Examination of Latin language ideology construction in modern media

and influences from the Living Latin Movement

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Abstract

This thesis examines Latin language ideology construction in modern media and compares them to those of the Living Latin Movement, which began in the 1800s. Various tv show/film genres and different social media platforms that actively use Latin were looked at to gather this information. It was hypothesized that the Latin language ideologies in popular culture outweigh those championed by the Living Latin Movement because of easier access to them. However, while the questions posed in this were unable to be fully answered, they help fill in gaps about the presence of Latin in modern popular culture. Findings appeared to differ in cases of tv shows/films but compare in cases of social media and from survey respondents. One potential solution for the Living Latin Movement and other revitalization efforts in a similar situation could be to subscribe to Perley’s (2013) concept of emergent vitalities.

***Introduction:***

By today's standards, the Latin Language is often considered a "dead" language, and people argue that the Latin language usage survives only in medical or legal realms of cultural life (Naylor 2020; Roberts 2020). However, it does not fit a classic definition of a true “dead” language (Heller and Lashbrook 1963; Leonhardt 2013). For example, Leonhardt (2013), points out that Latin is found in unexpected places and uses such as people getting tattooed in Latin words like “*quod me nurtrit me destruit”* (translation: What nourishes me also destroys me). Despite the popular misconception of the prevalence of what Perley (2012) would call a zombie language, Latin has been undergoing a sort of revival known as the “Living Latin movement.” This movement centers around contemporary Latin users and teachers of Latin who hold two main goals; (1) to revive the Latin language for its use in the modern world and (2) to make learning the language more enjoyable by applying modern language teaching techniques of today (Llyod 2016). With this in mind, the movement's aims would have us reconsider the Latin Language today, even as it continues to remain present in popular culture through TV shows and movies as well as social media.

In pop culture, Latin has been used in various ways and in multiple genres, including supernatural and fantasy, where for example, characters cast spells, or recite prayers in Latin. Legal dramas, such as the popular “Law and Order”, (and all its iterations) tend to exhibit Latin as a "technical language" engaged in efforts to help win a case by citing a pertinent legal precedent. Alternatively, in period dramas, it is often used as a communication method, with full-length conversations occurring in Latin throughout entire scenes. Different social media platforms such as Facebook and Twitter host spaces for users to share writing Latin and helping them learn the language. Latin in social media is also used to discuss topics such as art and is even utilized in memes.

The incorporation of Latin Language in pop culture media and more recently into social media has undoubtedly caused various linguistic ideologies about Latin to form, which may parallel the Living Latin movement that people in academia are promoting. Such divergent emerging ideologies may thwart the intentions of what the movement is trying to do. Given this disparate set of circumstances where the Latin language is finding usage, this thesis aims to identify; what Latin Language ideologies are actively being constructed and maintained through the use of Latin in social media through platforms such as YouTube, Facebook, Twitter, and "Popular" TV shows across different genres, including supernatural, medical, and legal dramas. Additionally, I query how these ideologies correspond with the more vividly expressed ideologies of the Living Latin movement. This intends to underscore that the Latin language ideologies in popular culture outweigh those championed by the Living Latin Movement because they are constructed and maintained in popular media, especially in "popular" tv shows easily accessible to millions of ‘cultural consumers.’ Such prevalent, easy access presents a challenge for the Living Latin movement to maintain its effort to revive the language. In turn, the popular media perpetuates the Latin language to be seen only as a dormant or dead language. An exploration of these ideologies will minimally illustrate a contemporary cultural context in which the Living Latin movement presently strives to revive a language that is often considered dormant or dead. These insights can be paralleled with other Language Revitalization efforts that are typically aimed at Indigenous Languages across the world today (e.g., Basso 1990; 1996; Jackson 1974; Keenan1974; Perley 2013), and any of their respective successes (or failures) between these movements for the future endeavors in reviving once perceived "dead" or dying languages.

***Background:***

Before examining these modern competing ideologies associated with the Latin Language, a contemporary cultural context in which the Living Latin movement endeavors to maintain its efforts to revive the language is needed. Below I contextualize this movement within several key anthropological themes, including language revitalization, language ideologies, and globalization. This is followed by a discussion of recent scholarly reviews of the language’s persistence through recent history and academia. Finally, much emphasis was placed on identifying progressive practices which generally coincide with the contemporary Living Latin Movement.

**Globalization:**

Globalization has been a central concept in social science discourse for several decades now. In the linguistic anthropological discipline, this concept is foundational for contemporary understandings of multilingualism and language loss, which are often catalysts for language revitalization movements and shifting linguistic ideologies. Guest (2016) describes globalization as the worldwide intensification of interactions of money, people, goods, and ideas within and across national borders. These interactions inherently includes the engagement of different languages and linguistic/communicative practices; sharing and learning about others necessitates some mode of communication. The interaction and exchange of languages leads many people to become multilingual. Multilingualism refers to using many languages and is similar to bilingualism, but the latter refers explicitly to speaking two languages (Ahearn 2017). Through globalization, people are presented with more necessities (and opportunities?) to learn other languages through intensifying interactions and movements on global scales. The increased language contact and growing need for multi-language learning paves the way for multilinguistic expressions, which contributed to more frequent use of linguistic features such as code-switching. Conceptually, code-switching differs from multilingualism as it refers to a shift from one language to another occurring in one utterance or isolated exchange (Ahearn 2017).

An example of this would be “The *canis dormint* in the chair” (translation: The dog is sleeping in the chair). This example of a code-switch between English and Latin, where the shift goes from English with the word “The”, then to Latin with “*canis dormint”* and back into English with the words “in the chair”. In a dialogue exchange, this could be stated by someone to a friend who was discussing their dog.

There are other terms that relate to code-switching, which are diglossia and heteroglossia. Diglossia means the situation in which each given language used in a multilingual community server has a specialized function and is used for particular purposes, particularly to denote social positioning or status via language (Ahearn 2017; Romaine 2001). For these types of situations, shifts often happen when moving from one social setting to another or as an index to denote a change in topic/focus of the communication. Another description of this is the way we talk to certain people in social settings. For example, how we use different “voices” to parents at home compared to our supervisor or co-workers at work. Heteroglossia incorporates the use of multiple “voices”, but by use of the different dialects, registers, and languages (i.e., coding system) in discourse (Ahearn 2017).

**Language loss**

Users of any given language process linguistic resources bound within linguistic ideologies that may be impacted by the increased interactions and movements of ideas through globalization. People's ideologies about language thus change with the onset of increased language loss or death. Dead languages are no longer spoken to anyone, no longer actively used, even if there are surviving written materials or recordings of those languages (Ahearn 2017; Krauss 1992). This would be the case with a language like Ancient Greek or Sanskrit, even if one lived in the eastern Mediterranean or Southern Asia, which is considered a “dead” language since there are only written formats of the languages today. The neighbor across the street today would probably not be speaking either, making this an example of "dead" languages: rather, what Perley (2012) refers to as “zombie” languages. At the center of these two paralleled concepts is considering people's ideologies about a given language when trying to revive a language that is considered dormant or “dead”.

Language Revitalization thus occurs when a "dead" or dying language returns to everyday usage by people in everyday settings. Going back to the example of "dead" languages, if people wanted to bring back the Ancient Greek language for everyday use, which would be the zombie language in this case, a revitalization of Ancient Greek would it to cultural practices that were meaningful and/or purposeful to that culture. So, you and the neighbor across the street are prone to probably speak Ancient Greek more frequently; initially used as a second language, its prevalence in every-day life is given an opportunity to increase, giving Ancient Greek vitality among modern language users.

One factor that impacts whether a language can be revitalized and how successful these efforts are is the extent of linguistic ideologies. What beliefs or ideas people possess about a particular language, such as Ancient Greek, those who speak it, and the practices associated with that language are integrally linked to the success/failure of revitalization efforts (Ahearn2017; Cavanaugh 2004; Kroskrity 2000).

**Language Ideologies:**

What this last point emphasizes is that simply an increased frequency of a languages’ use may not be sufficient to ensure a comprehensive language revitalization. Here the emergent vitalities concept championed by Perley (2013) underscores that the community efforts used in the revitalization process need to include a revision of linguistic ideologies that see the reviving language *as vital* to their sustained cultural ideology. Community efforts can include translating books into the revitalizing language or broadcasting radio or popular tv shows in that vernacular. These *vitalities* are an integral component of revitalization efforts that must be interlaced within existing linguistic ideologies because community efforts and emergent vitalities help shape these ideas in a symbiotic relationship. Thus, the incorporation of these vitalities into daily cultural living can change previous ideas that the community may have about the language once perceived as lost or dead.

Culture, worldviews, and mental maps of reality simultaneously shape linguistic ideologies. Mental maps of reality refer to cultural ontologies, the cultural knowledge and classifications of people and things that exist in the world, and the assignment of meaning to those classifications (Guest 2016). These mental maps are human constructs used to help navigate our experiences and categorize what we know. Furthermore, they help construct and maintain language ideologies since culture is a system of certain beliefs or behavior patterns created and maintained by different peoples.

While our respective mental maps of reality help assign meanings for classifications and navigations of our experiences in the world. The Linguistic relativity hypothesis states that language influences thought. In the Spanish language, almost all nouns have a gender assigned to them, not just pronouns like in the English language, meaning that a word can be either feminine or masculine, followed by adjectives that are either masculine or feminine. For example, *la guitarra* (the guitar) is feminine, and *el teatro* (the theater) is masculine. Thus, having gender-specific adjectives that are masculine or feminine in a language like Spanish can change people’s perceptions since certain adjectives can become tied to a given gender identity. So, depending on the language, it can impact how ideologies are constructed because people's use of a language can determine thought.

Additionally, temporality impacts how people use the language and how people see the language changing over time. Irvine (2004) explains that temporality is the place of origin, historicity, and mutability to language’s impact on our perceptions of the world. Here, historicity refers to recognizing a historically accurate account of events rather than reporting false information. Mutability is the potential to silence events or things to push a given idea or topic. Thus, temporality is to view historical events accurately, including places of origins and information that have moved to the side, or muted for a different narrative. Leonhart (2013) points to the 1800s when Latin transitioned from being perceived as a world language but rather relegated to academia. This historical trajectory of the language, including its perceived change in status then, its origins are tied to the language and therefore influencing modern thoughts about the Latin Language. Thus, people’s ideologies about Latin are impacted by the temporality we perceive of it.

