

My teaching is deeply informed by the critical pedagogy of Paulo Freire and bell hooks, both of whose works I encountered as a graduate student fellow of the University of Michigan's Engaged Pedagogy Initiative. In particular, there is a line in bell hooks' *Teaching to Transgress* that shapes a lot of my decisions in the classroom: "The classroom remains the most radical space of possibility in the academy." This stands in stark contrast to the genre of teaching statements, which are almost inevitably platitudinous—I aim to inspire innovative and exciting thought in my classroom, and I work hard to create an environment where my students are not afraid to take risks and make mistakes. In that spirit, I plan to take some risks here, despite the fact that job market documents are some of the highest stakes writing I will do this term. If my teaching philosophy does not connect with the rest of my scholarly life, then something is wrong with my general teaching philosophy.

However, words like "radical liberatory transformation" on their own do not in fact tell you much about what my classes are like, in practical terms. I have taught a wide range of classes, both as a graduate student and as a current faculty member at Notre Dame. I have implemented a variety of activities and assessments in those classes based on evidence-based pedagogy and input from my students to ensure they can meet my learning objectives for them. Most recently, in the Intermediate Greek class I am currently teaching, I have worked extensively with my students to help them develop comfort and facility with sight translation. Sight translation is a crucial part of my language courses because it forces students to develop good translation habits, rather than resorting to some of the tempting online resources, and it gives them practice tackling unfamiliar passages of Greek. Since my goal for my Intermediate Greek students is that they leave my class with a basic ability to read any Greek text (with the help of commentaries and lexica), I have structured the entire class around the necessary skills they will need. All of the exams in this class are unseen passages, and each student presents a short passage from a different genre or time period than Plato. On the one hand (in proper μὲν/δέ form), this disincentivizes students from memorizing a specific text, since that is not how I evaluate them. On the other hand, it allows me to guide the students through the process of navigating a scholarly commentary and a specialized lexicon (since I have students presenting authors ranging from Homer through Byzantine theologians). These two structural elements of the class have helped me orient the class toward my goals for their learning.

These unconventional structures, however, can only be effective with a buy-in from my students. I am asking them to take chances, and the best way to facilitate that is to model openness and accessibility as the instructor. I make a point to acknowledge my own mistakes and things that I do not know, in hopes of making my students feel comfortable doing the same thing. I have also been very transparent with my learning goals and enlisted my students' help in achieving those goals, through regular, anonymous teaching feedback. These approaches have borne wonderful fruit, and my language classes have had a wonderful atmosphere where students are willing to take chances, even if they are not sure they will succeed.

Many of the other strategies I use to create a transparent and inclusive class environment are applicable in both language and classical civilization courses. First and foremost, in any class, I make sure that I am in touch with my students individually to let them know that they can feel comfortable talking to me about any issues that might negatively impact their ability to participate. This might be their academic preparation for college or it might be things happening in their personal life outside of the classroom. Regardless, my students come into my class as complete and complex people, and I take seriously my responsibility to teach those *people*. By keeping lines of

communication open from the start of the term, I am better able to encourage all of my students to participate throughout the semester. As the term progresses, I use a variety of low-stakes assignments (such as quizzes or short writing responses) and in-class activities to reward students for their reading and to provide multiple means of participation, for students who are not naturally comfortable speaking in class. I also carefully structure class discussions to make sure that all students feel heard. As an instructor, it is my job to create a setting where the students can feel empowered to drive the discussion. In classical civilization courses in particular, I am acutely aware that learning happens best in an environment where everyone is engaged and willing to grapple in good faith with difficult topics.

These teaching methods for creating a positive classroom climate are not only inherently beneficial for student learning, but they are also connected to my other learning goals for the class as a whole. One persistent theme is that I want my students to be able to make and dissect an argument, regardless of the course content. This does not always mean that I will ask students to write an academic, analytical essay—in fact, it often means varying the genre so students can practice their rhetorical and argumentative skills in a format that is more conducive and transferable. I have students write personal blogs posts or op-ed style arguments in place of a more traditional essay, and that stylistic and generic freedom has prompted some of the best student work I've ever received.

