"SINE DOCTRINA VITA EST QUASI MORTIS IMAGO"

VOLUME XXIII NUMBER I

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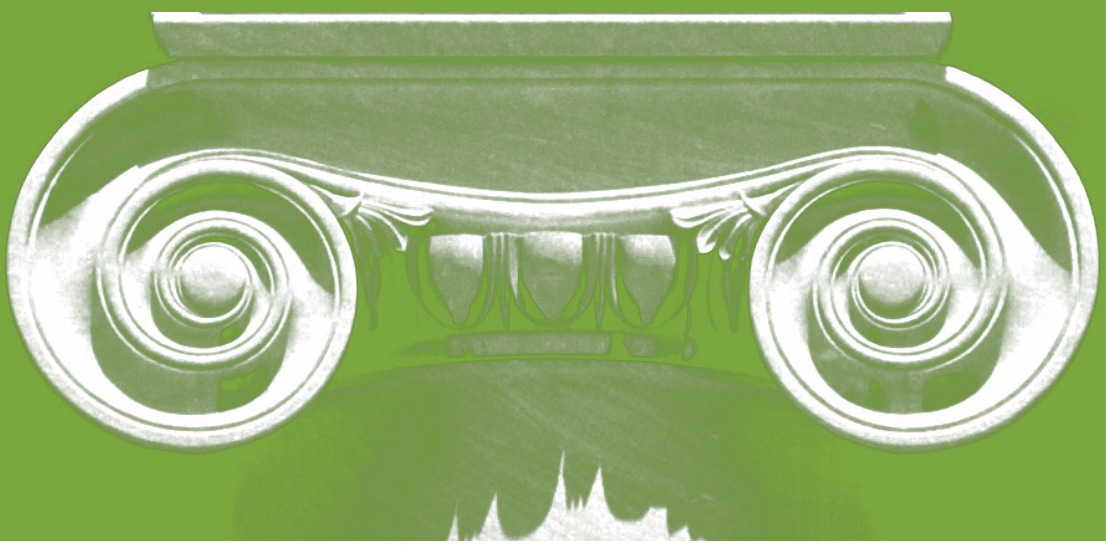

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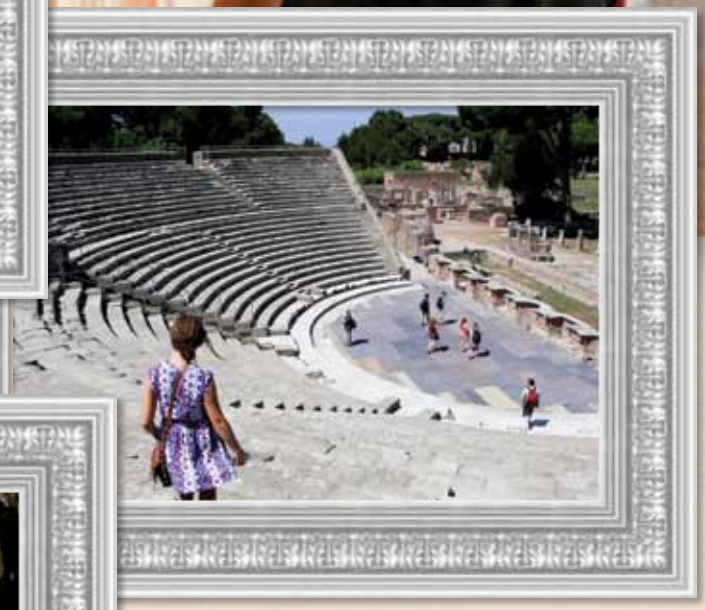

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Classical Christian education:
A New "Old-Way"

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THE SPLENDOR OF FORM

by James Matthew Wilson, Villanova University

In his recent short essay, "Lisping in Numbers," David J. Rothman has made an attractive and well-founded argument not merely for the centrality of verse to poetry, but for its constituting the formal property that makes a given matter to be poetry rather than prose.[1] Rehearsing a familiar qualification, Rothman tells us that verse, while not the sole essence of poetry, is essential nonetheless. The practitioner of free verse, who inevitably has a bad conscience about his avocation, may immediately hear the integrity of his art called into question. But, exercising both charity and a knowledge of literary history, Rothman comes, at the end of his essay, to indicate that a great deal of what is called "free verse," and is sometimes belittled as "prose," in fact conforms to something like a principle of versification. For, he proposes, any aural element in a poem that can be understood in terms of number, anything that can be *counted*, may conceivably be used as the foundation for verse.

In a list that attempts to include the span of what might be counted, and so count as verse, he begins with the "anaphoric versicles" of Whitman and ends with the "projective verse" of Williams and Olson. In this first choice, he is just and points out what is evident but not always obvious: verse, at minimum, entails formal repetition, including possibly the repetition of syntactical structures. The parallelism of the Psalms instances this most clearly:

> Give thanks to the LORD, for he is good,
> for his mercy endures forever;
> Give thanks to the God of gods,
> for his mercy endures forever.

We find here a movement that can be understood in terms of quantity, with words and sentence rhythms repeating in a readily discernible manner. English verse normally entails the repetition of metrical feet, but any kind of repetition governing expression may *conceivably* constitute verse. If this is the case, we should nonetheless note, as the poet Timothy Steele has on many occasions, that such a concession does not really help us to account

James Matthew Wilson is associate professor of religion and literature in the Department of Humanities and Augustinian Traditions at Villanova University. *This article originally appeared and is reprinted by permission in* Dappled Things: A Quarterly of Ideas, Art, & Faith. *See http://dappledthings.org/2170/the-splendor-of-form/.*

for the indiscernible formal principles of much of what is called free verse in our day. For the language of such poems seem to be ordered to no quantitative scheme whatsoever. And thus, Rothman is less happy in his latter example, which seems an act of mercy at the expense of just reasoning. What repetitions are to be found in Williams—and there are many—disappear as soon as one's eyes turn from the page. To make a Williams poem seem like poetry entails making it *look* like poetry, in the sense of typographically arranging it on the page so that one can see it thus. We can see these lines of Williams as verses:

> Two W.P.A. men
> stood in the new
> sluiceway
>
> overlooking
> the river—
> One was pissing

But in pronouncing them aloud—especially in the breathless fashion Williams favored—they lose anything that would distinguish them from prose. Whatever measurement the lines conform to evaporates in the speaking. While contemporary avant-garde poets, such as Charles Bernstein, and their academic masters have sought to celebrate the typographic as a hardnosed realm of freedom and class struggle, in some parochial last gasp of Marxist historical materialism, most of us wish there to be some rationale behind, and beyond, the arrangement of words on paper. When the enigma of such arrangement dissolves, it leaves nothing behind. One may call it nice language, even impassioned speech, but the appearance would seem an idle pretense—what was called, in the Augustan age, "false wit." The printed text does not help us to discern a measurement of words, but seems a visual substitute for one.

If this is the case, then there must be more to verse than simply *any* kind of repetition. The repetitions and the zany line-breaks of Williams can be prescinded from the language of a Williams poem without changing the language itself. The syntactic repetitions of a psalm cannot; those repetitions are the language. We see that Williams' formal repetitions, at first glance anyway, allow much more freedom than the psalm, because the repetitions such as they are do not *do* anything to the language, but only to the characters on the page. We see also that the syntactic repetitions of the Psalm do almost everything: what can be said in the psalm is closely determined by the form in ways that can make it seem formulaic—so much so, that even those who have never actually read a psalm tend to find its aural patterns familiar. Is there a way in which language can be informed by repetition without its being circumscribed in what it can say or in its range of expression?