Tied to temporality is known as indexical order, which according to Inoue (2004), indexical order is defined as a representational scheme that accords the sign of a certain indexical value. Inoue (2004) also explained that the indexical order, known through its role in language practice, creates different social realities from communications to historical narratives. This, in turn, helps to produce social relations because indexical order reinforces certain language ideologies through the effect of Temporality. As previously mentioned, with temporality playing a role in Latin language ideologies, through social interactions, indexical order reinforces these given ideologies. Hypothetically, let’s say in the past, people decided Latin should only be used in the Catholic church because of its’ history with Rome; this thinking would cause a temporality. Over time the ideology would become impacted and reinforced through social interactions, caused by indexical order from the increased use of the temporality until today, where Latin would only be used in the catholic church.

***Living Latin:***

In her thesis on the teaching of Latin in contemporary language settings, Llyod (2017) underscores the two main motivations of the Living Latin Movement: (1) to revive the Latin language for its use in the modern world, and (2) to make learning the language more enjoyable by applying modern language teaching techniques used today with the Latin language's traditional teaching. This movement is not by any means recent; but has its antecedents in the 1800s, after the decline of Latin as a world language at the end of the New Latin era. Its origins began with multiple attempts to make Latin a language of international communication starting in the 19th century and have continued well into the 20th (World Heritage n.d.). The first significant attempt is a booklet written by Miguel Olmo in 1815 that promoted Latin as a common language for Europe with the title “*Villaudric* leisure to the eight great princes who signed world peace at Vienna” (World Heritage n.d). The movement did not change until between 1889 and 1895 when Latin periodicals were advocating the revived use of Latin as an international language from works by Karl Heinrich Ulrich’s wrote his “*Alaude*” this was followed by “*Vox Urbis: de lotteries et bonies artibus commentaries*” and from a publication by Aristide Leonori from 1898 until 1913(World Heritage n.d.). This movement saw few advances outside of academics with the re-building of post-WWI Europe.

In 1952, one of the main promoters, former dean of the University of France Jean Capelle, wrote an article called “Latin or Babel” where he proposed Latin as an international spoken language (World Heritage n.d.). A few years later, in 1956, the first International Conference for Living Latin took place in Avignon, France, serving as an additional catalyst to the movement. However, the most vibrant push occurred at the turn of the most recent century, with several scholars reviving the current status of Latin in education and global to determine if Latin is beneficial to anyone outside of academics (Foster and McCarthy 2015; Leonhardt 2013; Llyod 2017; Oakes 2017). In the latest push, they address the basis of the movement's second motive.

Oakes (2017) review of Stephen Krashen's 1983 work on the history of Latin pedagogy and the incorporation of the Comprehensible Input Theory of second language acquisition (popular in the 1980s) is seen as a viable path forward. According to Oakes, the Comprehensible Input theory found in the historical instruction of Latin can be revived in the modern classroom. This approach sees that language acquirement is achieved by only understanding input that is a little bit beyond the learner's current comprehension level. Oakes explains why the grammar-translation method does not work, as students are only learning how to decode Latin and are not actually learning how to read and meaningfully comprehend the content despite that being the methods’ primary goal. According to the grammar-translation method, students can only really achieve linguistic comprehension or true fluency by learning vocabulary, forms, syntax, and how to pronounce words. Notably, students do not learn how to speak/communicate with Latin in open dialogue since there are no oral or productive language objectives.

Leonhardt (2013) reviews Latin's status in education and culture to determine if Latin is beneficial to anyone outside of academia. Following a review of publications from the 1700s to 1800s, Leonhardt notes that Latin’s slow historic change from a language of communication both in and out of academia; is no longer considered a world language. Leonhardt states that while Latin's status declined in the 1800s, it continued to be used beyond an academic exercise but strictly as the primary communicative channel in the multinational Catholic church well into the nineteenth century. During the 1800s, the sciences did not use Latin beyond basic usage in biological nomenclature (e.g., genus, species designations), though it was still a significant part of the arts and classics in the education system.

Lloyd (2017) argues for a need to change the traditional teaching methods of *ab initio (*from the beginning), Latin at UK universities to the modern language learning methods given the competency issues that students have, often failing to meet course objectives, including failing exams, whole courses, and struggling to read and comprehend Latin at a basic level. Since the current method is similar to the grammar-translation method that Oakes argues against, Lloyd sought to advance Latin language learning so students might benefit from existing frameworks that were previously useful. These frameworks include modern language learning theories and practices, such as Vygotskian's sociocultural theory, a modern language learning theory that accounts for how Latin learning occurs in social practices. Lloyd compares these theoretical approaches and practices to the learning events with the communicative teaching approach. This approach develops the communicative abilities of language learners by creating conditions for students to learn through active communication. Lloyd (2017) finds that the traditional *ab initio* Latin teaching approaches are not well-aligned with the expected learning outcomes of students set by academic standers, and there should be more studies in this area to find better ways to learn Latin.

Foster and McCarthy, in 2015, also cite a potential solution to issues surrounding the multiple Latin teaching approaches and how to foster more appreciation for Latin. They argue for *Ludi domestici* (house games) approach, where domestic (i.e., everyday) games are incorporated as a form of self-study. In this approach, students learn through self-teaching, exercises, or personal projects the individual student chooses thus better tailoring students’ engagement. They argue for this approach because when a course is either too slow or too fast, it can cause people to no longer want to learn the language or enjoy it.

***Latin in Popular Culture:***

While Latin is mainly used in an educational sense, it is also used in entertainment or as a means of communication between characters on stage or screen. The Latin language is also used in popular culture outside the medical and legal realms, though it is considered a dead language, as stated by (Naylor 2020; Roberts 2020)

In Popular culture, Latin is seen in gaming apps on phones, blogs, podcasts, works of fiction, social media platforms, tv shows, and movies. In cases with podcasts and blogs, Latin usage typically occurs for educational purposes, even though Latin is occasionally used for entertainment or communication on social media platforms. An example of this is the “*Satura Lanx*” podcast in Latin to help learn the language. The podcast has episodes on a biweekly basis that range from around six minutes to half an hour. Its latest episode was about the accusative case or “*Casues accustivus”,* which are Latin lessons for beginners.

For gaming apps, Latin employed to establish the setting as a plot device steering the audience’s perception. For example, written or spoken spells from the phone gaming app *Harry Potter: Puzzles and Harry Potter’s Hogwarts Mystery*. While in fictional books, such as Harry Potter, the whole work has been translated into Latin. In both of these cases, the target audiences are usually teenagers (12years and older). Additionally, there are various dubbings of music videos in Latin, such as Disney songs like “Let it go” from Frozen and other songs like Michael Jackson’s “Thriller” with comments written in Latin on YouTube.

While comprehensive studies on the contemporary use of Latin Language in popular culture are lacking, Eisenlohr (2004) has provided a cursory exploration of Latin and other languages engaged in Language Revitalization efforts. He notes that the use of electronic mediation has influenced linguistic ideologies that can, in turn, influence the revitalization process itself through socio-cultural relations and political implications, much like a feedback loop. This is seen in cases like the gaming app *Harry Potter Hogwarts Mystery* the Latin used throughout the game is circulated through various users, and its “popularity”, bringing new users, creating a feedback loop. Additionally, Eisenlohr (2004) found that the documentation of languages with digital technologies as a component of the revitalization process creates new cultural artifacts to be stored and circulated for future users.

This brief review of the extant literature is used to show the developing history of the Living Latin Movement. Latin, along with many other languages, is increasingly revitalized through popular media and digital technologies. This provides an anthropological context of the topics explored in this, which focuses on how Latin ideologies are constructed and maintained in tv and movies and with social media platforms. Below I compare these contemporary constructed and maintained ideologies to assess how they parrel the Living Latin movement. Attention is also given to review if these extant ideologies may harm the movement’s intentions, causing the Latin Language to stay a “dead” or dormant language.

***Methodology and Methods:***

The initial stride in this research identified "popular" tv shows, movies, and social media platforms based on specific criteria. These criteria included the show's ratings and how often the Latin language was used during different episodes. Specific episodes were selected based on episode descriptions. Episodes were chosen because of high ratings as publicly reported by the IMDB (Internet Movie Database, https://www.imdb.com/), a worldwide database of film/and media data including ratings and reviews. Media with larger audiences observing instances of Latin usages is precisely what this research aims to explore, and thus the selected media’s popularity is considered. The social media platforms' criteria for participation on their pages/platform’s discussion rooms were assessed to examine how closely or not the groups' participants followed their self-assigned norms about using Latin. Using these criteria helped determine how well their members followed the group's norms to reveal participants’ underlying ideologies about Latin.

To minimize potential risks to social media users, no personal information about the user(s) was recorded. Pseudonyms were used during the recoding/note-taking process to ensure anonymity, and there was no reporting of any posts' web- location or date of the post’s examples used in this analysis. After transcripts were compiled, a unique coding system was made to better identify what ideologies were being expressed. The first set of codes identifies the use of a denotation in messaging, indicating or referring to the literal meaning of something via a world of symbols. The second set of codes encapsulates the linguistic context with specific criteria for each. A numeric summary of these codes was compiled and explored to examine Latin in popular culture and the presence of the Living Latin Movement's ideologies among them and better assess how different ideologies are constructed and maintained. Additionally, a review of how these ideologies are maintained and may reveal differences their presence between social media and film. The first part of the coding system addresses topics such as art, education, humor, religion, tv shows, and covid-19; each further divided by particular categories of use, such as with education, which exhibited the use of Latin in four categories are translations, definitions, videos, and vocabulary. Table 1 summarizes the codes used to explore social media contexts, and Table 2 summarizes the codes used to explore the contexts of TV’s/film.

