also identifying what special knowledge they have that I can learn from. Each time a course is taught I collect formative feedback via surveys, minute papers and student assessment, and reflect on how I can best teach that particular group. For instance, the 2016 LATIN 200 students reported in a week four formative survey that they were struggling with the assigned readings. To build their skills and confidence I changed our class formats and alternated different types of homework. On the informal final class survey, one student wrote:

So good how the format/homework amount changed after the class decided it was too heavy a workload. Maxine's teaching style and passion for Latin made the semester amazing!!!

**LATIN 200, 2016**

To compare, in a week three formative survey the 2019 LATIN 200 cohort asked for extra tasks to help build their writing fluency. I assigned them weekly ungraded Latin compositions, gave them feedback and included their compositions in our lessons to practice grammar. Both groups succeeded in learning the core material, via different exercises.



Students' learning styles often vary within a single class, so I have developed strategies to cater for the whole range. Some students benefit from aural input, others from oral exercises others from writing or reading. Many students learn from a combination of these. To cater for this, in 2014 I created a suite of audio and audio-visual materials to assist Ancient Greek students. We rotate who teaches this course; I have gladly shared the resources I made and they have become a staple of my colleagues' teaching.

I was particularly impressed with Dr Lewis' engagement with on-line support and e-learning materials .... most especially by the materials that she herself has added to those available.

**Professor Matthew Trundle, 2014 observation of GREEK 100 classes**

In subsequent iterations of the course, I offered a range of techniques students could use to learn vocabulary: online self-testing sites, flash-cards, listening to my recordings and videos or learning words in context. In class I have varied the activities, and where possible, given students choice. This particularly serves students with any kind of disability, be it dyslexia, dysgraphia or an auditory-processing problem. They choose the input and output method that best suits their learning style. In 2017 and 2018, where comparative data was available, this course and its teaching strongly exceeded all academic unit averages:

	<b>Greek 100</b>	Classics & Anc. History	Humanities	Arts	University
<b>Overall satisfaction with the course /5</b>					
2017	<b>4.82</b>	3.99	-	4.14	4.03
2018	<b>4.63</b>	-	4.15	4.26	4.12
<b>Overall satisfaction with the teacher /5</b>					
2018	<b>5</b>	-	4.32	4.39	4.31

### *c) Self-reflection and continual professional development are crucial for great teaching*

#### **Self-reflection**

Each semester I use formal and informal student feedback, along with assessment results, to refine my teaching. When students identify problems, I reflect on how I can improve. For example, my 2013 Year Four Honours course featured weekly student presentations. The summative evaluation suggested students felt the presentations had limited their interactions. In subsequent Honours courses, I increased interactivity by decreasing the number of formal presentations. In 2018 a comment in the CLASSICS 316 summative evaluation suggested I had spent too much lecture time on a contemporary comparison. Now I always check with students during lectures to ensure the relevance of modern examples to the ancient material.

My colleagues have noticed that dedicated reflection forms a key part of my teaching practice. Commenting on our Rome: Study Abroad course, Jeremy Armstrong noted:

Dr Lewis has engaged in regular self-reflection of teaching approaches and content, both during and after the trip, with the production of a lengthy reflection document and regular meetings with students, PG assistants, and staff.

**Review of ANCHIST/CLASSICS 377, 2017**

Over the years, Associate Professor Lisa Bailey has conducted three peer evaluations of my teaching, observing:

Dr Lewis is a very committed teacher ... constantly reflecting upon her own pedagogies and developing new strategies and materials to engage students. I greatly enjoyed reviewing her class.

**Review of LATIN 200, 2019**

In 2019 I joined a group of academics in the School of Humanities who regularly share teaching tips, attend each other's classes and give feedback. I enjoyed attending lectures outside my discipline and having colleagues from other disciplines attend mine. Colleagues adopted some of my strategies, such as foregrounding Māori cultural references and generating discussion in large lecture halls. I applied what I had seen in others' classrooms, such as playing music at the start of class to set the tone.

#### **Ongoing professional development**

Formal professional development has helped me teach and supervise. I have completed courses on web 2.0 tools for teaching, fostering interaction in large undergraduate lectures,

and research-based supervision techniques. I particularly seek out opportunities to learn new technologies, becoming the department facilitator for our new learning management system in 2015. One-on-one consultations with professional staff have enabled me to create innovative resources and assessments using unfamiliar technology. Thanks to this training, I have helped students make wikis via group-work, create videos of songs in Ancient Greek and peer-review assignments online.

I seek professional development in different educational contexts. I recently spent some annual leave visiting secondary schools. Across four schools teaching Classical Studies, ancient Greek and Latin, I observed exciting, innovative pedagogies. I also team-taught some classes, and had follow-up sessions with my co-teachers to reflect on and workshop teaching strategies.

