Students Teaching Students
Implementing Goals for Undergraduate Research,
Active Learning, and Collaboration

Maria S. Marsilio, Saint Joseph's University
Ann R. Raia, The College of New Rochelle
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Good afternoon. Maria and I are here to tell you about a Latin classroom activity that has proven satisfying on many levels. While instructions for the activity are on the CAMWS conference site and in your handout*,* we want to share with you our experiences of the opportunities for collaboration that it offers -- between teacher and student, among students, and with colleagues in the field.

 (#2 slide) http://www2.cnr.edu/home/sas/araia/companion.html

Online Companion was unveiled in June, 2006, as a digital adjunct to the intermediate Latin print anthology **The** *Worlds of Roman Women* (March, 2005) -- hence its name. Nurtured by collegial interaction, the site has achieved its promise, as you may have read in the review by Mary Pendergraft posted on the *Society for Classical Studies* blog.

(#3 slide) https://classicalstudies.org/node/22518

Companion is more than a repository for passages about Roman women – although it has added some 130 annotated texts to those in the print reader. The site offers linked illustrations of ancient artifacts, pop-up glosses to assist reading and comprehension, and, most importantly, an array of Instructional Resources

(#4 **slide**) http://www2.cnr.edu/home/sas/araia/instruction.html

that support active student learning and engagement through independent research, mentoring, creative exercises and peer collaboration.

(#5 slide) Clicking on "Activities for Classroom Use" opens a page that begins with Suggestions for assignments designed to make use of the resources available on *Companion*. Below these is

(#6 slide) a section on **Semester Projects** containing two main options. The first is an activity involving Roman Funerary Inscriptions; clicking on it brings you to a page of

(#7 slide) guided instructions for analyzing funerary epigraphy and sculpture, unpublished monument options for adoption, a bibliography of epigraphic sources, and model student projects.

(#8 slide) The final category on the Activities page contains links to instructions for exercises tested by contributors and designed for the Worlds in which *Companion* Latin texts appear.

Let's return to the focus of today's presentation -- the Text Commentary Project.

(#9 slide) http://www2.cnr.edu/home/sas/araia/raia_commentary.html

It originated in 2002 as a final exercise for the 5th semester Latin students in my introductory course on Roman Women. Its purpose was to encourage them to invest in the language and content of the passages by providing support for research into a historical woman and by presenting them with an audience other than me, both virtual and real.

(#10 slide) Since *Online Companion* did not yet exist, I asked the editor of *De Feminis Romanis* <http://www.stoa.org/diotima/dfr/dfr-contents.shtml> to consider acceptance of my students' work on her website, where we edited and published three of my students' projects in 2003.

(#11 slide) The instructions for the commentary project ask students to choose a Latin passage from a critical edition to annotate; to consult published commentaries as models for writing lexical and grammatical glosses; and to research events, persons, and ideas they find in their text. In sum, advanced Latin students are invited to become virtual mentors by annotating a text for intermediate-level Latin readers.

Since 2007 five different colleagues in five schools (one a high school) have mentored this activity with students in various courses.

(#12 slide) 6 commentary projects were undertaken as independent studies, which resulted in the publication of 7 webpages and the addition of 7 Roman women to *Companion* texts.

Kerry Horleman, Mentor: Dr. Maria S. Marsilio, Saint Joseph's University
Livy, *Ab urbe condita* 1.11 (2013)
http://www2.cnr.edu/home/sas/araia/livy_hersilia.html

Emma Fikkert, Mentor: Dr. Judith Lynn Sebesta, University of North Dakota
Valerius Maximus, *Factorum et Dictorum Memorabilia* VIII.3.1, 2 (2008)
http://www2.cnr.edu/home/sas/araia/ValMax_Amesia.html
http://www2.cnr.edu/home/sas/araia/ValMax_Afrania.html

Elizabeth McCauley, Mentor: Dr. Maria S. Marsilio, Saint Joseph's University
Horace, *Carmina* I.5 (2008)
http://www2.cnr.edu/home/sas/araia/horace1.5_pyrrha.html

Amber Skoglund, Mentor: Dr. Judith Lynn Sebesta, University of North Dakota
Vergil, *Aeneid* IV.630 (2008)
http://www2.cnr.edu/home/sas/araia/Vergil_Dido.html

Erin Daley, Mentor: Dr. Ann R. Raia, The College of New Rochelle
Vergil, *Aeneid* VII.803 (2007)
http://www2.cnr.edu/home/sas/araia/Vergil_Camilla.html