*Table 1.: Social media codes:*

|  |  |  |  |
| --- | --- | --- | --- |
| Codes | General Description | Particulars/Categories | Explanations |
| A1  A2  A3  A4 | Art | 1.Drawing  2.Statues  3. Painting  4. Picture | Each code refers to the specific type of art pieces in a post in Latin |
| CT1  CT2  CT3  CT4 | Citationality | 1.Spiritual person  2. Event  3. Particular Latin Carouse  4. Person (Profile Name) | Each code refers to what is specifically being cited in Latin |
| C1 | Covid | 1.Video Links | C1: Video’s post made on the subject |
| E1  E2  E3  E4 | Education | 1.Translations  2. Definitions  3. Video Links  4. Vocabulary | E1 and E2: Posts that translates a word or text from Latin  E3: Video Links on Latin Learning  E4: Pictures of Latin Verbs |
| H1  H2  H3 | Humor | 1.Memes  2. Photo/Graphics  3. Comments made on a post | H1 and H2: Memes and Photos (Comic strips) that have been translated into Latin  H3: Comments on posts that are made as a joke in Latin |
| O1  O2 | Other Language Learning | 1.Discussion on how Latin helps with other language learning  2. Video Links | O1: Discussion between group members on how learning Latin can help with learning other languages  O2: Video links on the topic |
| R1  R2 | Religion | 1.comments made on posts  2.Religious events | R1: Comment made about one’s beliefs  R2: Comments and posts that discuss religious events |
| T1  T2 | Tv shows | 1.Video Links  2. Memes | Each code refer to the accuracy of the Latin used in a particular TV show |
| V1  V2 | Videos | 1.Comments about the Accuracy or translations  2. How the Latin was used in the video | Each code refers to the use of Latin in a particular video |

*Table 2: TV shows and Movie Codes*

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Code | General Description | Particulars/  Categories | Explanation | Codes | Linguistic Context | Particulars/ Categories | Explanation |
| C1 C2 C3  C4 | Citationality | 1.Person  2.Event  3.Spiritual person | Code used to show a particular character using Latin to cite something | R1 R2 | Read From | 1.Books  2.Artifacts | Used to cite if a given character is reading Latin from a particular item |
| E1 E2  E3 | Establishing or Demonstrating Authority | 1.Person vs. Person  2.Person vs. S. Person  3.S. Person vs. S. Person | Code used to show whom a particular character used Latin to show their authority | M1 M2  M3 M4 | Recall Memory | 1.Spells  2.Terms  3.Phrase  4.Phrase/  Chant | Used to explain how a character is using Latin from their Memory |
| DC1  DC2  DC3 | Demonstrating Competency | 1.Translating text  2.Recall/  Memory  3.In Dialogue | Codes used to explain how a character knows Latin | D1 D2  D3 | Dialogue | 1.Spells  2.Repetition  3.Conversations between Characters | Each code refers to how Latin was specify used in a given dialogue |
| P1  P2 P3 | Establishing Setting/  Plot | 1.Context  2.Person  3. In Dialogue | Each code refers to how Latin is used to specify plot in a film |  |  |  |  |

After collecting the data noted above, a voluntary survey was formulated from the collected data and administered to the reviewed social media platforms and three selected Universities. The survey was sent by email distribution to the social media platforms used in the data collection and three Universities with Latin departments. The survey targeted individuals within the academic sphere of the Latin Language or students and professors. The purpose of this survey was to compare the ideologies of the Living Latin Movement represented by universities to those being constructed and maintained by the use of Latin in social media and "Popular" TV shows/films. It was anticipated that the survey would show that the Latin language ideologies in popular culture outweigh those proposed by the Living Latin Movement since the ideologies being constructed and maintained are easier to access by various uses than those of the Living Latin Movement, generally associated with only academic populations. It. was also anticipated that the survey results would coincide with the norms and views expressed among the social media platforms. While for the academics, it was anticipated that they would follow similar views to the Living Latin Movement.

The survey platform was administered from Surveyplanet.com. This survey included 13 questions, a range of multiple-choice, two open-ended, and interval scale questions that would take approximately10 - 15 minutes. Each group received the same link to the survey. A copy of the survey questionnaire is provided in Appendix 19. The survey questions asked about people's ideas about the Latin language, their proficiency level, what genres they have seen Latin in, and how they feel about the Latin they see in films.

Even though the academic population generally represents those within the active sphere of the modern Living Latin movement. Social media uses are assumed to be further removed from the modern Living Latin movement sphere, and thus their perspectives speak toward a broader social perspective. Recruitment of social media users is achieved by posting a link to the survey on their respective online boards with permission from page administrators. To minimize potential risk no survey participants' personal information was taken. Additionally, when the survey was completed, the Social Media platforms were requested to remove the links posted to those pages ensuring the users could not be traced.

***Analysis Results:***

***TV shows and Movies:***

In the exploration of modern Latin language ideologies today, five different media genres were sampled to review the presence of Latin in popular culture. A total of eight movies and tv shows were chosen based on their popularity or ratings, including known use of the Latin language throughout the episode or film. Table 3 summarizes the media type per genre reviewed, while Table 4 summarizes the selected show/film’s perceived popularity. The movies and tv shows covered five distinct genres each varying, in how the Latin language is used.

*Table 3: Total number of TV shows and Movies Reviewed*

|  |  |  |
| --- | --- | --- |
| Genres | TV Shows (No. of Episodes) | Movies |
| Action | 0 | 2 |
| Drama | 2 (2) | 1 |
| Medial | 1 (2) | 0 |
| Mystery | 0 | 2 |
| Supernatural | 2 (5) | 0 |
| Totals | 3(9) | 5 |

*Table 4: Popularity and Ratings for Tv shows and Movies from IMDb*

|  |  |
| --- | --- |
| Show/film | Rating from IMDb |
| Angles and Demons | 6.7 out of 10 stars |
| Barbarians | 7.2 out of 10 stars |
| Da Vinci code | 6.6 out of 10 stars |
| Dead Poets Society | 8.1 out of 10 stars |
| Grey’s Anatomy | 7.5 out of 10 stars |
| Legacies | 7.4 out of 10 stars |
| Lost | 8.3 out of 10 stars |
| Monty Python and The Holy Grail | 8.2 out of 10 stars |
| Seventh Son | 5.5 out of 10 stars |
| Supernatural | 8.4 out of 10 stars |

***Action Genre***

The Latin language was primarily used in prayers or chants in this genre, occurring fourteen times. In the cases of prayers/chants reviewed in media from the action genre, once the prayers/chants were stated in Latin, the rest of the scenes continue in English.

However, in a few cases, Latin is used to demonstrate authority between the classes of each character during dialogue scenes in the action genre. This type of Latin use was shown in the movie “Seventh Son” during a confrontation between the character Master Gregory, considered a layperson, and the character Mother Malkin, regarded as a powerful witch. They speak only Latin during their confrontation; Master Gregory asks Mother Malkin to release his apprentice William from captivity. The Latin that Master Gregory uses is “*Permums est valdo*” or the correct Latin “*Vadat*” (Let him go). Then Latin Mother Malkin uses is “*Why e senex*” or correctly “*Quare ut faciam senex*” (Why should I old man).

***Medical Genre***

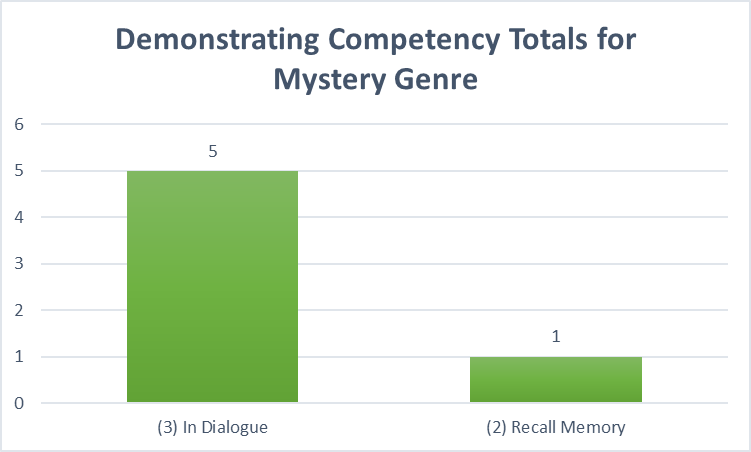
Latin in the medical genre was only used seven times, either as a single term/utterance, spoken by a character(s) to demonstrating/ competency and/or for plot establishment. This occurred in open dialogue and memory/recall situations with characters only using certain Latin terms in the scene. In the tv show “Grey’s Anatomy”, terms included *peritoneum, appendix, bi, tumor, pulmonary*, and *ventricle ventriculostomy*. In these situations, the characters employed these terms from memory during open dialogue with other interlocutors, thus exemplifying the perception of how Latin is used every day in the medical field.

***Mystery Genre***

Similarly, in the mystery genre, besides being used to demonstrate competency, as seen in figure 1, Latin was used to give context to the plot for the audience via prayers recalled from memory. An example of this is the prayers used in the second movie of the Da Vinci Code series, “Angels and Demons.” One of these prayers is a Latin prayer of confession in the catholic church, which is used to help give context to the plot because it helps establish the plot and give context in how the different priests are supposed to engage with each other.

In the film, the characters Camerlengo and Mortati, the acting pope, discuss an impending threat at the Vatican (a core plotline in the film). Mortati tells Camerlengo he overstepped his authority by questioning his (the acting pope’s) decision. This exchange prompts, Camerlengo to utter this Latin prayer from memory which is “*Mea culpa*” (My fault). This scene demonstrates how Latin is employed in the film because, throughout the film, Latin was mostly used concerning the church to help give context to the plot.

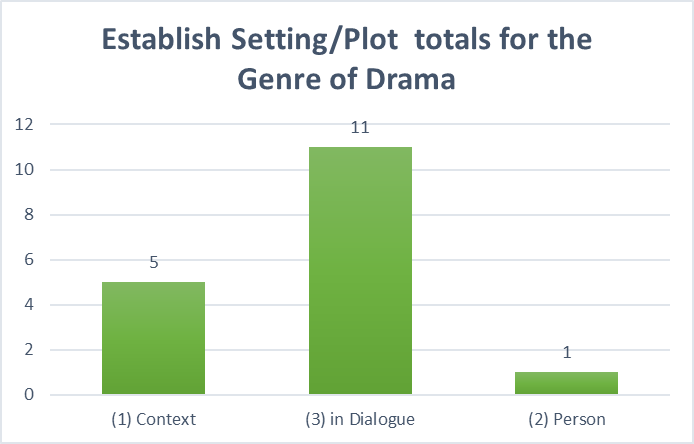
*Figure 1: Demonstrating Competency totals for the Mystery genre*



***Drama Genre***

The genre of drama showed the most Latin and variations for how Latin is being used. The Latin language was used in many different ways in drama, from establishing authority 15 times, demonstrating competency 21 times, and plot establishment 17 times. The most variation occurred with establishing the plot, with being used to help establish context, to reference a specific person, or to help provide context to characters by having conversations in Latin during dialogue (Figure 2). One important example of this comes from the show “Lost”. During the 3rd episode of the fifth season, there was a scene where most of the characters spoke only in Latin. This conversation included several phases, including the following: “*Nos no sumus hostes vobis*” (We’re not your enemy). “*Itaque nos liberate*” (Therefore, set us free). “*Duce nos at vestra castra*” (Lead us to your camp). “*Si Placet*” (Please). “*Quare hoc faciam*: (Why would I do that). “*Estne Ricardus ibi*” (Richard is there).