Once again, an evident but not always obvious answer presents itself. A psalm might say, "Give thanks" six times, and we would clearly have the sort of repetition that might be described as verse. But what properties of language are, as properties, present in every verbal phrase regardless of what kind of phrase it is? They are two in number: syllables and *relative* stress, both of which can be discerned in terms of metrical feet. Rothman therefore has rightly directed us to the great quality verse, even if he has not adequately defined it. It is numbered, counted, or *measured* speech wherein the measure remains regardless of what the language says. Here lies the virtue that recommends accentual-syllabic stress (metrical feet) for the writing of English verse. By means of it, we may give language precise and discernible (audible) measure, ordering it, giving it proportion or form, without in any way limiting what that language can say. Number and measurement allows the form of verse to exist in perfect harmony with any matter of language.

Because the strict measurement of versification is entirely compatible with a complete freedom in

regards to language and content, I am doubtful of the wisdom of those contemporary poets who engage in what Marilyn Taylor has called "semi-formal" prosody. According to Taylor, such poetry loosely adheres to the measurement of syllable and stress, but only in order to suggest that measurement before, in the words of T.S. Eliot, withdrawing from it. The poet hopes to gain a freedom or flexibility thereby without completely surrendering the aural qualities of verse. Is it not the case, though, that one only would need "semi-formality" if accentual-syllabic verse actually stunted the sort of language a properly formal poem might contain? But as a numerical abstraction, metrical feet do nothing of the kind. Does not the semi-formal un-measure the measured, rendering what meter remains as a kind of allusion *to* rather than instantiation *of*? If that is the case, then meter ceases to be a formal property and becomes part of the matter of the poem; it no longer affords us a way of ordering speech, but is reduced to a particular sort of language. Far from being an ingenious solution for those who would write poetry in an age of prose, semi-formal verse at once hints at and despoils the central mystery of poetry.

Allow me to restate my last claim. In the measuring of language and rhythm according to an abstract principle of number, we are in the presence of a *mystery*, and it is one that does not dissolve as soon as we learn to count a line of iambs: indeed, a mystery that has beguiled Western man since the time of the pre-Socratic philosophers. I do not mean specifically the meter of poetry, but the idea of number and measure as such, which may help us "see into the life of things." I would like to explain why this mystery is so central to our history, and why Rothman's essay reminds us that it is one particularly central to poetry. And yet, in conclusion, I would also like to suggest why his essay seems destined to convince few in an age such as ours.

We begin with the Philosopher. When Aristotle delivered the lectures whose notes we call the *Metaphysics*, his chief ambition was to correct the errors of three competing theories about the nature of reality. He began with the materialists, because he believed they were, in most respects, right. The materialists claimed that only that was real which was matter, and, indeed, it was matter that constituted the reality of a given thing. Aristotle replied, while all or most substances (real,

separately existing things) are material, they are not merely material, but composites of form and matter. A rock is a rock and a tree is a tree because of some differentia. "Sure," says the materialist, "the differentia is the shape of the matter." "Exactly," replies Aristotle. A tree contains matter in a given form, and a rock in another; this form is therefore *other than* the matter and is what defines a given quantum of matter as being in its nature arboreal or mineral. All material beings that have the arboreal form are trees; those that do not, have some other form, are something else. But, again, the materialists were mostly right: matter "matters."

Bearing this in mind, he turned to another school, that of the Platonists, who said that essential form constituted what is real, and the particular beings of this tree or that rock were individual expressions of that essential reality. As everyone knows, Plato intended that the idea "arboreal" or "mineral" was itself an eternal substance that shared the reality proper to itself alone with this or that individual specimen by way of *participation*. This was an implausible theory, explained Aristotle. He recognized that forms were real and that without them there would be no things, material or otherwise, but he did not see why a form need be separately substantial. The form of a tree constitutes the essence of all given trees; it may be abstracted by the intellect from any given tree and therefore come into virtual being as an accident in the mind of another existing substance (the human being). But it explained nothing, he thought, to say that the form subsisted separately, and it even created a new problem: a given tree has myriad attributes, and so which attributes, exactly, would exist as separate, subsistent forms? In answering this question, we multiply to infinity the number of forms without getting any closer to what causes a real thing to be at all, or to be one thing rather than another.[2]

But here arises a curious turn in Aristotle's dispute. Materialists recognize differences between one thing and another, even though they deny the theory of forms. Platonists, conversely, recognized some relationship between forms. "Tree" and "rock" do not just float in the heavens, but are intelligible in relation to each other as *forms*, independently of their individuals' all sharing in matter. What principle exists beyond this material thing and another that allows us to distinguish them? "Why," says the materialist, "number." A tree's matter may be quantified as "atomic ratio X" and a rock as "atomic ratio Y."

One may similarly ask the Platonist, what principle exists beyond the forms themselves that allows us to relate them? The answer to this varies in different parts of the Platonic tradition and within Plato's own dialogues, but one possibility introduced in his *Timaeus* is—number. The diverse ideal forms might ultimately be understood as diverse mathematical structures, which would seem plausible, since an actual pyramid is evidently a material expression of the ideal geometrical form of a pyramid. Perhaps the forms were rooted in a complex geometry. After all, numbers seem everywhere in material nature, and yet everyone knows that mathematics is itself highly abstract, finding its perfection only once removed from the contingencies of nature.

Materialists and Platonists alike were beguiled by what Aristotle understood as the Pythagorean temptation: number seems to be so ubiquitous that it may account for everything. Number gives us the recipe for forms or for material things, but it is itself always present; thus the Pythagoreans give us a third theory of the nature of reality: number, rather than matter or idea, is the first principle of what is.

But Aristotle demurs. Number is itself an abstraction *from* something and so cannot be a first principle. What, then, is first? Being. Far from number's explaining and causing being, being evidently occasions the existence of number. This becomes plain when we consider the

following: were I to say, suddenly, "two," to a fellow on the train, it will lead him, if he is not frightened off, to ask, "Two *what*?"

Being is the most abstract term we can think in reality. Number helps to make that reality intelligible by allowing us to conceive the relations between things: the *ratio* of number becomes the principle of all relation and distinction, whether between forms-as-ideas or forms-in-matter. Number at its simplest—i.e., the distinction between zero and one—makes it possible to describe the presence of difference within nature. But, being always comes first and *stands beneath* everything, stands even beneath the idea of *difference*, as that which makes anything a *thing* at all.

For Aristotle and for the Western tradition writ large, this debate was not a zero-sum game. In the descendants of Plato and Aristotle, being and number jostled and combined in a fruitful intellectual synthesis. For St. Augustine, the highest reality was *That Which Is*, Being Itself—the God who named Himself to Moses in Exodus 3:14. And yet, St. Augustine also believed that a knowledge of number was the means by which we created beings born into a world of difference rise intellectually to the inviolable simplicity of being. In *de Musica*, he outlines a hierarchy of seven kinds of number that, in the words of St. Bonaventure, "ascend step by step from sensible things to the Maker of all so that God may be seen in all things." We begin with the dazzling but sensible infinity of created things, abstract from them the numbers of mathematics, and proceed on up an admittedly arcane ladder until we arrive at that Unity of Unities, which, because absolutely indivisible and immutable, is beyond all number.