Danielle DeLancey, Mentor: Dr. Ann R. Raia, The College of New Rochelle
Tacitus, *Annales* XI.12 (2007)
http://www2.cnr.edu/home/sas/araia/tacitus_messalina.html

(#13 slide) In addition, 5 commentary projects were offered as graded class options, which resulted in 5 new *Companion* webpages and one student project model:

Dr. Maria S. Marsilio, Latin 305, Saint Joseph's University
Catullus, *Carmina* 34 (2016)
http://www2.cnr.edu/home/sas/araia/catullus34.html

Elizabeth McCall, Latin IVA, Merion Mercy Academy
Vergil, *Aeneid* II.771-795 (2015)
http://www2.cnr.edu/home/sas/araia/LizMcCall_Vergil771-795_final.pdf

Dr. Maria S. Marsilio, Latin 305, Saint Joseph's University
Catullus, *Carmina* 36 (2013)
http://www2.cnr.edu/home/sas/araia/catullus36.html

Dr. Maria S. Marsilio, Latin 410, Saint Joseph's University
Catullus *Carmina* 3 (2012)
http://www2.cnr.edu/home/sas/araia/catullus3.html

Dr. Anne Leen, Latin 202, Furman University
Propertius, *Elegiae* III.23 (2009)
http://www2.cnr.edu/home/sas/araia/propertius3.23.html

Faculty who adopted the project reported that their students demonstrated greater engagement in research and reflection and improved facility with lexical, syntactic, and rhetorical elements of Latin.

(#14 slide) Now Maria will tell you how she introduced the commentary project to her Fall 2016 Latin class.

The Text-Commentary Project Ann just described aligns closely with Saint Joseph's University's top priority in the College of Arts and Sciences for the academic year 2016-2017: to ensure that all undergraduate students have the opportunity to participate in one or more experiences, namely Internships/Co-ops, Study Abroad, Service Learning, Student Research. Since 1995, when I became Classics Program Director, I have mentored our majors and minors in independent research, collaborative research, and co-publishing with me. Since engaging in this project furthers my personal instructional goals for my students, I included it in my June 2016 annual report for the Classics and Ancient Studies Programs.

Because we are persuaded that the implementation of the instructions are as important to success as the instructions themselves, I want to share with you how I integrated the project on Catullus 34 into my Fall 2016 upper-division course on Latin Lyric (Lat. 305 course syllabus uploaded). I intended the project to emerge out of collaborative assignments which students would present in class and then prepare for critique and editing by *Companion's* editorial team of experts in Latin literature. The anticipated outcome was publication of my students' work in *Companion*.

(#15 slide) The Latin text commentary project supported 9 of the 14 learning objectives I established for students in my course, specifically the first 7 and the last 2:

Learning Objectives: In this course, students will:
- **demonstrate mastery of Latin vocabulary, morphology, grammar, and syntax.**
- **produce an accurate English translation of a grammatically and syntactically complex Latin text.**
- **apply metrical rules to reading aloud Latin poetry.**
- **comment meaningfully on the ideas of a Latin text.**
- **examine the Latin poems of Catullus and Horace within their social, historical, economic, political, religious, philosophical, or legal context.**

- **identify basic themes, ideologies, and/or stylistic features of Latin lyric and elegiac poetry.**
- **incorporate material from classical art and architecture into the interpretation of Latin lyric and elegiac poetry.**
- **recognize and translate basic Latin terms in epigraphic and numismatic material.**
- **make connections between Classics and other academic disciplines devoted (partly or wholly) to the study of the ancient world, such as history, archaeology, philosophy, and theology.**
- **demonstrate awareness of the importance of the classical world for more recently developed disciplines, such as psychology, gender studies, and film studies.**
- **explain the significance of Latin for English and the Romance languages.**
- **discuss how classical antiquity has shaped western thought and culture, in particular literature, art, architecture, theater, cinema, law, politics, and social structures.**
- **produce cogent, well-organized, and thoroughly researched presentations (written and/or oral) by investigating primary and secondary sources.**
- **formulate meaningful and original interpretations about ancient texts and Greco-Roman culture.**

From the first day of class on August 30, 2016, my students knew that this project would be a course requirement, and would be valued at 20% of their final course grade. They were also aware that the project offered the possibility of co-authorship of a publication on the *Companion* website. There was an immediate buy-in for the students, who expressed excitement at the outset.