Educational research has shown (unsurprisingly) that students perform better when they see the value in class assessments, so I make a point to give students ample opportunities to personalize and customize their work. In my *Drinking and Drinking Culture in the Ancient World* course, students wrote a manual for how to behave at a symposium, but they were required to synthesize a wide range of primary sources and creatively filter them through an imagined persona. Many students communicated to me, over email and in course evaluations, that they had previously stopped enjoying writing because they were never able to put their own passion and voice into their work, but this assignment reminded them of why they used to like writing. While I take real issue with the assumption that passion and personal voice have no place in scholarly writing, I understand how students can get that impression and I work to create assignments that encourage student creativity. As an example, I've included a creative translation assignment (and rubric) that I used in a Greek Tragedy course as part of my teaching portfolio.

I have always been interested in pedagogy and in the past few years I have expanded my knowledge about best teaching practices and sought ways to share it with others. I have organized several roundtables and workshops on inclusive teaching, critical digital pedagogy, and syllabus design. My pedagogy-focused blog allows me to work through the dilemmas I face as a teacher and to share my own successes and failures with my colleagues at other institutions. My passion for social justice has motivated my commitment to pedagogy (critical pedagogy in particular), but my interest in pedagogy has in fact informed my scholarship as well. For example, I recently submitted an article on performance cues in Greek tragedy that was a direct outgrowth of a community-based learning course I taught this past summer. Teaching students to perform drama has made my scholarship richer and more creative, which has only deepened my commitment to keep pedagogy as a central part of my scholarly identity.

For more information, teaching evaluations, and many of my blog posts about teaching, please go to www.amypistone.com.

Tu/Th 12:30 – 4:20 pm (DeBartolo 332)

Office Hours: Tues./Thurs. 11 am – 12 pm
 Wed. 11:30 am – 12:30 pm
 (or by appointment)

CLGR 30070
 Prof. Amy Pistone
 apistone@nd.edu
 Office: 336 Decio

Course Description and Goals

This course will introduce students to Greek dramatic conventions while exploring ancient Greek perspectives on intoxication. Students will read Euripides' *Cyclops* and *Bacchae* in Greek and will supplement those readings with selections (in English) from other works that deal with Dionysus and drinking. Students should leave this course with an understanding of the role that intoxication played in 5th century BCE Greek literature and should be comfortable with the meter, language, and conventions of Greek tragic and satyr plays.

Classes will consist of translation, grammatical analysis, and discussion of assigned texts. You are expected to attend class regularly, to be prepared for each day's lesson, and to participate actively in discussions during class.

Grading Structure

Attendance, Preparation, and Participation	25%
Short writing assignments (4)	20%
Quizzes (c. 10)	20%
Meter projects (2)	10%
Final Exam (Cumulative)	25%

Final letter grade thresholds:

A = 94–100	A- = 90–93.9
B+ = 87–89.9	B = 83–86.9
B- = 80–82.9	C+ = 77–79.9
C = 73–76.9	C- = 70–72.9

Required Texts

The following two texts are required for this course:

- Richard Seaford. *Euripides: Cyclops* (Bristol, 1998). ISBN 9781853995668
- E.R. Dodds. *Euripides Bacchae* (Clarendon, 1987). ISBN 9780198721253

All other course readings will be available in electronic format.

COURSE SCHEDULE

We will aim for about 120 lines of Greek a week, give or take. The *Bacchae* is twice as long as the *Cyclops*, so our goal is to spend about 2/3 of the course reading the *Bacchae* and 1/3 reading the *Cyclops*. If this proves to be too ambitious a goal, we will adjust and may read some portions of these texts in English instead.

Below is a loose schedule of what we will be covering in class each week (aside from translations). Readings will all be available in electronic format, unless otherwise noted.

Week 1: Introduction to Greek Theater

Week 2: Thebes and Athens

Zeitlin, F. (1986/1990). "Thebes: Theater of Self and Society in Athenian Drama."

Week 3: Gender as threat

Kurke, L. (1992). "The Politics of ἀβροσύνη."

Slater, P. (1968). "Dionysus, the Ritual" from *The Glory of Hera*.

Week 5: The Threat of Dionysus

Segal, C. (1977). "Euripides' *Bacchae*: Conflict and Mediation"

Week 7: The Chorus

Arthur, M. (1972). "The choral odes of the *Bacchae* of Euripides"

Gould, J. (1996). "Tragedy and Collective Experience."