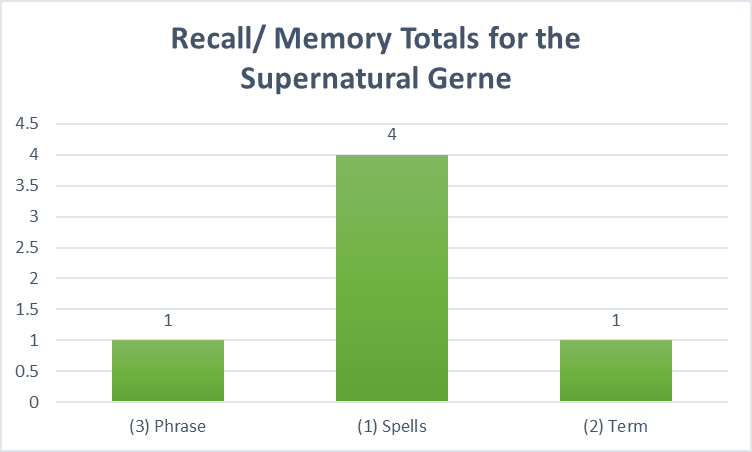
*Figure 2: Establishing setting/plot for the genre of Drama*



***Supernatural Genre:***

For the supernatural genre, Latin was used in the context of reading books, casting spells, using different terms and phrases such as “occuultum” in conversations between characters. Latin from memory was also found to be done in many different cases, as seen in figure 3. One example is from Supernatural season 15, episode 17, one of the main protagonists, Sam, reads from a book in Latin, allowing him to open the door to Death’s library room where the records of people's deaths are stored. The Latin from the book the protagonists Sam reads is “*Viator mortailis, cave quonaim scias clavem mortis pensare gaviter. It tamen disideres, ut intoreas illum alssum obscurissum artis, ous est tibi porta*.” Which translates to: Mortal traveler, Beware! Because you may know death key (Balance) gravely. However, crave and go it (unknown art) work is your portal. This demonstrates how Latin is usually used in this genre because Latin is used by characters in this genre to connect with the supernatural.

*Figure 3: Recall/Memory use in the Supernatural genre*

**

***Social Media:***

The data collection from Social Media platforms reviewed six months of posts, from September 2020 to February 2021, summarized in figure 4. A total of five different groups from social media platforms (Facebook and YouTube) were reviewed. Norms for each group were typically established in the group’s rules. These norms/rules were then used to investigate how well they followed them. Notably, one of the five groups in the data collection followed the same identical norms. However, code-switching was mostly used in groups 4 and 5 and was rarely used in groups 1 through 3.

Only one online group, referred to as Group 1, had a set of listed norms it followed. The other groups reviewed did not have explicit rules laid out.

The first group's norms are:

• that posts in Latin should have a translation

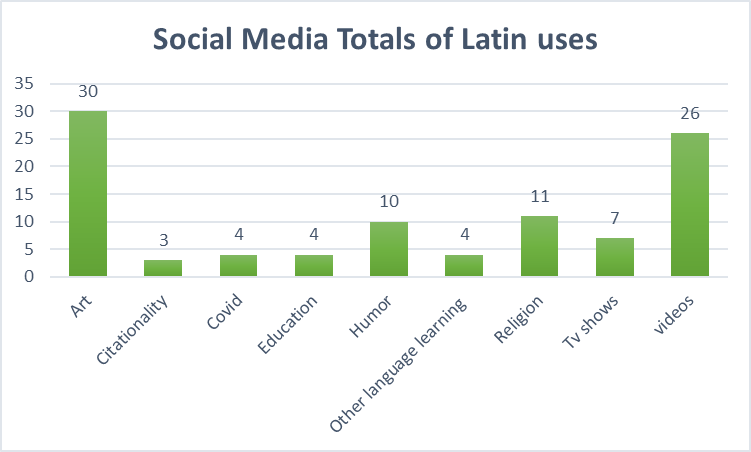
• be respectful to other group members

• descriptions are requested for posts since an administrator uses a screen reader

• keep topics restricted to related subjects

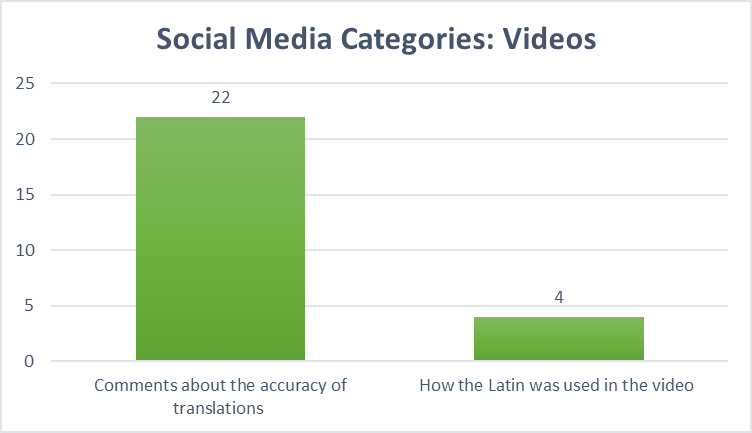
All the norms for group 1 were generally followed except in cases where the subjects of the posts were art. The categories describe each subject being discussed. The total use of Latin for the five groups was 102: the total for each category. Once this was established, it was determined how often Latin was used.

*Figure 4: Social Media Totals of Latin uses*

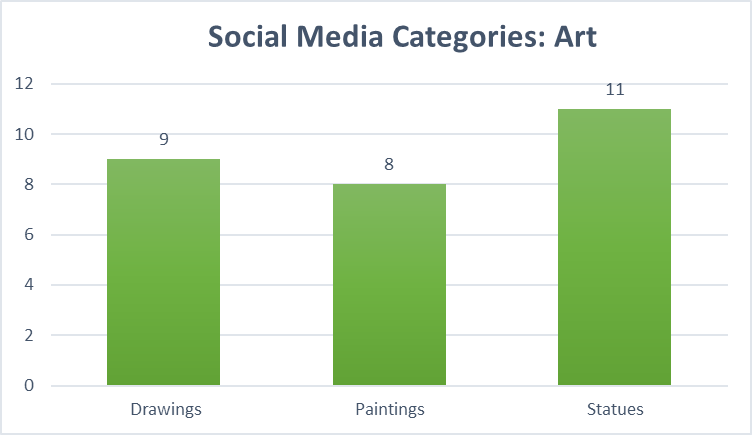


Most Latin language posts discuss topics such as art and videos. The categories for Art posted 30 times and included drawings, statues, paintings, and pictures summarized in figure 4. One example of an ‘art” post was a drawing of a man playing his violin with his dog on a street corner asking for money. The post includes text summarizing their story in Latin. While figure 6 summarizes the totals for the categories for art that were looked at. The categories used for videos were comments about the accuracy of translations and comments regarding the Latin used in a video 26 times see figure 5. This is seen which the comments made from the “Latin in Modern Day movies” video (see appendix 15); most of the comments in Latin are about how the Latin was used in the video and about the accuracy of the translations that were given.

*Figure 5: Social Media Categories for Videos*

**

*Figure 6: Social Media Categories for Art*



***Survey Results:***

Following the review of Latin utilization of tv shows/movies and social media, a survey was administered targeting select universities and the social media platforms reviewed above. The survey asked participants about their experiences and feelings regarding Latin in tv shows/movies and social media in an effort to compare existing perceptions and ideas with the Living Latin Movements goals. Unfortunately, after disseminating the survey twice, only six responses were received. Therefore, the results reported below vary widely, and conclusions are cursory insights and are not interpreted as substantial public perceptions about the Latin Language. The Survey Questions are provided in Appendix 19, and the results are summarized in Table 5.

*Table 5: Survey Totals*

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Question | Totals | Totals | Totals | Totals | Totals | Totals |
| 1 | Yes (3) | No (3) | n/a | n/a | n/a | n/a |
| 2 | Lowest (5) | Average (8.67) | Highest (10) | n/a | n/a | n/a |
| 3 | None (0) | Beginner (1) | Intermediate (1) | Proficient (1) | Advanced (3) | n/a |
| 4 | Lowest (6) | Average (7.83) | Highest (10) | n/a | n/a | n/a |
| 5 | Supernatural (3) | Medical  (3) | Law (4) | Historical (6) | Other “Fill in” (1) | n/a |
| 6 | Yes (5) | No (1) | n/a | n/a | n/a | n/a |
| 7 | Police/Detective dramas (3) | Comedy (2) | Soap Opera (2) | Fantasy/horror (4) | Other “Fill in” (1) | n/a |
| 8 | Lowest (3) | Average (6) | Highest (10) | n/a | n/a | n/a |
| 9 | Lowest (7) | Average (9.17) | Highest (10) | n/a | n/a | n/a |
| 10 | Social Media “Facebook, Twitter” (4) | Music/YouTube Vides (4) | In Fiction Books (6) | In Nonfiction Books (6) | Other “Fill in” (1) | n/a |
| 11 | “Barbarians, YouTube” | “Dragon Prince, Final Fantasy, Boondock Saints, Star Wars, Wonder Woman 1984, Record of Lodoss War” | “Supernatural, Biopics” | “Supernatural, Teen Wolf” | “Barbarians (Netflix Series), The DaVinci Code (Church Latin), Grimm (one episode)” | “The Passion, Barbarians on Netflix” |
| 12 | “More people speaking it” | “Reviving “dead” languages is great, and Latin in particular…” | “I enjoy translating and like seeing how English is influence by Latin…” | “I enjoy Latin and appreciate it in its historical context. It’s a beautiful…” | “I hope that we can grow the different texts/sources…” | n/a |

Collectively, they scored an 8.67 out of 10 regarding how much they like the Latin language. Half of the participants have an advanced level of proficiency in Latin, while the other results varied from beginner to proficient. Of the size of respondents, only half knew of the Living Latin movement prior to this survey. All the participants agreed with The Living Latin Movement’s goals with an average of 7.83.