Learning languages is a vital part of my professional development. Language helps me understand people and their culture. In 2014 I started learning Italian, to better facilitate our Study Abroad course. This has been rewarded each time we teach in Italy. Speaking Italian has opened up normally closed archaeological sites and smoothed our travels. It also inspires students to pick up some Italian themselves, showing respect for the country we are studying.



*Teaching on-site in Rome at the Circus Maximus*

Becoming a language student again back in 2014 exposed me to language-teaching pedagogy outside my own discipline, inspiring a re-think of how I taught Latin. This ultimately led me to begin learning to speak Latin, which at that point was atypical of Latin teachers. Since 2017 I have attended three international Latin speaking camps, taken an online spoken course, and begun my own informal speaking group on campus for students and staff.

Most recently, I have been studying te reo Māori. In 2019 I completed an eight-week University of Auckland tikanga and te reo course, and I am currently a student at Unitec Māori night classes. Studying te reo gives me valuable perspectives on my students' lives and experience along with te ao Māori.

## Case study 2: Bringing Latin to life

In 2012 I became responsible for teaching a significant portion of the University of Auckland's Latin program: generally three to four courses per year, ranging from second-year undergraduate up to Honours. I have developed my teaching and the Latin major's structure to make learning more inclusive, accessible and enjoyable.

At the University of Auckland, Latin had been taught solely via the Grammar-Translation (GT) model. As Hunt's (2016) survey of Latin teaching methods shows, GT remains the most common form of Latin instruction, and is how I was trained. However, research on secondary language acquisition shows that students need high levels of Comprehensible Input (CI) to attain competence (Krashen 2013). The GT method does not provide adequate amounts of CI for people to fully internalise the language, so a pure GT approach limits students' language acquisition. This is a social equity issue as well as an intellectual one; a classroom focussed on translation into English rewards students for their pre-existing English literacy level more than their grasp of Latin. It also privileges reading and writing to the exclusion of the other skills, disadvantaging dyslexic and dysgraphic students. As Carlon (2013) shows, students learn language best through a combination of listening, speaking, writing and reading – not just translating.

In order to serve the whole student body, I have built up the range of CI activities I use in the Latin classroom, including:

- Creating scaffolded written texts with sheltered vocabulary
- Speaking in Latin, including greetings, commands, small talk, presentation of new grammar items and explanation of vocabulary
- Using props and costumes to get students to create Latin narratives
- Staging dramatic scenes to facilitate Latin comprehension
- Running a 'Roman' marketplace (in Latin)
- Playing 'celebrity heads' in Latin using a range of figures in Roman history (including women, slaves, and non-Romans)
- Running select class sessions as *itineraria*, 'journeys', where we walk around campus speaking both Latin and English.

Each week I combine CI activities with more traditional modes, such as translating seen and unseen original Latin, identifying uses of syntax, and practising the morphology of parts of speech. However, even when using GT methods I respond to the individual students first and foremost. For instance, I invite students to pick their own author of interest, and then teach those authors while drilling new points of syntax.



In Latin Honours, we read Latin texts in the original and discuss their historical, cultural and literary features. I switch into spoken Latin to provide 'stretch' periods in each session, and to emphasise certain textual features, including sound effects and poetic devices. The students can use Latin to discuss concepts best expressed in the original language, and English to ask complex questions and analyse secondary scholarship.

Students in my classes still read original Latin, learn authentic vocabulary, write grammatically correct Latin and rigorously apply the rules of grammar, but they do so in an engaging and collaborative classroom context. I position communication at the forefront of our language learning experience. Because I invite them to exercise all their language-learning faculties, the classroom is accessible and equitable. Following principles of *ako*, students also see me stretching, as I learn to speak Latin better myself. My colleague Lisa Bailey, who used to teach this course, has observed:

Students have responded very positively to these developments and are far more engaged than they were in past iterations of the course, which were much more focused on memorisation and passive deconstruction of grammatical rules... .The use of active Latin in the classroom at this level was very impressive.

**Review of LATIN 200, 2019**

## Amo docere: I love to teach

My students respond to my dedication to teaching with their own passion:

**THIS COURSE WAS AMAZING.** The lecturer's love of the subject was infectious.  
**CLASSICS 216, 2016**

I loved her enthusiasm! There can be no doubt about her level of passion for the subject and it feels as though she genuinely cares about students' learning.  
**CLASSICS 110, 2019**

I feel privileged to teach subjects that I am passionate about to enthusiastic students from whom I learn so much. I am deeply committed to bringing knowledge of the ancient Greek and Roman world to students in Aotearoa New Zealand, while celebrating how their unique knowledge and approach sheds new light on this ancient material.



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