Goldhill, S. (1996). "Collectivity and Otherness—The Authority of the Tragic Chorus: Response to Gould."

Week 8 and 9: Transformation

Selections from Aristotle's *Poetics*

Gold, B. (1977). "Eukosmia in Euripides' *Bacchae*."

Fischer, R. (1992). "The 'Palace Miracles' in Euripides' *Bacchae*: A Reconsideration."

Podlecki, A. (1974). "Individual and Group in Euripides' *Bacchae*."

Kalke, C. (1985). "The Making of a Thyrsus: The Transformation of Pentheus in Euripides' *Bacchae*."

Perris, S. (2011). "Perspectives on Violence in Euripides' *Bacchae*."

Week 10: Catharsis

Segal, C. (1996). Catharsis, Audience, and Closure in Greek Tragedy.”

Week 10: Topic(s) TBD

Week 11: Topic(s) TBD

Week 12: The *Christus Patiens*

Week 13: Topic(s) TBD

Week 14: Comedy and Tragedy and Satyr Plays... Oh My!

Taplin, O. (1996). “Comedy and the Tragic.”

Week 15: *Cyclops*

Konstan, D. (1990). “An Anthropology of Euripides' *Kyklops*.”

Week 16: Satyr Play

Marshall, C.W. (2005). “The Sophisticated Cyclops.”

O’Sullivan, P. (2005). “Of Sophists, Tyrants, and Polyphemos: The Nature of the Beast in Euripides' *Cyclops*.”

Short Writing Assignments

- 1) Creative translation: In class, we will primarily focus on understanding the grammar and syntax of the Greek, at the expense of creating a nice, polished translation (which often requires departing from a strictly literal translation). For this assignment, pick a passage (shoot for approximately 20-50 lines) and produce a more polished translation.
Due date: no later than 12/5
- 2) Writing assignment (500-1000 words) on the *Bacchae*. See prompts sheet for potential topics.
Due date: TBD, once we have finished reading the play.
- 3) Writing assignment (c. 500 words) on the *Cyclops*. See prompts sheet for potential topics.
Due date: 12/7
- 4) Scholarship response paper (c. 1000 words)

These short writing assignments are meant to expose you to a range of different ways to engage with these plays, from the creative to the academic. They are not meant to be very labor-intensive, but are simply a chance for me to see how you are thinking about these plays, beyond simply an exercise in grammar. Prompts will be circulated no later than 3 weeks before an assignment is due.

Final exam: December 15, 2017 10:30am-12:30pm

COURSE POLICIES

Attendance: Reading the texts on your own is not sufficient to perfect your Greek. Your success will depend on prior preparation and in-class reinforcement and refinement of your translations. Thus, you will be expected not only to do the assigned reading and homework beforehand but also to attend class and to be prepared to answer questions and translate in class. **You are allowed three (3) unexcused absences.** Any unexcused absences beyond that limit will reduce your attendance grade by one point per absence. If you miss class due to an *excused* absence, I will be happy to meet with you during office hours to review the material for that day.

Weekly Section Assignments: Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class. Completing these assignments will ultimately count towards your grade. They will generally be due by midnight, the night before class (unless otherwise indicated). If you can't make it to class on the day an assignment is due, you will still receive full credit if you turn it in by the deadline. I will grant extensions for extenuating circumstances if you notify me in advance. Otherwise, you will not receive credit for a low-stakes assignment submitted after its due date.

Religious Observances and Service to the University: If a class session or due date conflicts with your religious holidays or a commitment that you have to a university group (athletics or other contexts in which you are representing Notre Dame), please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with university policy on religious/academic conflicts, your absence will not affect your grade in the course.

Accommodations for Students with Disabilities: I am fully committed to ensuring the full participation of all students, and to making learning as accessible as possible for all of my students. If you have a disability and need an accommodation to participate in this class or to complete course requirements, please contact Sara Bea Disability Services to obtain documentation of the accommodations that you need. Then, please share this documentation with me as soon as possible, preferably within the first few weeks of class. I will treat as private and confidential any information that you share.