Question 5 asked what genres they had seen Latin used in. The majority of participants reported seeing it in the historical genre, while one respondent noted its presence in both Sci-fi and fantasy. Most participants agreed there is a place for the Latin language in today’s popular media, with only one participant disagreeing. The majority of the six respondents stated they would like to see Latin in the fantasy/horror genre. However, one participant added, “It appears in most of these, and while I think it should appear generally, sometimes it does so for bad or unproductive reasons.” This statement implies a perception that Latin should both be used correctly in appropriate settings, and not merely as an easy plot device carrying/add no particular substance to the film/show.

Somewhat contradictorily, the survey participants feel indifferent about Latin used incorrectly in a tv show/film but simultaneously are pleased when used correctly. All participants indicated they had noticed Latin being used in both fiction and non-fiction books, and some mentioned seeing it on social media and YouTube. One participant also stated they had seen it in, “Movies, TV, schools, politics, govt’s (mottos, etc.)”.

When participants were asked to provide their thoughts about the Latin Language experience today and what they hoped to see in its future, the responses ranged from wanting more people to speak it, seeing it outside of the classics (i.e., Greek & Roman studies), and hoping to grow the different Latin texts/sources we have so Latin can grow beyond the classical ancient world. One participant's response stood out since they discussed their experiences with Latin in detail, including its occurrence in the Harry Potter books/films, and random kids shows, additionally wanting it to be perceived with less mystique. Most respondents focused on what they hoped to see in Latin’s future, such as more people speaking, seeing it outside the classic, and hope that we can grow the different texts/sources to grow past the ancient world. Only two other participants briefly mentioned they enjoyed translating and seeing how Latin influences English; they also enjoyed Latin and appreciate it in its historical context.

As previously mentioned, the aims of the Living Latin are (1) to revive the Latin language for its use in the modern world and (2) to make learning the language more enjoyable by applying modern language teaching techniques of today (Llyod 2016). Comparing these findings, they show that the perceived ideologies of the Latin Language within tv shows/films differ from those of the Living Latin Movement. This is seen in the medical genre, with Latin being used only as technical terms like *ventricle ventriculostomy,* and in the mystery genre, with only certain characters using Latin. However, the social media sphere shows that they appear to be similar to those of the Living Latin Movement, with most posts having the goal of making learning the language more enjoyable and able to be used by anyone.

***Discussion:***

The goal of this thesis was to answer questions about Latin language ideologies in popular culture and how they correspond to those of the Living Latin Movement. The first question sought to identify what Latin language ideologies are actively constructed and maintained through the use of social media and “popular” tv shows/films. Then the second question focused on how these ideologies are constructed and maintained in these popular media spaces and if they correspond with more vividly expressed ideologies of the Living Latin Movement.

It was hypothesized that the ideologies being constructed and maintained in popular media outweigh or dominate the public perception of Latin as compared to those of the Living Latin Movement because of the easy access to them in pop media. The limited amount of available data, particularly the lack of survey respondents, hampers adequate deliberation of this hypothesis.

It appears as though popular media does have a prominent influence in maintaining Latin ideologies when reviewing “popular” tv shows/films. Notably, its usage in these spheres illustrates that Latin Language ideologies differ from the Living Latin movement. This is seen with Latin being used by certain character types and as a technical language like in the “Da Vinci Code”, where it is used as a clue figured out by certain characters, which is opposed to the ideologies of the Living Latin Movement. However, a review of the social media groups' ideologies aligns with those perceptions of the Living Latin Movements. Thus, the hypothesis is supported by one set of data but refuted by the other. Notably, in the case of the few survey participants, the hypothesis appears unsupported since they agree with the Living Latin Movements goals. But with the small amount of responses, it cannot be said that all people who used the social media groups studied or the individuals at the selected universities agree with the Living Latin Movements goals.

From observing the data collected in popular media, it appears the ideologies being constructed and maintained in “popular” tv shows & films is that Latin is an ideal technical language that specific characters can use to achieve some goal. This is exemplified in the Warner Brothers television show “Supernatural”, when one of the main protagonists, “Sam”, more frequently employs Latin compared to the co-protagonist, “Dean” (his brother), who does not. One example of this is from season 15, episode 11. In this episode, the co-protagonists go to a magical ‘winner take all’ pool hall to attempt to win their luck back, understood in the storyline as a tenable trait that was lost in a previous episode. During the episode, “Sam” is able to figure out how the game works by reading the Latin phrase on the coin “*Atrox Fortuna*” (Cruel Fate), thus establishing one of the two protagonists are more linguistically competent, underscoring his unique skill set. The findings show that Latin appears to be seen as a technical language only used by certain spiritual or highly educated characters from the five different media genres studied. For example, the character “Hope” from the show “Legacies”, in the supernatural genre, uses Latin to cast spells. Or Latin is used as a term during a conversation, as seen in the medical genre. In some cases, it is used in prayers and chants in the action genre, or it shows competency in the mystery genre.

Among the social media platforms studied, it appeared Latin is considered a language that should be used mainly for academic purposes or occasionally to casually discuss topics of art, humor, or tv shows. However, the norms for the different groups did vary, so it is difficult to conclude what ideologies are being constructed or maintained on social media platforms as a cohesive whole that is readily comparable to the core ideologies of the Living Latin Movement. The results for social media posts were that each group followed its own set of norms. While there was some overlap between the groups, each group mostly followed its own norms. In all five groups, most of the posts in Latin focused on the topics of art and videos. Code-switching (not including translations) was used only in two of the groups.

The few survey respondents noted they previously heard of the Living Latin Movement, but all agreed with the movement’s goals. Overall, respondents felt indifferent about Latin being used incorrectly while feeling happy about Latin being used correctly in a tv show/film. Respondents did underscore a component of what the social media users demonstrated; that there is a place for the Latin language in the world today and wanted to see it being used more often.

The coding systems developed for the transcripts of Latin usage between social media and “popular” tv shows/films are based on the connotation of this author. Thus, the interpretations of the usage of Latin summarized above are varied for different users/hearers/listeners. Understandably this adds difficulty determining what these alleged ideologies actually are or how to define them. This also makes it hard to compare them to the Living Latin Movement.

Even though the questions proposed in this thesis were hard to answer, they helped fill in gaps about the presence of Latin in modern popular culture. Previous or ongoing research has yet to specifically address the contemporary presence of Latin in popular culture. While Eisenlohr (2004) looks into how electronic mediation has influenced linguistic ideologies and, in turn, influences revitalization processes, they do not look at Latin specifically. Rather they review several other languages that use electronic mediation in the revitalization process. So, while the questions posed in this thesis cannot be thoroughly addressed, the above effort still gives insights into how Latin is being used in popular culture.

There are also implications for the Living Latin movement and possibly other revitalization efforts. The social media platforms and the few survey responses appeared to relate in some ways, suggesting the Living Latin movement has a body of users out there that may aid in achieving its goals. However, it is apparent there are ways that social media and especially “popular” tv shows/films seem to be hindering their goals since, without their active engagement, it has allowed for these ideologies to win out. This is a major obstacle since there is easier access to those ideologies than those they advocate for. One possible solution that would help the Living Latin Movement would be to subscribe to Perley’s (2013) concept of emergent vitalities. Champions of the Living Movement might seek to engage in community efforts that are seen as important to people (consumers and producers) in popular culture on social media platforms and, if possible, work with the people who create the “popular” tv shows/ films that use Latin. Having this active engagement may better help promote their goals through partnership. Such a partnership could help outweigh the easy access to existing pop- media controlled ideologies of Latin that contrast what the Living Latin Movement seeks to accomplish.

Future research on the subject would require refining the methods here. One approach would be to include interviews and surveys of the various Latin Language Users and consumers to better compare ideologies. Alternatively, expanding into other media, instead of just “popular” tv shows/film and social media platforms, might help give a more holistic understanding of what ideologies are being maintained and constructed through “popular” media. An increase in the number of reviewed social media platforms and the number of “popular” tv shows/films is also warranted. Finally, funding the research, possibly providing participants with incentives for both interviews and surveys to help increase the number of responses, is worth considering.

***Conclusion:***

This thesis endeavored to explore how Latin Language ideologies are constructed and maintained in modern media and how they compare to those advocated for by the Living Latin Movement. A review of “popular” tv shows, movies, and social media platforms for their employment of the Latin Language was carried out. While the questions posed in this thesis could not be fully answered, they helped fill in gaps about the presence of Latin in modern popular culture. It was found that Latin usage in tv shows/films appears to illustrate Latin Language ideologies that differ from the Living Latin Movement. For social media, it appears to illustrate that Latin Language ideologies are somewhat comparable to those of the Living Latin Movement. Even though there were only a few survey respondents, all agreed with the movement’s goals, making it appear that overall, people's Latin Language ideologies compare to those of the Living Latin Movement. Lastly, there are possible solutions that the Living Latin Movement and other revitalization efforts in a similar situation could employ to help the movement achieve its goals. One of these are to subscribe to Perley’s (2013) concept of emergent vitalities.