(#16 slide) Here is how I described the project in my course syllabus:

Dr. Marsilio's scholarly research and publications in Catullus and Roman poetry will support her mentoring of her students in her fall 2016 course LAT 305: Lyric Poetry as they prepare and publish a new Latin text commentary of Catullus, *Carmina* 34 in the *Companion to the Worlds of Roman Women* (edited by Ann R. Raia and Judith L. Sebesta): (http://www2.cnr.edu/home/sas/araia/companion.html). The online *Companion to the Worlds of Roman Women* introduces undergraduate Latin readers to Roman women, through un-adapted Latin texts, essays, and illustrations from the early Roman Republic to the late Empire. Each Latin passage is introduced by its own image and essay that contextualize the reading. Latin expressions are hyperlinked to glosses that appear in small pop-up windows; they contain lexical, rhetorical, poetic and syntactic aids. SPQR links provide vivid images of ancient artifacts. Each student will individually prepare Latin glosses and commentary for assigned lines of Catullus 34, and will develop ideas for the introductory essay. Dr. Marsilio will offer criticisms and suggestions that she will discuss and debate with them in class and in outside class meetings. The students then will revise their work in collaboration. The editorial review process will entail the submission of the Latin text commentary and introductory essay, critical review by the *Companion* editors and other experts in Latin literature, revisions, and final editing.

The class read Catullus' poems as they are arranged in his *corpus*. This meant that we were not scheduled to read poem 34 until November 3, in the last third of a semester that ended

on December 8. However, I wanted to introduce my students to *Companion* as soon as possible and to give them a template for their future work on the Catullus 34 project. My purpose was to let them see that a previous class had produced a Latin text commentary that was now online on *Companion.* So, when we were scheduled to read Catullus poem 3 in early September, I showed my students Catullus 3 on *Companion* which my former Latin students had worked on and submitted for publication:

(#17 slide) http://www2.cnr.edu/home/sas/araia/catullus3.html

As my Latin Lyric Poetry students prepared for the class in which we read and analyzed Catullus poem 3, I asked them to consult their course texts: the Garrison edition of Catullus and the Allen and Greenough *New Latin Grammar*. Additionally, I asked them to review the *Companion* webpage on Catullus *Carmina* 3 so that they could appreciate the benefits of an online text and have a model for the commentary they would prepare on Catullus 34.

During the class in which we read Catullus 3 together, I projected the *Companion* text on the large screen in our classroom. The students were responsive and enthusiastic. I witnessed them working with *Companion* in a real-time classroom experience as they discovered the advantages of a multi-level approach to the Latin poem: an introductory essay to contextualize the poem, especially as it relates to Roman women; focus on vocabulary as well as grammatical, metrical and syntactical issues through hyperlinked glosses; targeted reference to literary, historical, archaeological and cultural matters.

I asked the students to begin work on Catullus poem 34 on November 3. Their first step was to translate the poem, analyze grammar and syntax, and discuss the larger questions the poem raised. As is my custom in all my Latin literature courses, I prepared and distributed a preliminary grammar review for Catullus 34 which they used as they prepared their translations of the poem. They produced their own grammar notes to supplement mine as we translated and discussed the poem in class.

(#17 slide) **Grammar Review: Catullus 34**

Lines 7-8: quam (relative pronoun, accusative singular feminine) + deposivit (archaic perfect active indicative, 3rd singular, for deposuit.): Relative Clause of Fact

Line 9: ut fores (= esses, imperfect active subjunctive, 2nd sing.): Purpose Clause

Line 12: sonantum = sonantium (Present Active Participle, genitive plural masc./fem.) modifies amnium

Lines 13-16: dicta es: translate this perfect passive indicative as a present: "you are called." Dolentibus…..puerperis = dative of agent after dicta es.

Lines 21-22: Sis (Present Active Subjunctive, 2nd sing.) + sancta (nom. sing. fem. agreeing with subject of sis): Optative Subjunctive

Line 24: sospites (Present Active Subjunctive, 2nd sing.): Optative Subjunctive

The next step was to break the class into groups to work collaboratively on the verses I assigned them. There were eleven students in the kind of mixed-level upper-division Latin class that I tend to have in Fall semester these days: three Classics majors, one Classics minor, and seven freshmen who were placed there by me on the basis of their four years of Latin in high school. I invited the students to organize themselves into groups: one group was composed entirely of freshmen non-majors; each of the other three groups included at least one Classics major/minor who served as leader but did not assume primary responsibility for the group.

I instructed the students to work in groups during the last class session before Thanksgiving break, November 22, which was two and a half weeks after we completed the initial translation and analysis of poem 34. By this time, I should stress, the students were already reading and translating Horace's *Odes*, according to the schedule of our course syllabus.