As Umberto Eco detailed many years ago, this synthesis of number and supernumerary unity led, in the Middle Ages, to two *ostensibly* competing theories of beauty. The Aesthetics of Proportion contended that something was beautiful to the extent that it comprised perfect quantitative *ratios*. Weight, measure, and order were the conditions of beauty, and beauty was merely a "certain fitting relation." In contrast, the Aesthetics of Light proposed that that was beautiful which showed forth the perfect unity of what Plotinus had called the "Idea-Form" and what Pseudo-Dionysius called "the Good," a pure radiance "uncontained" by form. Just as pure light seems to illuminate all without limiting itself to a particular shape, so did beauty show forth in a pretty face, a well-turned phrase, a heroic virtue—or, in the mind, as Beauty Itself.

Is an artwork beautiful because all the pieces are in place, or because the pieces themselves manifest something infinitely beyond themselves? In fact, this is a false alternative. The Western tradition has generally concluded, not "either/or," but "both/and" to this proposition. Being's light gives form and number to all things; number makes light "visible." Number helps make the perception of being possible; the abstraction of number makes even that which is beyond all division intelligible and pleasing to us. And yet, number neither defines nor exhausts the refulgence of reality; it rather serves as a guide as we enter into being's mystery and fullness. St. Thomas Aquinas provides the most pithy definition of beauty we may know: *splendor formae*, the splendor (intelligible radiance) of form (proportion).

Aristotle synthesized form and matter, number and being. Before him, Plato's dialogues articulated both light and number as first principles. Indeed, variations on these propositions speckle the whole history of Western thought, sometimes in surprising or less obvious terms, down to the present moment. How unsurprising, then, that, for a poem to be a poem, it must be measured, proportioned by number; and yet, it must also show forth a radiance beyond mere meter. And, how fitting that Rothman's defense of verse should restore Pythagoras to his proper place, near the center of any discussion of art and beauty. The splendor of a poem must be given form—it must be counted.

But we are moderns, and modernity does not permit us to end on such a harmonious note. Our world is absolutely saturated in number and talk of number—as much as was the world of Plato and Aristotle. But ours lacks their synthesizing genius. In the public realm, only matter and motion are counted as real, and these, only because they are resolvable into numbers we can manipulate. Behavior is processed as statistics; thought as quantifiable chemical processes; society as the mere sum of economic transactions; morality as incarceration rates; education as graduation rates; wedded bliss as divorce rates; and the course of history as so many measurable biological modifications. In a world so beholden to the spirit of the Pythagoreans, it is curious the arts should be so patently typified by their explicit *rejection* of all number.

In Walker Percy's novel, *The Moviegoer*, existential searcher Binx Bolling speculates that "romanticism" and "1930's science" killed his father. He asks himself, "Does a scientifically minded person become a romantic because he is leftover from his own science?" Quantification is the key to the modern physical sciences. We are subordinate to it in the scientific method and in everyday life far more than we are to "empirical observation"—that phrase with which the supposed rationalist among us flatters himself. We do not believe in what we see or experience; we believe in what others can count and calculate, so much so that we readily dismiss our own experiences, if they seem to conflict with some publicly established measurement. And so, though nearly all of us have turned the reins of health and history over to the powers of the numeric, we nearly all feel something "leftover" that cannot be entirely dismissed, but which cannot be counted either, and therefore seems not to *count* as real. The leftover is us.

Like those ancients prey to the Pythagorean temptation, most of us only accept the numeric as real; and, while our world of quantity may overwhelm, it does not satisfy either intellect or will. The typical fallout of this unhappy circumstance is for one to turn "romantic," that is, to elect for a conception of the beautiful or the "poetic," as light without form, love without reason, being without quantity. If the quotidian world must be a quantified world, then we want our art to be a refuge of inarticulate unity, of light and color without matter. Our view of the arts is romantic, even when it lacks the divinization of imagination and emotion typical of the romantics of the nineteenth century.

To be a romantic, in brief, means to be one who accepts the Aesthetics of Light *in opposition to* the Aesthetic of Proportion. Rather than availing themselves of the venerable and fruitful synthesis of being and number, romantics cling to some species of the former in vehement opposition to the latter. Even materialists of the avant-garde, such as Bernstein, think of their typographical high jinks as a resistance to absorption within the orders of modern rationality and the accounting of modern "capital." And so, while I understand the dismay many writers and artists in our day feel about counting, I think their works tend to display a pathetic resistance to, rather than a successful transcendence of, the maniacal quantification of modern life. If resistance is all we may have, then so be it; but I think the hoary examples of Aristotle, St. Augustine, and indeed the broader Western tradition provide us resources for correcting-by-transcending the worst excesses of our age.

Unfortunately, when an artist or a poet sees through the partiality of this romantic love of radiance without form, he sometimes resorts to a mere aesthetics of proportion, as the neo-classicism of seventeenth-century or the academicism of nineteenth-century France is often thought to have done—and as contemporary metrical poets from Steele to Dana Gioia are sometimes accused of doing. This can result in an austere formalism that may be preferable to the meaningless and anti-intellectual "lights" of many modern romantics, but

it may also confirm those romantics yearning after a greater artistic fullness in their resistance to the rational beauty of measure. They may come to believe, contrary to Augustine and Bonaventure, that number takes us nowhere—and certainly it cannot help us ascend to *That Which Is*.

I am sensitive to the warning against "classicizing" reductions of true art to the conscientious obedience of formal conventions found no less in the *Art and Scholasticism* of Catholic philosopher Jacques Maritain than it is in the criticism of a contemporary poet such as Deborah Warren. Such writers would de-emphasize the centrality of numbers to poetry in specific response to those historical moments in which poetry has been almost reduced to a mere courtly calculation. If one judges a work of art only by what can be counted in it, then one has left aesthetics behind and entered into mathematics. And yet, the records of poets themselves through literary history suggest that there is great virtue and joy in the mastering of difficult "numbers," and that this virtue makes possible a still greater discovery and achievement. We should not merely identify number *with* form but, following Plato, recognize it as a readily intelligible principle within a larger formal pattern. On this point, it is worth noting that St. Augustine thought the understanding of meter more proper to the scholar of liberal arts seeking true knowledge than to the musician seeking only to practice an art: the counting of verses is always an act of abstraction that helps us to understand what ought to be a rich totality.

I suspect that, at present, most of those who take an interest in poetry are too anxious to see poetry as a therapeutic refuge from the mechanical and rationalistic regime of everyday life—one which really has gone off its hinges!—to avail themselves of the fuller tradition to which they are heirs. Nevertheless, for those of us who continue to see poetry as a means to truth, and truth as a property of being and reason, it is heartening to hear a defense such as Rothman's. We are reminded that the equipoise of Aristotle and St. Thomas Aquinas is still ours to accept. Poetry is an expression of number, that is, of those orders and proportions that make the world and the works of man intelligible. *And* poetry is more than that. But the counting of metrical feet is one rung on the great ladder by which we ascend to *That Which Is*. The innermost need of human nature is just such an ascent. To recognize the role of meter—of number and measure—in art is to put the beautiful back in conscious contact with our human need and the highest reality alike; it renews art and beauty even as art and beauty come once more to play a role in our fulfillment and in the revelation to us of a reality they can only intimate.