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Appendix

Appendix 1: Seventh son transcripts

|  |  |  |  |
| --- | --- | --- | --- |
| Time | English Subtitles | Latin used in Movie | Correct Latin |
| 9.11 | Let him go | (Permuns est valdo) | Vadat |
| 9.14 | Why should I | (Why e senex) | Quare ut faciam senex |

Context: Master Gregory asking Mother Malkin to William (Mr. Bradley) go after she capers him so she can escape from Master Gregory.

|  |  |  |  |
| --- | --- | --- | --- |
| Time | Latin used in movie | Correct Latin | English Translation |
| 1.30.05 | Myterium tremendum et fascinans | Mysterium tremendum fascians | Terrible Mystery (witch) |

Context: Master Gregory’s remark after knighting Tom Ward (Main Character)

Genre: Action

Codes Totals: E2(2), D3(2), P1(1), M4(1)

Appendix 2: Angels and Demons Transcripts

|  |  |  |
| --- | --- | --- |
| Time | Latin Used | English Translation |
| 23.42 | Tempe sede vacente | The temple seat vacant |

Context: Langon asking Rocher's permission to go into the Vatican archives. But when Rocher refuses his request, he mentions Camerlengo. Rocher is confused about why he is asking for Camerlengo. So Langon states, “Doesn’t the power of the Holy seat rest with him during *tempe sede vacente*?” (Which is used before the next pope is named)

|  |  |  |
| --- | --- | --- |
| Time | Latin Used | English Translation |
| 31.30 | Mea Culpa | My fault |

Context: Camerlengo apologizing to Mortati for overstepping his authority and questioning his decision on how to handle the threat at the Vatican. (Latin prayer of confession in the catholic church, and when said by itself is an exclamation of an apology).

|  |  |  |
| --- | --- | --- |
| Time | Latin Used | English Translation |
| 31.30 | Extra omens | Outside of the Omens |

Context: Stated when the Vatican closed and locked its doors

Genre: Mystery

Code Totals: E1(2), DC2(1), M3(1), P1(1), M4(1), P2(1), D3 (1)

Appendix 3: Barbarian’s season 1 episode 1 transcript

|  |  |  |  |
| --- | --- | --- | --- |
| Time | English Translation | Latin used in the show | Latin Subtitles |
| 4.40-4.47 | Augustus, emperor of the holy city of Rome, has appointed a new governor Germania: Senator Punlius Quinctillus Varus | Augustus est Roma Urbis imperator quem, novem gubernator Germania; senator Punlius Quinctillus Varus | Augustus, Imperator sanctorum Urbis Roma, quem constituit novum gubernator facere Germania senator (name) |
| 4.53 | F\*\*\*, these brutes don’t understand a word | Fortuna, illus non verbum | Fortuna, he homines sumes non intelligent verbum |
| 5.00 | From now on, Rome will no longer waive your tribute | Posthac, autem Roma non parten tuam | Posthac Roam autem ian non cedet in partm tuam |
| 5.11- 5.18 | Varus requires every tribe to pay the value of 20 cows or 50 hundred weights of grain | Varus ex tibit vaccius aut de valore ome or quinine centrum ponderibus deni | Varus requirit omnes tribus vaccis aut L reddere XX de valore frunenti centrum ponderibus |
| 5.30 | What? | Quid? | Quid? |
| 5.34 | Say that again | Qoud interim roma | Quod iterum |
| 5.49 | You have three days | Omi abuis tres dies | Habes tres dies |

Context: The Roman’s came to Germania to tell them about the tribute that they need to pay due to the new governor, but the Germans are unable to pay the tribute, but they do not want to go to war with Rome, so they decide to along with the new governor’s demands.

|  |  |  |  |
| --- | --- | --- | --- |
| Time | English Translation | Latin used in the show | Latin Subtitles |
| 14.01 | Finally, you’re here, my son. | Denique ves fillus meus es tu | Denique hic filus meus es tu |
| 14.11 | Welcome to Germania | Gratam germania beonsora | Germain gratam |
| 14.17-14.20 | It’s good to see you again after all this time | Grantu est post quam euam bonum te videre | Non est bomum hoc omnbis post te videre |
| 14.24-14.29 | I can really use your strategic mind in this crazy land | Ergo possum realiter mens vestri terra opportune | Non possum realiter rabidus terra hac utor vestri mens opportuna |

Context: not sure, but it appears to be used to foreshadow something since it is the first episode

Genre: Drama

Code totals: P2(1) DC3 (10) D3(11) P1 (2) C1(2) C2(1) E1(4)

Appendix 4: Dead Poets society Transcript

|  |  |  |
| --- | --- | --- |
| Time | Latin Used | English Translation |
| 10.39-10.56 | Agricolam, Agricola, Agricolae, Agricolarum, Agricolis, Agricolas, Agricolis | (Different tenses of the word farmer) |
| 10.56-10.58 | Agricola | Farmer |

Context: Latin lesson given at the school to the main characters at the beginning of the movie

|  |  |  |  |
| --- | --- | --- | --- |
| Time | Latin Used | Latin Translation given in movie | English Translation |
| 14.12 | Carpe diem | Seize the day | Seize the day |

Context: used as the meaning behind Mr. Keating’s poetry lesson, and then later on in the movie, it becomes the main character’s moto

|  |  |  |
| --- | --- | --- |
| Time | Latin used in Movie | English translation |
| 1.59.35 | herba | grass |
| 1.59.44 | Aedificum | building |

Context: Latin lesson at the end of the movie

Genre: Drama

Code Totals: D3 (1) P1(3) D2(2) M3(1)

Appendix 5: Grey’s Anatomy Season 1 Episode 1 transcript

|  |  |
| --- | --- |
| Latin Used/Medical term | English translation |
| Peritoneum | Tissue that lines your abdominal wall and covers most of the organs in your abdomen |
| appendix | A small outpouching from the beginning of the large intestine |
| Bi | Two or double |

Context: Latin medical terms used as part of the plot

Genre: Medical

Code Totals: DC3 (3) P3(3) M2 (3) D3 (3)

Appendix 6: Grey’s Anatomy Season 1 Episode 2 transcript

|  |  |
| --- | --- |
| Latin used/Medical terms | English translation |
| Abnormalities | Away from |
| tumor | swelling |
| Pulmonary | Pertaining to the lungs |
| Ventricle Ventriculostomy | Belly or relates to the heart |
| Consul | consul |

Context: Latin medical terms used as part of the plot

Genre: Medical

Code totals: P3 (4) DC (4) M2(4) D3(5)

Appendix 7: Legacies season 2, episode 1transcript

|  |  |
| --- | --- |
| Latin used | English translation |
| Ascendant | up |
| Veritas tempus | Truth time |
| Post tenbras spero lucem | After dark I hope light |
| Imitantor pupulis | Imitating minors |
| Papilio lux | Butterfly light |

Context: Spells Hope uses throughout the episode and the name of a magic object used in the show

Genre: Supernatural

Code totals: E3 (5) M2 (1) M1 (4) D1 (4)

Appendix 8: Monty Python and the holy grail monks chant transcript

|  |  |  |
| --- | --- | --- |
| Line | Latin used | English translation |
| 1 | Pies Lesu Domine | Merciful Lord Jesus |
| 2 | Dona eis requim | Give them rest |
| 3 | Pies Lesu Domine | Merciful Lord Jesus |
| 4 | Dona eis requim | Give them rest |
| 5 | Pies Lesu Domine | Merciful Lord Jesus |
| 6 | Dona eis requim | Give them rest |
| 7 | Pies Lesu Domine | Merciful Lord Jesus |
| 8 | Dona eis requim | Give them rest |
| 9 | Pies Lesu Domine | Merciful Lord Jesus |
| 10 | Dona eis requim | Give them rest |
| 11 | Pies Lesu Domine | Merciful Lord Jesus |
| 12 | Dona eis requim | Give them rest |

Context: the monks chant this while going around town, hitting themselves with boards

Genre: Action

Code totals: DC3 (12) M4 (12)

Appendix 9: Supernatural season 15, episode 11 transcript

|  |  |  |
| --- | --- | --- |
| Time | Latin Used | English translation |
| Between 24.13-25.06 | Atrox Fortuna | Cruel Fate |

Context: the phrase on the coin that used in the pool game

Genre: Supernatural

Code totals: C4(1) M3(1)

Appendix 10 Supernatural Season 15 Episode 13 transcript

|  |  |  |  |
| --- | --- | --- | --- |
| Time | Latin Used | Show translation | English Translation |
| Used throughout episode | Occultum | hidden | Secret |

Context: a mysterious object that Jack needs to find

Genre: Supernatural

Code totals: P1(1) P3 (1) D3(1)

Appendix 11: Supernatural Season 1 episode 4 transcript

|  |  |  |  |
| --- | --- | --- | --- |
| Time | Latin Used | Translation in show | English Translation |
| 28.43, 30.1,32.32 | Critso | God | Christ/Jesus |

Context: Sam and Dean say *Critso* to figure out whom the demon has possessed

Genre: Supernatural

Code totals: C3(1) DC2(1) D3(1)

Appendix 12: Supernatural Season 15, episode 17 transcript

|  |  |  |
| --- | --- | --- |
| Time | Latin Used | English Translation |
| 34.10 | Viator mortalis, cave, quoniam scias clavem mortis pensare grviter | Mortal traveler, Beware! Because may know death key (balance) gravely |
| 35.00 | It tamen disideres, ut intoreas illum ablssum obscurissum artis, ous est tibi porta | However, crave, and go it bottomless (unknown art) work for you is your portal |

Context: Sam reads Latin from a book to open the door to get death library room (the room where everyone’s death is recorded)

Genre: Supernatural

Code totals: DC1(2) R1(2)

Appendix 13: The Da Vinci Code transcript

|  |  |  |  |
| --- | --- | --- | --- |
| Time | English subtitles/translation | Correct Latin | Latin Used |
| 39.27 | Come you, saints of God, | Veni tu sancoturm de Deli | Veni tu sanctrum Dei |
| 39.30 | Hasten Angels of the Lord | Festina adducere Anglorum Donini | Festina adducer anglorum Domini |
| 39.33 | To receive her soul | Accipere animan eius | Acceipere animan eius |
| 39.37 | And bring her to the sight of the almighty | Et ea in conspecut omnipotentis | Et in conspecut ominiotenits |

Context: Silas’s pray to God after killing sister Sandrine

|  |  |  |  |
| --- | --- | --- | --- |
| Time | Latin used | Movie translation | Correct translation |
| 1:27: 27 | Sub rosea | Beneath the rose | Beneath the rose or under the rose |

Context: used as a clue to help find the Holy Gail

Genre: Mystery

Code totals: DC3 (4) M4 (4) DC2 (1) M2 (1)

Appendix 14: Lost season 5 episode 3

|  |  |  |  |
| --- | --- | --- | --- |
| Line | Latin used | Show translation | English translation |
| 1 | Quare non sunt vestitus eis? | Why are they not in uniform | Why are they not in uniform |
| 2 | Tace! | Shut up | Shut up |
| 3 | Cognocits qui sumus | (not given) | Understand what we are? |
| 4 | Nos no sumus hostes vobis | We’re not your enemy | We are not your enemy |
| 5 | Itaqure nos liberate | Then let us go | Therefore, set us free |
| 6 | Duce nos at vestra castra | Take us to your camp | Lead us to your camp |
| 7 | Si placet | please | I like |
| 8 | Quare hoc faciam | Why would I do that | Why would I do that |
| 9 | Estne… Ricardus ibi | Richard there | Richard is there |
| 10 | Ricardus Alpert? | Is Richard Alpert | Richard Alpert |
| 11 | Duce nos at vestra castra | Take us to your camp | Lead us to your camp |
| 12 | Non necesse estalium mori | No one else has to die | No one else needs to die |
| 13 | Si placet | please | I like |

Context: conversation between characters to try and get into the enemy’s camp to see Richard.