As the students worked together in groups on Catullus 34, I circulated among them, answering their questions, facilitating discussion, helping them wrestle with problems that arose.

(#19 slide): Images of Greek Artemis

Their questions were not about vocabulary and grammar, but about interpretation of the role of the Roman Diana, as compared with Greek Artemis, about Roman religious practice, and about the striking departure this solemn, traditional hymn to Diana was from the "Lesbia" poems around it. I suggested they read Marilyn Skinner's commentary about poem 34 in her book *Catullus' Passer*, and urged them to consult scholarly commentaries and studies that were important for understanding this poem. Among the commentaries they selected from the bibliography in my course syllabus, were those by Thomson, Quinn, Fordyce, Ferguson, and Ellis. They also read Wiseman's *Catullus and His World* on the question of choral performance.

(#20 slide): Images of Roman Diana

During the November 22 class period, I asked them to list "talking points" they thought should be part of the introductory essay: they mentioned Diana as a Roman goddess, and the attributes for her that Catullus celebrates in his poem, her powers overlapping with Juno and Hecate and, surprisingly, with the goddess of agriculture Ceres; they included the topics of poetic performance and meter.

I gave the students a deadline of December 2 to submit to me their drafts of their assigned portion of Catullus 34. I asked them to verify that all students in the group had participated equally in the project. I also asked them to consult with other groups about their assigned lines of the poem, so that they could assist each other in preparing their part of the project and work toward a unified project they could take pride in. In each group one student was responsible for searching for images for the SPQR links. That student also emailed images to students in the other groups, in case they wanted to use them in their commentaries. Another student was responsible for checking grammar and syntax, and that student agreed to check grammar and syntax in the other groups' assignments. Another student was assigned the task of analyzing metrical issues, and also agreed to review metrical notes in the commentaries of the other groups. Most importantly, I allowed the students the authority to decide what each member would contribute to the project, as long as all members of the group were satisfied that each had made a substantial contribution. Since I already had circulated among them in groups and answered their questions in class and on email, I was assured that all students took an active part in their group's work.

On December 2, I immediately edited the submitted drafts and returned them to each group, asking them to submit to me their revised work on December 9, one week later. On December 9, I sent the completed project to Ann Raia for consideration of adoption. All that remained undone was the introductory essay, which my students could not complete in the Fall 2016 semester. Lauren Lewis, one of our senior majors, happily agreed to draft a text of the introductory essay on her own time,

(#21 slide) http://www2.cnr.edu/home/sas/araia/catullus36.html

using the introductory essay to Catullus poem 36, another former class project, as a model. Lauren sent me her draft essay in late February 2017, which Ann Raia edited with my feedback

and approval.   In mid-March 2017 the web-formatted Catullus 34 commentary was submitted to the *Companion* Editorial Board for review, suggestions and request for approval for publication.

I like my students to have the last word, so here are some of their comments about the project **(#22-3 slides)**

I had a lot of fun working on the project with everyone. Catullus 34 is a rarely analyzed piece, so our work should be a great help to any students trying to translate it. Also, I would definitely say that my grasp on Latin is stronger than it was before the project.
--Jack Greenberg, freshman, finance major

I truly enjoyed having the opportunity to go beyond simply translating and analyzing Catullus' work. This project gave me a better perspective on Roman life, introduced me to meter, improved my grammar and gave me publication credit!

--Mary McDermott, freshman, classics minor

It was an exciting experience going in-depth with a poem, like I had a conversation with Catullus. Being published as an undergrad has made me feel a real member of the classics world.   -- Gwyneth Turner, sophomore, classics major

We learned by working on a professional project that goes beyond the classroom. Combining class work in the humanities with real world publishing takes education to a higher level, helping students reach their potential.

-- Ray Akers, senior, classics major, honors

(#24-5 slides) http://www2.cnr.edu/home/sas/araia/catullus34.html

   In conclusion, we are pleased to announce that in March 2017 Catullus' Hymn to Diana was published in *Companion*'s World of Religion and is available for our readership. The possibility of online publication and recognition outside the classroom is a strong incentive to quality student performance. While completion of the project requires students to work collaboratively and faculty to direct student research and provide correction, the final goal of publication is only achieved after the webpage has undergone external review and approval by *Companion's* Editorial Consultants.

   The Latin text commentary project offers a dynamic, interactive, motivational pedagogy for undergraduate students of Latin. Incorporated into your course syllabus with careful design and planning, it can support student achievement of high-level learning outcomes and can help you realize your departmental and institutional priorities.

   Thank you.