NOTES:

1. Rothman's essay appeared as part of the Symposium on Form published as a complete issue of *Think Journal* 3.4 (Spring 2011). A version of the present essay was originally published as a part of that symposium.

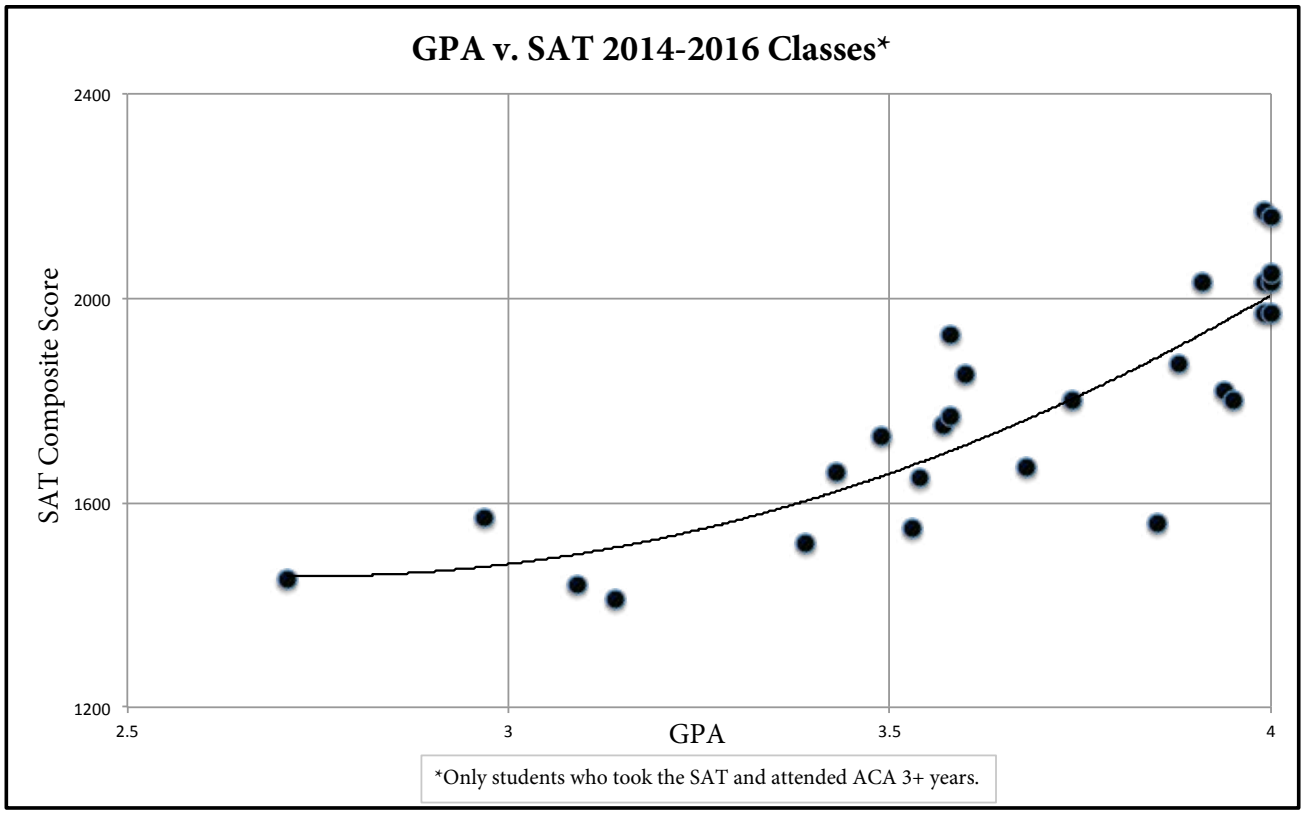
2. St. Thomas Aquinas rightly explains that Plato's theory of forms does indeed explain something, though it does not solve the problems that most concern Aristotle. Namely, the theory is one solution to how knowledge is possible when there is an absolute difference between matter and intellect. If, as Plato believed, the intellect could only properly know ideas and, therefore, could not know the material in itself, then some theory of forms is inevitable. For Aristotle and Aquinas, the mind can convert the matter into intelligible ideas through the intellect's acting upon what is received from the senses. This does not reduce the absolute difference between matter and intellect, but indeed is part of a larger explanation of how spirit and intellect are not only superior to matter, but have an easy commerce with it, as does a potter with his clay. Intellectual forms precede material things, giving them form and purpose. In turn, the form and purpose in material things remains always potentially intelligible to the perceiving intellect.

THOUGHTS ON EVALUATING YOUR STUDENTS' GPA IN LIGHT OF THE SAT

by Stephen R. Taylor, Annapolis Christian Academy

With the redesigned SAT coming March 5th, the storied debate about the relative value of SAT scores is bound to make headlines yet again. Yes, some colleges no longer require SAT score submissions at all. Other colleges rely exclusively on SAT scores for admission and/or scholarship offers. Rather than focusing on whether or not the SAT should matter as much as it does, ACCS schools should instead focus on what SAT scores can reveal about your curriculum and overall program.

I first ran across the idea of comparing students' SAT scores to GPA scores while visiting Regents School of Austin and reviewing their promotional materials. I was immediately intrigued and set out to evaluate my own school's data. Using Excel, I listed each student's GPA in one column, and in the next column that student's composite SAT score. It was then straightforward to use Excel's built-in scatter plot graph tool to visually display the data. You can even automatically generate a trendline, which shows the "general tendency" of the data.



Stephen R. Taylor *is the principal of the schools of logic and rhetoric at Annapolis Christian Academy, an ACCS-accredited school in Corpus Christi, Texas. Learn more at http://annapolischristianacademy.com.*

My initial hypothesis was that the correlation between GPA and SAT scores would serve to place a kind of "objective value" on our students' GPAs, when compared to a national test like the SAT. Note: This measure is only as reliable as the strength of the trendline itself (as indicated by the r2 value of the trendline, a number Excel calculates automatically—the closer the trendline is to a 1.0 r2 value, the more "predictive" it may be considered).

In analyzing this data, however, I came to several other conclusions as well:

- I can compare the GPA/SAT data for one set of years to the data for another set of years and determine if our students' GPAs have a similar objective value over time.
- I can look at whether or not the "trendline" has moved, or if it is more/less accurate in different years, and then draw conclusions about the evolving strength of our program. For example: if the data from 5 years ago were to show a very weak trendline because a number of students with high GPAs performed poorly on the SAT, but more recent graduates with high GPAs perform better on the SAT, it would appear that the school's academic program has improved overall.
- If the trendline were to become weaker or less apparent over time, it might raise questions about grade inflation.
- Comparing the charts for different groupings of students can lead to surprising insights. For example, you might be able to draw conclusions about the relative value of attending your school for a certain number of years. Is there a difference in the trendline for transfer students compared to those who have attended for much longer?
- Reviewing the data for an individual student leads to a number of possible insights. Do the student's SAT scores appear to fall in line with his/her GPA? Does a student appear to be underachieving in school (low GPA compared to SAT)? These are just a couple of the conclusions that you might draw for any given student.