Genre: Drama

Code totals: P3 (11) E1 (11) DC3 (11) D3 (11) C1(2)

Appendix 15 Latin in Modern Day Movie YouTube Video Transcript

|  |  |  |
| --- | --- | --- |
| Line | Latin used | Translation |
| 1 | Vi’ veri venversum vivus vivi | By the power of truth. I while living, I have conquered the universe |
| 2 | Liberate mi | Save me |
| 3 | Liberate tuteme | Save yourself |
| 4 | Liberate tutem ex inferis | Save yourself from hell |

Context: examples of Latin used in the video

|  |  |  |
| --- | --- | --- |
| Line | Latin used | Translation |
| 1 | Quampessiam est pronutation… eraat intellegere sed non impossblis | How is your pronunciation... was hard to understand but not impossible |
| 2 | Duece e errato! L Imperative di duco e duc! Communque orribile proncia | Leader of error! 50 imperative gods think! commination and pronunciation are horrible |
| 3 | Latin e immortal. Senatus proulatus romano | Latin, out of the world? Senate devastating roman |
| 4 | Tu es stultus et sum intelligens | And I understand you are a fool. |

Context: Comments made about the video

Code Totals: V2(4) V1 (4)

Appendix 16: Social Media transcripts

|  |  |
| --- | --- |
| Post: Quies est mater? | Translation: Who is mother? |
| Comment: Cuius mater? Tua Mater? | Translation: Whose mother Your Mother? |
| Comment: Pater semper incertus est, but mater semper certa | Translation: The Father is always uncertain, but mother is always sure |
| Comment: Mulier que te parit | Translation: The woman who gives birth to |
| Comment: (name) aro | translation: (name) furrow |
| Comment: Ecce, mater | Translation: here mater |
| Comment: Ergo etiam ece mater. Quis bibere volent? (emoji) | Translation: Even then look of a mother. Who wants to drink? (emoji) |
| Comment:(English) | (English) |
| Comment: Nihil sine mater | Translation: nothing without a mother |

Context: post and comments in Latin

|  |  |  |
| --- | --- | --- |
| Line | Latin used | Translation |
| 1 | Simulacrum parvum oppida Romano-Britannici ex charta densata | Image of small British roman town form close map |
| 2 | Factum, quod plus minusve ad oppidum callevam Aterbatum | It’s coming to pass that I more or less pertaining to the of Callevae of the Atrebates |
| 3 | (vernacule Silchester) accredit, quodque voluptati cuas feci, cum puer | (vernacule Silchester)  It was a pleasure to go when I was a child |
| 4 | (XIV) annorum essem. (English) | I was 14 years old |

Context: post in Latin with no comments

|  |  |  |
| --- | --- | --- |
| Line | Latin used | Translation |
| 1(post) | Pecuniam habere est necesse, nam qui pecuniam non habet cibum | It is not necessary to have the money because he has to eat |
| 2 | Emere non protest. Since pecunia cibus emi non potest. | I cannot buy. I bought the food with the money I can be without |
| 3 | (English) | (English) |
| 4 | Feminae quae pec facere volunt ornamenta sua vendut | What money do girls want ornaments he sells |
| 5 | (English) | (English) |
| 6 | Bene | good |
| 7 | Since pecunia cibum emi non potest (English) | I bought the for the money I cannot be without |
| 8 | Pecunaim facere | Make money |

Context: post with comments

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Et Deus dividt caelum et terram | And God divides the sky and the earth |
| 2 | Quid est Deus? | What is God? |
| 3 | Deus est caelum et terra | God created heaven and earth |
| 4 | Caelum et Terra sunt natura, non-Deus. | Heaven and Earth are by nature, not God. |
| 5 | Deus qui creavit caelum, terram, maria et omia animalia in terra et mari. | God created the heaven and the seas and all the animals land and sea. |
| 6 | Deus creat terra et caelum. Nox est obscure. Et Deus divide caelum et terra. | God created the earth and the sky. The dark night. God created and divided the heaven and earth. |
| 7 | Ego non credo Del fabulas. | I do not believe that fable of God. |
| 8 | Deus creat credo et terra et caelum. | I believe that God created the heavens. |

Context: post with comments

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Latine si studo, suntne alium “ Romance” | If study Latin, are the other “Romance” languages |
| 2 | Linguae discere facilius | It is easier to learn the languages. |
| 3 | Si linguam Latinam studeo, aliae linguae Romanicaene faciliores sunt | If you study Latin language, other Romance languages are much easier |
| 4 | Studeo et linguam italianam et linguam gallicam (French), et ambae mihi fuerunt faciliores discere cum scientia linguae latinae! | Studying the language of Italian and the French language (French), and both have much easier to learn because of the Latin language! |
| 5 | Generatim ita! Aliae linguae Romanae faciliores sunt discitu sed etiam pendet ab contextu (e.g.) verbum Lusitanicum “ oculos” differt, sed non valde, ab oculis Lingua Latina | So, in general, other Romance languages are much easier to learn, but it also depends on the context.  (e.g.) the word “Lusitanicum oculos” is different, but not very from the eye’s Latin language |
| 6 | Si linguae latinae studeo, suntne ceterae linguae “ Romanicae faciliore discitu?”  Responsum: Vtique sunt. | If you study Latin, are there other “Romance” languages easier to learn?  Response: they are related. |
| 7 | Sunt facilius! Non solum hae linguae, sed etiam ceterae linguae indoeuropeanae-Gernamicae, slavicae (etc.) Rei Grammaatice ut casus et questiones eorum hiis totis linguis communae sunt. | They are easier! Not only do these languages, but even other languages, Indo-European, Slavic, (etc.).  The languages of the case and the questions of that common to all of them, be these be grammatical. |

Context: post with comments

Code totals: E1 (2) H3 (3) CT4 (1) CT1 (1) CT2(1) O1 (7) R1 (8) Code-switch (1)

Appendix 17: Social media transcripts

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Quam Mirabilia. Sunt. Haec. OMNIA! Carmen tanta cum arte in Latinam versum est ut vix credi possit! (emojis)  Tam difficile est vertere ex lingua Anglica, quae vocabulis constet brevibus, (English) Macte, macte, macte!  Et tum voces quoque tam pulcharae variaeque sunt! Omnia faceta et ‘fomidabilia’! (emojis) | How strange. Are. This. Everything! A song with great skill in the language line is that it can hardly be believed! (Emoji)  So, it is difficult to turn the English language, which consists of few words, (English) Congratulations, congratulations, congratulations!  And there are so many different voices, and then Pulcharre! All the humorous "fomidabilia '! (Emoji) |
| 2 | Summas gratias tibi agimus propter perbenigna tua verba, amica! (emojis) | Greatest thank you for your words and courteous, friends! (Emoji) |
| 3 | Artificiose factum (English)! :D | It artfully (English) |
| 4 | Gratias summas, amicula! (emojis) | Greatest thanks, friend! (emojis) |
| 5 | (3:19) O Tite tute tati tibi tanta tyranne tulisti | (3.19) Oh, Titus and that they have taken the Tyrant |
| 6 | Macte | Bravo! |
| 7 | (English) Mihi placet | Me like |
| 8 | Ego letus sum (English) | I am happy (English) |
| 9 | Latinam com curso Latintatis Cantabrigiensis ego disci, et peliculae tuae fuerunt indispensablies- multas gratias tibi | Latin with Cambridge Latin Language course I discuss, and your films they were (indispensable) – many thanks you |
| 10 | Et gratitas tibi ago! | The grace? Thank you! |
| 11 | Muchisimas gracias (English) | thanks, Muchisimos (English) |
| 12 | Com prazer! Que e o link favor? | (Not Latin different language) |
| 13 | Mirable jucundissimum-que est operculum istud. Quomodo autem hoc ex anglica in latimam verteres verbum (English) Village Sanctissima? Nox pandaemonia? Omnipersonalia? Plutonalia? Cucurbitalia? | Mirable enjoyment-that is to cover this. How can this be translated from English into the Latimer verteres (English) Our Village? Pandemonium night? (not different Latin language) |
| 14 | Gratiam tibi habeo, mon ami! Pervigilum Omnium Sanctorum (emojis) | Thank you, mon ami! Vigil of All Saints (emojis) |
| 15 | English) La scrivo dalla Puglia !!! | (English) I write it from Puglia !!! |
| 16 | Ciao (Profile name)! (Profile name) mille, sono molto contento se ti piace il nostro canzoncino. | Hello (Profile name)! (Profile name) mille, I'm very happy if you like our song. |
| 17 | Nunca vi este filme. (creio que seja um) agora assistir-lo-ei. Parece-me que as duas pronuncias Iclassica e eclesiastica foram usadas? Ouestou errado. | I have never seen this movie. (I think it's one) now I'll watch it. Does it seem to me that the two pronunciations Iclassica and ecclesiastica were used? Or am I wrong. |
| 18 | Certissimo, a introducao em proncia classica reconstituida e a cancao em si em pronuncia ecclesiastica. Acredito eu que a escolha se de a maior musicalidade da pronuncia ecclesiastica e do maior perso oratoria de pronuncia classica… De qualquer forma e uma mescla interessante. | Most certainly, the introduction in reconstructed classical pronunciation and the song itself in ecclesiastical pronunciation. I believe that the choice is for the greatest musicality of the ecclesiastical pronunciation and the greatest oratorical persona of classical pronunciation… Anyway, it's an interesting mix. |
| 19 | Ah, mas aqui esta el motivo (emoji) mire: (link) | Ah, but here is the reason (emoji) look: (link) |
| 20 | E verdade | It is true |
| 21 | Macte! Incredibilis!!! | Bravo incredible |
| 22 | Optime! | Very Well! |
| 23 | Gratias! | Thank you! |

Contexts: comments on a video

Code totals: V1 (18) CT 3 (1) Code-switching (8) C4(1)