Students who have questions about Sara Bea Disability Services or who have, or think they may have, a disability are invited to contact Sara Bea Disability Services for a confidential discussion in the Sara Bea Center for Students with Disabilities or by phone at 574-631-7157. Because the University's Academic Accommodations Processes generally require students to request accommodations well in advance of the dates when they are needed, students who believe they may need an accommodation for this course are encouraged to contact Sara Bea Disability Services at their earliest opportunity. Additional information about Sara Bea Disability Services and the process for requesting accommodations can be found at sarabeadisabilityservices.nd.edu.

Mental Health Accommodations: As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. I am deeply committed to working with you to address these issues in a way that will allow you to perform as well as possible in this class. If you are experiencing mental health issues, please discuss this with me as you feel comfortable, so that we can discuss appropriate accommodations and support.

Email: I encourage conducting most correspondence over email, using professional and respectful language. In the case of illness (mental or physical) or family emergency, please only feel obligated to provide the most relevant details. If it is easier to discuss your reasons in person, please come to office hours or make an appointment. I will do my best to respond to all student emails within 24 hours (48 on weekends).

Technology: Laptops (and cell phones, tablets, etc.) are generally discouraged in section. There will be section meetings when technology will be useful, and I will notify you in advance of those days, if laptops are welcome in section. If you have a compelling reason why you need some sort of technology in class, I will gladly accommodate that. Laptops can be a powerful tool, but they can also be a serious distraction. Laptops are not banned unilaterally, but I reserve the right to remove laptop privileges if you are not using your laptop for course-appropriate purposes.

Preparation and Honor Code: Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community. If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism. If you have additional questions about how to reference material that you find in books or online, please let me know.

You, as students, and I, as your professor, are required and expected to abide by the University Academic Code of Honor, under which each of us pledges, "As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty." You will find more information at <http://honorcode.nd.edu>. Please do not hesitate to ask me any questions you may have.

Classroom Contract

I think of our classroom as a reciprocal relationship. Below are the ground rules that I expect from myself and from you. I have left additional bullet points here because you are welcome to add to this contract.

My responsibilities:

- Return your writing assignments promptly and—especially for drafts—provide detailed feedback of how to improve your writing.
- Provide grade updates intermittently (and when requested).
- Solicit feedback and adjust my teaching accordingly, to address your needs.
-

Your responsibilities:

- Arrive on time and be prepared for class. Adequate preparation means you have done the reading and thought carefully about any discussion questions or additional assignments for that day's class.
- Bring the relevant books (and any other relevant texts) to every class meeting.

- Keep your cell phone on silent and away during class.
- Participate in class discussions. If you are uncomfortable speaking in class, you need to talk to me as soon as possible. I will gladly work with you to find ways to make participation easier, but participation is a critical element in this class.
- Check your email at least once a day. I will send out notifications and specific instructions for section via email.
-
-

CREATIVE TRANSLATION

For this assignment, you will be asked to think about translation as something that goes beyond simply conveying the grammar and syntax of the Greek. Translation includes much more than that, and this assignment is meant to get you thinking about translation in a much larger sense.

1. Read Benjamin's "On The Task of the Translator and/or "Schleiermacher's On the Different Methods of Translating."
2. Pick a passage of approximately 20-50 lines (ideally, something that forms some sort of coherent unit—the line guidelines are flexible) and send me your chosen passage.
3. Compose a translation of your chosen passage which aims to convey **something other than the grammar** of the Greek you have chosen. I will provide you with some examples of more radical translations, to give you a sense of the range of possibilities.

The final product will be a translation (in any form/medium that you choose) along with a short reflection on the interpretive choices you made. This reflection (c. 500 words) should include some thoughts about your chosen translation theory text (Benjamin or Schleiermacher), though these thoughts can agree or disagree with that text. All I'm asking is that you engage in some sense with a theory of translation and think about what translation can/should entail, beyond just the most precise grammatical representation of the source text.

GRADING BREAKDOWN:

The translation itself will constitute 30% of your grade for this assignment. The reflection will constitute the other 70%. Rubrics for each portion are below.

For results of this assignment, you can go [here](#).