These questions and considerations are just scratching the surface of where your analysis might lead. It's important to remember that the smaller the data set, the less reliable the data. Also, a correlation is not the same as causation, and number crunching on a small scale always has its limits. Nevertheless, I believe this analysis provides a data-driven opportunity to ask meaningful questions about programmatic and student growth.

TOP MULTIPLICATION JINGLES

by Tambi Price, Highland Rim Academy

We multiply by 3s[1]
(tune of "The Farmer in the Dell")

We multiply by 3s. We multiply by 3s.
Hi, Ho the Derry Oh! We multiply by 3s

3, 6, 9 and 12—15, 18, 21
24 and 27—30, 33, and 36

3 x 1 is 3 and 3 x 2 is 6
3 x 3 is 9 and 3 x 4 is 12

3 x 5's 15 and 3 x 6 is 18
3 x 7's 21, 3 x 8 is 24

3 x 9's 27, 3 x 10 is 30
3 x 11's 33 and 3 x 12's 36
(chorus)

Do You Know Your 5s?[2]
(tune of "Do Your Ears Hang Low?")

Do you know your 5s?
Can you say them while you jive?
Can you say them really fast?
Once you know them they will last.

5 and 10, 15, 20
You can see there are so many.
Do you know your 5s?

25 and 30
35 and 40
45 and 50
55 and 60

You can keep the pattern going.
It's so smooth you will be flowing.
Do you know your 5s?

Tambi Price is the third grade teacher at Highland Rim Academy in Cookeville, TN. She gives her third grade students an assignment to create a mnemonic device to help them memorize their multiplication facts. These are some of the best jingles submitted over the past two years.

Home on the Range 11s[3]
(tune of "Home on the Range")

Oh give me a home
Where the digits can roam
Where 11s can skip count all day.
11, 22, 33, 44
55, 66, 77

88, 99, hundred-ten
One twenty one & one thirty-two
11, 22, 33, 44
55, 66, 77, and on . . .

Multiply 6s[4]
(tune of "Jingle Bells")

Multiply 6s, multiply 6s
Do, do, do, do, do
Let us all
Start with 6 and end with 72

6, 12, 18, — 24, 30,
36, 42,
48, 54, 60
66 and 72

Now It's time to Multiply 9s[5]
(military chant: "I Don't Know, but I've Been Told")

Now it's time to multiply
And it's by the number 9
(*do a series of claps*)

Now that you've got the groove,
Let's do our 9s and start to move.
(*do a series of moves and claps*)
9 x 1 is 9 9 x 2 is 18
9 x 3 is 27 9 x 4 is 36
9 x 5 is 45
You're doing great! Let's dance a jive!
(*do a series of jives, moves and claps*)

Now that you've got the beat,
This time let's stomp our feet
(*do a series of foot stomps*)
9 x 6 is 54 9 x 7 is 63
9 x 8 is 72 9 x 9 is 81
9 x 10 is 90 9 x 11 is 99

Let's not forget our 12s
9 x 12 is 108
Now that we've done our 9s
Drill Sergeant thinks we did just fine!
(*do a series of jives, moves, and claps*)

These are the products of 7[6]
(tune of "Someone's in the Kitchen with Dinah")

7 x 1 is 7 7 x 2 is 14
7 x 3 is 21 7 x 4 is 28

We're singing: 7, 14, 21, 28
7, 14, 21, 28
7, 14, 21, 28
These are the products of 7
7 x 5 is 35 7 x 6 is 42
7 x 7 is 49 7 x 8 is 56

We're singing: 35 and 42 --- 49 and 56
35 and 42 --- 49 and 56

7 x 9 is 63 7 x 10 is 70
7 x 11 is 77 7 x 12 is 84

We're singing: 63 and 70 --- 77 and 84
63 and 70 ---- 77 and 84

NOTES:

1. By Camryn Crockett/2015–16
2. By Sally Gillentine/2015–16
3. By D. J. King/2015–16
4. By Macie King/2014–15
5. By Olivia Werries/2014–15
6. By Lucienne Malouin/2014–15

THE VIRTUE SOUND-OFF

The Ambrose School, Meridian, Idaho

Words in bold are said by the leader of the Assembly. Non-bold words are said by the students.
As a virtuous student at The Ambrose School:

I will show *fortitude* in all that I do
No matter how hard I will see it through

I will have *temperance* in everyone's eyes
Being self-controlled, disciplined, and wise

I will seek *justice* being reasonable and fair
To demonstrate mercy will be my prayer

I will demonstrate *prudence* thinking before I act
I will act with caution, reason, and tact

I will have *faith* in Jesus my Lord
Living my faith by obeying his Word

I will be *hopeful* and never despair
I won't be all gloomy and get caught in that snare

I will *love* God and my neighbor; it's the greatest command
With my heart, strength, and mind for my neighbor I'll stand.

Virtue Sound-Off! (Boys)
Ready? (Girls)
Go! (Boys)

Fortitude!
Temperance!
Justice!
Prudence!
Faith!
Hope!
AND LOVE!

For more information, contact Carl Warmouth at cwarmouth@theambroseschool.org

FRUITS OF THE SPIRIT SOUND-OFF

The Ambrose School, Meridian, Idaho

Call: How do I know if my day will be good?
Response: Show the **fruits of the spirit** like I know that I should!

Call: I'll begin my day with **love** in my heart
Response: For God and my neighbor
– that would be a good start!

Call: I'll be ready to go, to run this day's race
Response: With **joy** in my heart and a smile on my face

Call: I'll work things out quickly when problems arise
Response: And then I'll have **peace** in everyone's eyes

Call: It's not always easy when I have to wait
Response: But showing **patience** will help make the day great

Call: Before I know it this day will be passed
Response: But loving **goodness** will always last

Call: You will know me as a **faithful** friend
Response: Because I will stick with you until the day's end

Call: Bravery and strength are traits of a man
Response: And **gentleness** too – it's part of God's plan

Call: There'll be many tests before the day is done
Response: Of my **self-control** but I'll pass every one!

Call: So this is how I will measure my day:
Response: Did I show the **Fruits of the Spirit** in every way?

Fruits of the Spirit Soundoff! . . . (boys)
Ready? . . . (Girls)
Go!...(Boys)

LOVE!

JOY!

PEACE!

PATIENCE!

KINDNESS!

GOODNESS!

FAITHFULNESS!

GENTLENESS!

AND SELF-CON-TROL

For more information, contact Carl Warmouth at cwarmouth@theambroseschool.org

LATIN'S LINGERING LUSTER: INTEGRATING LATIN INTO THE GRAMMAR CLASSROOM

by Nancy Slaughter, Cary Christian School

A transcription from Nancy's workshop at the 2015 Repairing the Ruins conference in Dallas, Texas.

THE BEAUTY OF INTEGRATION

On those rainy or stormy days when there's not a chance of an outside recess, I'll bet the *last* thing on your mind is, "How can I use this divinely foreordained atmospheric providence in such a way as to enhance the learning experience of my students through the use of integration?" Are you kidding me? I think we'd all vote for sending the kiddos out *somewhere*!!!

The Merriam-Webster Dictionary defines integration as the combining and coordinating of separate parts or elements into a unified whole. That's actually the **medical** definition, but it is an apt description of what we do each day in our classrooms. God Almighty is sovereign over all the details of life, and because of that, there is a complex fitting together of all that we teach. It's all part of HIS story. The little image bearers we call students are abundantly blessed when we help them begin to see that.