Appendix 18: social media transcripts

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Interdum et nos paulo minor canamus! | Sometimes we to (small descendants sing) |
| 2 | Utinam vobis placeat haec pellicula solito levior, et si linguam latininam docetis… utinam discirpulos vestors iuvet | If only voice is acceptable to have (film) do practice of less, and if language Latin teach…  If only describe (dress) help |

Context: video link Harry’s potter Latin spells

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Anno Domini MMXX! | Year of the lord 2021 |
| 2 | Anno domini, anno hominis. Felix annus et exitus omnino !!! | In the year of Man. The year before will end. |

Context: post in Latin about the starting of the new year

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | (Theotokos) Ava Maria Grantia Plena! | Today January 1, is the feast day of Mother Mary, Mother of God |

Context: a post about fest day

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | In hoc acroamso disseritur cur textus lations vertere in linguam tuam non satis prosti ad linguam latinam discendam | In this (Not Latin) discuss why the web lations turn it into a language you do not have enough profit for language learning |

Context: video on three reasons why we should stop learning Latin by translating it

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Hodie est dies Saturnai, ante diem III Kalendas Marties | Today is Saturday before the first day of March 3rd |
| 2 | Petrus viloino plus quinquaginta annos ceninit | Pater has played violin for more than fifty years |
| 3 | Primum compostor et orchestrae dux fuit | He was a leader in the first composed orchestra |
| 4 | Postea exercitus bellum intulerunt | After this, the army made war upon |
| 5 | Petrus fortis milies fuit, sed in proelio vulneratus est | Peter was strong, but was wounded in a defeated battle |
| 6 | Brachii dextri vulnera violin novae orchestrae canere obstruebant | Wounds on his right arm blocked his new violin from playing in the orchestra |
| 7 | Is pecūniam amisit | He has lost his money |
| 8 | Nunc is, qui sexex est, violin in viis canit; dum Maximus, canis suus, petasum inter faucēs habet. | Now the old man in response, with the dog, holding the biggest hat in his jaws. |
| 9 | Ei populi caritatem spirant. | Him of charity aim for |

Context: drawing of a man playing the violin with his dog

|  |  |  |
| --- | --- | --- |
| Line | Latin used | Translation |
| 1 | Hodie est Lunae dies, ante diem VII Kalendas Martias | Today is Monday, the day before the first of March 7 |
| 2 | Caelum nubibus atris operitur | Sky clouds art covering |
| 3 | Mox imbrem habebunt | Soon (shower have) |
| 4 | Rosa in hortō cum Romo ludebat | Rose in the garden why Romo played |
| 5 | Puella et can domum intrant | The girl entered the house |
| 6 | Rosa librum aperit et cani dicit: Multa te docebo, Romee | The dog and Rose opens the book says: Many will be stocked with Rain |
| 7 | Primum Cinerellae fābulam legam, deinde computare tibi docebo: unus, duo, tres, quattor… Animum advorte! | The first story is Cinderella, and then you learn to count: one, two, three, four (Attention attention) |
| 8 | Canis sapientissimus mundi eris, Romee! | (The dog Romeo will be wise with words) |

Context: Little girl reading with her dog (art)

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | Nec sine te nec tecum vivere possum. Ni contgo ni sin ti vivir puedo | I can live neither with you nor without you. I can't live with you or without you |
| 2 | Luctantur pectusque leve in contraria tendunt hac amor hac odium, sed, puto, vincit amor | Struggling over my fickle love draws hate to this, but I think it is wining |
| 3 | Odero, si potero; si non, invitus amabo | I will hate, if I can; If they do not, I will love |
| 4 | Nec iuga taurarus amat; quae tamen odit, habet | Nor is it the yokes of the Taurus he loves, which, however, is to hate; it has a |
| 5 | Nequitiam fugio-fugientem forma reducit: aversom morum cirimia-corpus amo. | Worthlessness fleeing the form of falling-back, turning behavior cirimia-like body. |
| 6 | Sic ego ne sine te nec tecum vivere possum, et video voti nescius esse mei. | In this way, I can live neither with you, I will not be perfected without you, and I see to be unsure of my people. |
| 7 | OVIDIO, Amores, III,1 | (Not Latin) |
| 8 | Traducción: A. Ramírez | Translation: A. Ramírez |
| 9 | Siento mi corazón versátil luchar de una parte con el amor, de la otra con el odio, y sospecho que vencerá el primero | I feel my versatile heart struggling on the one hand with love, on the other with hatred, and I suspect that the former will win. |
| 10 | Si puedo, odiaré; si no, amaré mal de mi grado; tampoco el toro ama el yugo, y lo sobrelleva aborreciéndolo. | If I can, I will hate; if not, I will love badly to my degree; neither does the bull love the yoke, and he endures it by hating it. |
| 11 | Huyo su perfidia, y su beldad me impide la fuga; aborrezco sus perversas mañas y amo la gentileza de su cuerpo | I fled his perfidy, and his belly prevents me from escaping; I hate his wicked days and love the gentleness of his. |
| 12 | Así, no puedo vivir sin ti, ni contigo, y yo mismo no sé lo que deseo. | So, I can’t live without you or with you, and I don’t know what I want myself. |
| 13 | Escultura: Antonio Canova | Sculpture: Antonio Canova |

Context: story based on a pic of statues

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | RIDE. HOMO AMANS | Ride. MAN IN LOVE |
| 2 | Dominus: Sancti Valentini chartas quae dicant "hoc est tibi, vitae uni amori" habes? | Lord: Valentine cards that say, "this is your life, one love," do you? |
| 3 | Rosarum Venditrix: ohhh! Quam pulcherrimum! Quam romanticum! Chartas ita habeo | She is selling roses: Ohhh! How beautiful! How romantic! Papers that have |
| 4 | Dominus: nam octo chartas da mihi! | Lord, give me the eight pages! |
| 5 | (In comic) Tiene tarjetas para san Valentin que digan: “Para el unico amor de mi vida?!” | (In Spanish instead of Latin) |
| 6 | (In Comic) Oooh! Que romantic. Desde luege que si. | (In Spanish instead of Latin) |
| 7 | (In Comic) Pues demo Ocho | (In Spanish instead of Latin) |

Context: Valentine’s Day comic

|  |  |  |
| --- | --- | --- |
| Line | Latin used | Translation |
| 1 | Bella Stellaria - Imperium Referit: Star Wars - The Empire Strikes Back  Coming to Legonium, May 4, 2021 | Star Wars-The Report: Star Wars- The Empire strikes back Coming to Legon, May 4, 2021 |
| 2 | Te Amo | I love you |
| 3 | Scio | I know |
| 4 | Corderius (Centuria Selecta LXXI) English  A. A quo emisti istam chartam?  B. A Fatino  A. Estne bona?  B. Melior quam ista tua, ut opinor  A. Non mirror  B. Cur dicis istud?  A. Quia fortasse est carior  B. Nescio | Cornelius (A century Selects 71) (English)  A. From whom did you buy this paper  B. Fantini  A. Is that good?  B. Better than is entirely your own, as I think  A. The Mirror  B. Why do you say that?  A. Because perhaps it is more expensive  B. I do not know |

Context: Lego star meme

|  |  |  |
| --- | --- | --- |
| Line | Latin Used | Translation |
| 1 | GMA NEWS 24 ORAS LIVESTREAM | JANUARY 11, 2021 | GMA NEWS 24 HOUR LIVESTREAM | JANUARY 11,2021 |
| 2 | Panoorin ang mas pinalakas na 24 Oras ngayong January 11, 2021! | Watch the more powerful 24 hours this January 11, 2021! |
| 3 | Maaari ring mapanood ang 24 Oras livestream sa YouTube: https://bit.ly/3i1vd3u | The 24 Hours Livestream can also be watched on YouTube: (Link) |
| 4 | Mapapanood din ang 24 Oras overseas sa GMA Pinoy TV. Para mag-subscribe, bisitahin ang gmapinoytv.com/subscribe | You can also watch it 24 hours overseas on GMA Filipino TV. To subscribe, visit (link) |

Context: GMA video on Covid

Code Totals: T1 (3) T2 (4) R2 3 E3 (1) A1 (9) A3 (8) A2 (13) H2 (3) H3 (4) C1 (4) E4 (1)

Appendix 19: survey questionnaire

1. Prior to this survey, have you heard of the “Living Latin Movement”?
2. Yes
3. No
4. What are your feelings about the Latin Language?

Scale: 0 (I do not like Latin) 5 (indifferent) 10 (I really like Latin)

1. Please identify your proficiency level in the Latin Language (Select the most appropriate/applicable)
   1. None (no formal courses completed)
   2. Beginner (1-2 introductory courses: or can translate/use occasional words or phrases)
   3. Intermediate (2-3 courses completed: or can construct full sentences/utterances appropriately)
   4. Proficient (3-4 courses completed; or able to converse and/or write in Latin fluently)
   5. Advanced (5-8 courses completed, or able to converse and write in Latin, including translating old literary. Historic works)
2. The Living Latin Movement’s goal is to revive the Latin Language and to make learning the Latin Language more engaging and fun. Do you support such a goal?

Scale: 0 (Against this) 5 (indifferent) 10 (would actively support this)

1. In what media genres have you observed the Latin Language used? (Select all that apply)
   1. Supernatural
   2. Medical
   3. Law
   4. Drama
   5. Historical
   6. Other (fill in)
2. Do you feel there is a place for the Latin Language in today’s popular media?
   1. Yes
   2. No
3. What media genres do you think Latin *should* be used in that is not currently being used?
   1. Police/Detective drama
   2. Comedy
   3. Soap opera
   4. Fantasy/horror
   5. Other (fill in)
4. If you noticed Latin used incorrectly in a tv show/film, what would be your reaction to it?

Scale: 0 (I would be ok with this) 5 (indifferent) 10 (I would not be ok with this)

1. If you noticed Latin being used correctly in a tv show/film, what would be your reaction to it?

Scale: 0 (I would not be happy about this) 5 (indifferent) 10 (Very happy about this)

1. In what other media have you noticed the Latin language being used?
   1. Social Media (Facebook, Twitter)
   2. Music/YouTube videos
   3. In fiction books
   4. In nonfiction books
   5. Other (fill in)

Open-ended Questions

1. List some examples of tv shows or movies that you have seen the Latin Language being used?
2. Please share some thoughts about the Latin Language that you are experiencing today and what do you hope to see in its future?