There is a peculiar beauty in the workings of integration. As you teach your lessons, drawing in your students, integration of subject matter helps them learn to look beyond the surface-—beyond the obvious answer. It fires up your students' love for learning!!!

You may be *the* Latin teacher in your school. You may be a classroom teacher whose well-earned planning period comes while your students are in Latin class. You may, in fact, fill both roles—and anything else that's needed. Whatever the case, I plan to share some ideas to help you make integrating Latin a more natural part of your day. The neat thing about integrating Latin with the other subjects you teach is that the opportunities abound. Latin is already there; you just have to retrieve it.

LOOK FORWARD WITH INTEGRATION

THEMES

There are many different Latin curriculums in use in our schools. Regardless of what Latin materials your school uses, word lists are frequently organized according

Nancy Slaughter *has been teaching third grade at Cary Christian School for nine years. She and her husband, Tom, have two daughters, both of whom are CCS graduates. After homeschooling for eleven years, Nancy came to CCS to assist and be mentored by the late Joan Middleton, "the Latin Diva." That year proved to be invaluable, as teaching and integrating Latin are Nancy's favorite parts of third grade.*

to themes. Students can more easily master vocabulary that way. As teachers, you, too, can utilize those same themes to your advantage. They can be used to help you integrate Latin throughout your teaching on a daily basis.

LESSON PLANS

Look at the table of contents of the Latin material being used with your students. Try to familiarize yourself with the course in general. I'd encourage you, in fact, to make a copy of the table of contents and keep it handy when you are working on your lesson plans.

"How in the world can that help me?" you may ask. "That sounds like just one more thing to do!" *I know* how demanding it is to be a teacher—there are never enough hours in a day! Please hear me out. This idea may actually be a simple way to ease into integrating Latin in your daily lessons.

When you look over your goals and objectives for the quarter—and your week to week lesson plans—you already have an idea of what is coming next. If you've been teaching for any amount of time, this overview provides a framework for how you order your days and weeks. New teachers, just look at the goals and objectives your administration already has in place for your overview.

Now, with that overview or framework in mind, take a look at the themes or topics covered in your grade level Latin. You are simply looking for *correlating topics*. For example, I know that in my third grade history curriculum, I will be covering the exploration of the New World during the first quarter. I know the explorers sailed across the ocean in order to find gold, riches, (and that elusive sea route to China) for their native lands. Without getting any more specific than that, I can turn to the Latin list and look for vocabulary themes that would include words related to exploring, sailing, the ocean, and treasure.

Next, select several words you would like to use, and jot them down in your lesson plans—in Latin *and* English! In my case, I might select *navis* (a noun which means ship), *mare* (a noun meaning sea), *nauta* (a noun which means sailor), and *navigo* (which is a verb meaning I sail).

I could do the same thing for our first quarter study of the rain forest or our review of the five senses, selecting a few correlating words. You can begin this "mining expedition" on a weekly, monthly, quarterly, or even on a "once-in-a-while" basis depending on your particular scheduling demands.

Let me interject here that it is *not important* when these words will be introduced in Latin class. The framework of the Latin course may never match exactly the other material you are teaching your students. Integrating these Latin words into your other subjects, however, will often provide "Aha!" or "Victory!" moments in Latin class when that particular word list is introduced.

Back to my four words: I am going to weave these words into my lesson as seamlessly, as frequently, and as correctly (grammar-wise) as I can. What does that mean? If the students don't know how to make a Latin noun plural, I must use it in its singular form. If they don't know how to conjugate a verb, then I will need to shape my usage of that verb so that it remains in first person singular form—the way it came.

In my history lesson, for example, I may tell my students, "Third graders, the Latin word for ship is *navis*. Let me write that on the board. Who can tell me which *navis* on Columbus's first voyage was the smallest? Only one *navis* out of the five that set out with Magellan to circumnavigate the world actually completed the journey. According to our reading, which *navis* was successful?" I could continue weaving Latin words into the lesson or the review of the lesson throughout the week. "Each *nauta* (sailor) on board the Victoria had been away from home for how long? Do you think it would have been easy or difficult to be a *nauta* during

the Age of Exploration? Why or why not?"

EVEN ART

I can even send my students off to art class with a challenge to come back and describe how the art teacher taught or demonstrated a color using the Latin name for that color. I can challenge them to listen for particular words the art teacher may use that come from Latin. Portrait, portfolio, and pigment are just a few. (You can enlist the art teacher's help by asking him/her to include some of these "challenge words" in the art lesson! You can even invite the art teacher to join the fun by slipping him/her a note listing the Latin "challenge words" or derivatives.)

DERIVATIVES

The words you select can also impact your lessons as the origin of pertinent derivatives. Let's talk about derivatives for a moment. What exactly are they? My Latin mentor, Joan Middleton, taught that derivatives are English words with Latin roots. She further explained the qualifications to be a derivative. The derivative must have a similar spelling and a related meaning to the original Latin word.

Derivative Song

I put all that information into a song to the tune of "The Ants Go Marching" to make it easier for students to remember. We march and move our arms when we sing it. The kinesthetic learners love it!

Derivative Song

(*To the tune of "The Ants Go Marching"*)

Derivatives are English words with Latin roots.
Derivatives are English words with Latin roots.
They must have similar spellings
and related meanings, too.
Oh, we love to spot derivatives! It's true!

Let's go back to my history lesson and my four Latin words. (They were *navis, mare, nauta*, and *navigo*.) I can easily augment my lesson using words like navigate, navigation, navigator, nautical, marine, or maritime—all of which are derivatives of the four Latin words I chose.

Latin-English Derivative Dictionary

At this point, you may be wondering where in the world you would find these derivatives. They may be listed right in the Latin lesson where you originally found the words (in the teacher's manual). You may already be familiar with them as commonly understood derivatives or you could use a *Latin-English Derivative Dictionary*, published by the American Classical League. It has Latin words listed alphabetically, with English derivatives following. I purchased mine at the ACCS conference several years ago from the Veritas Press table. Of course, there are also a variety of other resources available online.

Weave into the Day's Lesson

The main idea for integrating Latin using derivatives is to weave those derivatives into your lesson as often as possible. Speak them conversationally to the class or on a one-to-one basis.

AN EARLY INTRODUCTION

Morning and Afternoon Salutations

It's a good idea to introduce Latin integration early in the school year—even before the students have learned much Latin. I encourage you to incorporate Latin greetings in your classroom as you begin the new school year. Every morning I greet my students

in English and then Latin. We learn it the first day and practice it all year long. I say, "Salvete, discipuli!" and they respond with, "Salve, magistra!" I explain the difference in the greetings with a very simple answer: I am a female teacher and they comprise a group of however many students. I add that in Latin, there are rules about singulars and plurals. They will learn the specifics in Latin class at some point. *Our* goal is to respectfully greet one another. The reverse can be done at the close of the day with a simple switch to, "Valete, discipuli!" and, "Vale, magistra!"

Simple Classroom Commands

Here's a question for you: How many instructions do you give your class during a typical day? It's an incredible number! Why not spice it up by interspersing instructions in Latin? Our fourth and fifth grade Latin teacher at CCS, Diane Manchester, put together a list of commonly used classroom commands and instructions. Instead of repeating, "Raise your hand," you could teach your students, "Manum tollite." Tell them, "Sedete," instead of "Take a seat." When you first begin this form of integration, it may seem to be a delightful, new version of "Simon Says" to the students!

JINGLES FOR FUN

FAMILIAR TUNES

Jingles for Fun is an area where you can do a lot of integrating because grammar-aged students LOVE to sing. What student doesn't love to celebrate his/her birthday? You can easily learn to sing "Happy Birthday" in Latin! Birthdays in my classroom involve singing in both languages. The birthday person gets to choose which comes first: English or Latin. The Latin teacher will be the recipient of the "Aha!" moment when the students are eventually introduced to the vocabulary used in the song.

Your students will already have been exposed to Christmas carols or hymns sung in Latin. Take "Adeste Fidelis," for example. Ask your students if they have learned any of the Latin words used in the song. They may tell you they have learned vocabulary that is "similar." Just remind them that in Latin there are rules for how a word is spelled based on how it's being used.

Is your school song sung in Latin? If so, those in your class who are not brand new to the school have been singing in Latin already! This may be the year when they begin to "unpack" what those Latin words actually mean.

TRANSITIONS

Transitions are crucial to operating an orderly classroom. Latin can be integrated in such a way as to make transition times more purposeful—with an added benefit of built-in review time. Grammar-aged students enjoy learning to count in different languages. Go ahead and include Latin in their repertoire! Regardless of when numbers will be introduced in Latin class, you can use them for your purposes. After giving a call-and-repeat introduction of the Latin numbers for one through ten, you will have a framework for any number of transition jingles. This is how integrating with numbers might look in your classroom. A call and repeat would be done orally just to keep it very simple. Teach the numbers. Hold up a pencil and teach *stylus*. Hold up several pencils and teach the plural, *styli*. Use the tune for "Ten Little Indians." After this, I can say, "Let's count sharpened pencils as my helper passes out papers."

You can ask your class how to say "students" in Latin. They should remember from your morning greeting. Sing the same counting song for diligent students.

LATINE CANTEMUS

I have to admit that I learned a number of songs from my Latin mentor, but another resource I

purchased at an ACCS conference is a book entitled *Latine Cantemus*. It is translated and illustrated by Franz Schlosser and contains popular Latin songs, Christmas songs in Latin, and Gregorian chants! It's published by Bolchazy-Carducci Publishers, Inc. As I recall, I found this little gem at the Veritas Press table as well. I will point out that Mr. Schlosser has a different version of "Happy Birthday" in his collection.

LOOK BACK WITH INTEGRATION

NEW LATIN

If you make it a habit each week to check the Latin vocabulary and/or concepts your students will be introduced to, you will find "something" you are able to use. It could be the lack of article adjectives in Latin that you can mention during the grammar lesson. It could be the different tenses that you discuss in your writing lessons. Even if you find just one word or one concept, applying it in another lesson builds strong integration. Plugging in even the smallest increments of Latin vocabulary or derivatives will stir up your students' fire for learning.

You'll also want to see if any of the new Latin words can be used to help your class review. Think broadly, but don't get stuck in the minutia. You'll talk yourself out of the whole process if it becomes too burdensome. We *all* understand how demanding the role of a teacher is.

PREVIOUS MATERIAL

Macaronic Methodology

Macaronic methodology is a lot of fun for the students as they review any previously learned material. What does *macaronic* mean? The Merriam-Webster Dictionary definition of macaronic is *1: characterized by a mixture of vernacular words with Latin words or with non-Latin words having Latin endings, 2: characterized by a mixture of two languages.*

So how would you integrate Latin this way? Simply put, you would print up (or do orally) sentences with purposeful blanks. In order to answer correctly, the students need to supply the missing words in Latin. For example: If I said, "Twinkle, twinkle, little _____," you would automatically think "star." In Latin, the word for star is "stella." "Stella" would be the correct answer. Here is another one I could do: "Columbus named one _____ the Nina, one _____ the Pinta, and one _____ the Santa Maria." What is the missing word? (*navis*)

Macaronics can be designed as simple sentences, paragraphs, or whole stories!

Building Blocks

As you begin to implement these integration strategies, it's helpful to think of building blocks. Start with just one, and then add another. Remember to move from the known to the unknown. You are moving your students from the known to the unknown—and you, yourself, are moving from the known to the unknown.

Derivatives Again

Incorporating derivatives is probably the easiest application of Latin integration for the non-Latin teacher. These are words you would use anyway. Once you have identified them, just be consistent in pointing them out. The difficulty (or challenge, rather) is in identifying them. If you do not personally teach Latin to your students, I encourage you to ask the Latin teacher to help you get started. Working together has multiple benefits.

MOVE FURTHER UP AND FURTHER IN

THE BEAUTY OF PRECISION

I remind my students that our God is a God of detail. The description of how the Tabernacle was to be built and furnished is evidence of that! The LORD gave very precise instructions regarding every aspect of its construction. Scripture is full of illustrations of how important even the smallest details are to the LORD.

Latin is a very precise language. I tell my students that the ending of a Latin verb shows *who* is doing the action as well as *when* the action occurs. The ending on a Latin noun reveals its gender, what job the noun has, and whether it's singular or plural. The precision is demanding, but ever so helpful in attaining mastery. In the same way, your efforts to add Latin integration into your class instruction (and review)—although demanding—will bless your students. They will gain a broader and deeper mastery of what you teach.

INTERDISCIPLINARY EXPERIENCE

By Subject

Latin integration is going to be "an interdisciplinary experience." That is the nature of integration. Let me list some of the avenues and inroads you will find available as you seek to integrate more fully.

In addition to counting in *math*, you will find that measurements, money, months, and more can be linked to Latin. Math is a "derivative-strong" discipline!

During our bird unit in *science*, I have watched my students get really excited as they learn the **genus** and **species** of their assigned birds. There are peals of laughter in the room as they venture to pronounce their bird's classifications! The next thing that happens is they begin to look for Latin classifications elsewhere. You can find many applicable derivatives in science as well.

You heard earlier how I have approached integrating Latin in *histor*y and *art*, but that is just the beginning! I have actually found more opportunities opening up for integration as I embraced the strategies I mentioned.

The *Latin Vulgate* is a real treasure. It's the Word of God in Latin. If your school does not have a copy, I would encourage you to put it on your "wish list." There is something quite special about learning familiar Scripture passages in Latin. A technique I have used is called "Disappearing Words." I write a portion of the passage on the board in Latin *and* in English. Using the call-and-repeat method, we learn to speak the Latin. We recite the passage in English as well. After identifying any familiar Latin words, I let a student chose a word to "disappear." We then recite the Latin passage saying the missing word from memory. We do the same thing with the correlating word or phrase in English. After much repetition, the students will be looking at a completely blank board while they recite the Scripture passage in two languages! It's pretty amazing!

I will tell you that because the two languages do not match up exactly word-for-word (or phrase-to-phrase), you may want to review this activity with the Latin teacher before your "maiden voyage" in the classroom!

The Seven Laws

Integrating Latin in your grammar-level classroom beautifully portrays the *Seven Laws of Teaching*. Let me review them for you with just a quick comment for each.

Law of the Teacher. You need to be prepared to teach using integration. I will not mislead you—your preparation will require some effort.

Law of the Student. The students will need to be attentive, but you may find that they relish the "mystery" of how Latin seems to be *everywhere*!

Law of the Language. In all of Latin integration, you are helping your students build an *uncommonly strong*

common language.

Law of the Lesson. As I mentioned earlier, your students are moving from the known to the unknown. As you learn strategies to integrate Latin more completely, you are also moving from the known to the unknown.

Law of the Teaching Process. There are so many different ways of integrating Latin in your classroom that you will find you can reach both the eager, motivated students as well as the more reluctant learners.

Law of the Learning Process. Your students will probably get all fired up about derivatives, and you may receive teacher appreciation cards or pictures with Latin words! Aside from their obvious delight in showing off what they now know, you may see stronger standardized test results.

Law of Review. The different strategies I've mentioned offer a smorgasbord of ideas for review. Your students may be having so much fun that they don't even realize they are reviewing!

LATIN INTEGRATION IN ALL OF LIFE

ASSEMBLIES

Show it off! Whether you use Bible recitation, a song, a sound off, or any number of other ideas, be sure to include Latin in your class assemblies. Ask the Latin teacher (if that is not you) to help identify your students' strengths, and give them an opportunity to sparkle.

Lastly, I'd like to list just a few more ideas or integration strategies you might like to try. This list is certainly not exhaustive by any means. I call it "Just Plain Fun!"

JUST PLAIN FUN

- Jumping rope
- Around-the-world review games with Latin and derivatives
- Math drills/Sentences with numbers written in Latin
- Derivative detectives
- Latin literature lunches
- Prandium picks—use a Latin-English Dictionary
- I throw or I kick the ball in Latin
- More songs and even dances

CONCLUSION

In conclusion, integrating your classroom lessons and review times with Latin will give them a deeper, richer hue. You will help your students attain a stronger, more solid mastery of the material you teach. Your efforts at integrating Latin will challenge (and train) them to look beyond the obvious to the sublime. In the end, you will help equip the little image-bearers in your class to have eyes to see and ears to hear God's truth.

The LORD be with you. Thank you.

RECOMMENDED BOOKS:

- Rudolf F. Schaeffer, Ph.D., *Latin-English Derivative Dictionary* (Oxford, OH: American Classical League, 1960).
- Franz Schlosser, *Latine Cantemus* (Mundelin, IL: Bolchazy-Carducci Publishers, Inc., 1996).
- Dr. Seuss, *Cattus Petasatus*: The Cat in the Hat in Latin, trans. Jennifer Tunberg and Terence Tunberg (Mundelin, IL: Bolchazy-Carducci Publishers, Inc., 2000).
- *Biblia Sacra Vulgata*, trans. Robert Weber (Stuttgart: Deutsche Bibelgesellschaft, 1994).
- *Cassell's Latin & English Dictionary*, ed. D.P. Simpson (Somerset, NJ: Wiley Publishing, Inc., 1977).

KINESTHETIC NO MORE

by Jenny Anderson, Quartz

YOU MAY THINK YOU LEARN BETTER IN A CERTAIN WAY. YOU ACTUALLY DON'T

Sometime in the not-so-distant past, one of your kids, or a kid you know, has probably been told that she has a particular learning style. Perhaps she is a visual learner, who absorbs information best through images. Or maybe an auditory one, who needs to hear things to really grasp them. Boys are often told they are kinesthetic learners, deriving the most from a lesson through movement.

It's all bunk.

"There is no credible evidence that learning styles exist,"[1] says Daniel Willingham, a professor of psychology at the University of Virginia. "It's one of those things people think 'they' have figured out, that science knows it to be true," even though science says exactly the opposite, he tells Quartz. (Willingham studies the application of cognitive psychology to kindergarten through university education.)

The theory of learning styles,[2] which has been around for more than a century, is that students learn better when the method of teaching matches their preferred mode of learning. It had its heyday in the 1950s, but faded when psychologists could not replicate it, Willingham said. It made a comeback in the 1970s when researchers thought it was a useful way to think about learning disabilities. That didn't pan out either.

UPON FURTHER REVIEW
A SPACE FOR REFLECTION

Articles included here are intended to provide an opportunity for educators to review hidden assumptions about learning.

The most conclusive research, completed in 2008[3] (pdf), does not conclude that learning styles are wrong but rather that no one had come up with a theory with any evidence behind it. That's a pretty good reason not to use it, says Willingham. "We'd rather know something is right before we use it in the classroom," he notes.

Phil Newton, an associate professor in the college of medicine at Swansea University, has researched just how pervasive learning styles were in higher education by digging into the research of two leading academic databases. "The overwhelming majority (89%) of recent research papers, listed in the ERIC and PubMed

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research databases, implicitly or directly endorse the use of Learning Styles in Higher Education," he wrote in a paper[4] submitted to Frontiers in Psychology.

Teachers may have a model in their head of what kids are like—what motivates them, what their emotional lives are like, how they learn. "If that model is inaccurate, there's an opportunity cost," Wilingham says. "You want that model to be as accurate as possible."

Tom Bennett, a teacher in London who founded researchED,[5] offers the following example: you have an "auditory" learner who does not like to read or write. You can sit with that child and read him things to meet the needs of his learning style. But does that actually help him? And how realistic is it to do that for 25 students in a classroom?

"I am not going to let him listen to a podcast," Bennett tells Quartz. "You need to help them to read and write. You can do harm by pandering to their preferences rather than pushing them out of their comfort zone."

It turns out, while we all have preferences, we learn in fundamentally similar ways, Willingham says. The key for teachers is not to match the unit of content to the students' individual preferences for learning—which would require that teachers have three different ways of teaching every unit of content—but rather to match the unit of content to the best way to create meaning for most students.

"A lot of the way we acquire intellectual ability and skills and how we learn new content is pretty similar," Willingham says. Teachers, he said, should think about what they want students to take away from the lesson and then find a way to make sure that's what they are thinking about during the lesson.

If you are teaching about the history of Greece, where the country's coastline and geography are critical, a map (visual) will help. If you are teaching iambic pentameter, reading it to yourself is pretty useless, but hearing it might bring meaning. Learning French vowels is not a visual experience, and perhaps not a meaningful one to many, but it is one that requires auditory teaching.

Picking the best way to teach the lesson is good teaching. Spending hours testing kids on their "learning styles" and training teachers to cater to those styles is a waste of time, Bennett says. "Time, like land, is the one thing they aren't making any more of," Bennett writes. "Waste a minute of a child's life with mumbo jumbo and you've stolen a minute of their learning."

NOTES:

1. "Do Learning Styles Matter?" in *The Wilson Quarterly* (Spring 2010), http://archive.wilsonquarterly.com/in-essence/do-learning-styles-matter.

2. "Learning Styles," in *Wikipedia*, https://en.wikipedia.org/wiki/Learning-styles.

3. Harold Pashler, Mark McDaniel, Doug Rohrer, and Robert Bjork, "Learning Styles: Concepts and Evidence," *Psychological Science in the Public Interest* 9, no.3 (2008), http://www.psychologicalscience.org/journals/pspi/PSPI_9_3.pdf.

4. Philip M. Newton, "The Learning Styles Myth Is Thriving in Higher Education," *Frontiers in Psychology,* (Dec 2015), http://journal.frontiersin.org/article/10.3389/fpsyg.2015.01908/full.

5. researchED, http://www.workingoutwhatworks.com.