TRANSLATION RUBRIC

Creativity, ambition, and vision (25%)	Excellent	Good	Needs Improvement	Poor
	<i>Noticeable departure from the source text with some clear vision for the project; takes significant creative chances.</i>	<i>Moderate departure from the source text; chances were taken, but not substantial ones</i>	<i>Some departure from the source text; lack of significant creative risk</i>	<i>No discernable departure from source text; standard and literal translation</i>
Use of source text (25%)	Excellent	Good	Needs Improvement	Poor
	<i>Translation has a significant and thoughtful relationship to the source text – artistic choices reflect the text you chose in some way.</i>	<i>Translation bears some relationship to the source text but some departures seem unmotivated or counter to the project's goal.</i>	<i>Translation is in many ways unrelated to the source text – verges into creative writing at times, rather than translation or adaptation.</i>	<i>Translation has little or no connection to the source text. Departures are not done with any overall vision in mind.</i>
Language choice (20%)	Excellent	Good	Needs Improvement	Poor
	<i>Diction is well suited to your overall goals. Register and tone advances your vision.</i>	<i>Word choices are generally appropriate but haphazard at times.</i>	<i>In general, word choices are not made carefully.</i>	<i>Word choices are not made with any regard for your piece as a whole.</i>
Execution (5%)	Excellent	Good	Needs Improvement	Poor
	<i>Final product reflects your goals and vision for the project (as detailed in the reflection paper)</i>	<i>Final product approaches your goals and vision but doesn't entirely succeed</i>	<i>Final product falls significantly short of your vision and goals.</i>	<i>Final product does not reflect your goals and vision for the project</i>

REFLECTION PAPER RUBRIC

Choices made and overall vision (35%)	Excellent	Good	Needs Improvement	Poor
	<i>Your text was chosen carefully and you had a clear idea in mind about what you wanted to do with your chosen text. You laid out a clear vision and goal for the work.</i>	<i>Your text was chosen with some thought, and you had a vision for your work, but your vision and goals were not well developed.</i>	<i>Little thought went into your choice of text and you had only vague goals for what your translation would look like.</i>	<i>No discernable thought went into your choice of text and you did not articulate any goals for the project as a whole.</i>
Challenges and Take-Aways (35%)	Excellent	Good	Needs Improvement	Poor
	<i>You engage in careful and thoughtful reflection about challenges you encountered and places you may not have succeeded in creating the intended effect.</i>	<i>Your reflection is somewhat superficial and only treats challenges in a cursory manner, rather than engaging deeply with the translation process.</i>	<i>Your reflection is entirely superficial and does not explore challenges you faced and how you addressed them.</i>	<i>Little or no evidence of reflection upon the translation process.</i>
Engagement with Secondary Readings (25%)	Excellent	Good	Needs Improvement	Poor
	<i>You have carefully read and thought about your chosen reading(s) and made translation choices that in some way engage with that reading.</i>	<i>You demonstrate engagement with the readings but you do not show a very deep knowledge of or engagement with that text. You know what the reading said, but you have not fully engaged critically.</i>	<i>The secondary readings are addressed in some sense, but their treatment is cursory.</i>	<i>You do not engage in any significant way with the secondary reading.</i>
Grammar, Spelling, and Style (5%)	Excellent	Good	Needs Improvement	Poor
	<i>Essay has been proofread and has very few grammatical errors; style is clear.</i>	<i>Some grammatical errors and stylistic failings, but not enough that it distracts from the reader's ability to easily read your writing.</i>	<i>Many grammatical errors, such that it's difficult for the reader to understand your meaning. Style needs improvement.</i>	<i>Paper has significant grammar and style issues that detract substantially from readability.</i>

DRINKING (AND) CULTURE IN THE ANCIENT WORLD

DeBartolo Hall 131
 CLAS 20021
 Tu/Th 9:30 – 10:45 am

Prof. Amy Pistone
 apistone@nd.edu
 Office: 336 Decio

Dr. Pistone Office Hours:
 Tues./Thurs. 11 am – 12 pm
 Wed. 11:30 am – 12:30 pm
 (or by appointment)

In this course, we will examine the role that drinking (both proper and improper drinking) plays in the ancient Greek world and will use this to reflect on the modern world. You will be encouraged to make connections to the modern world throughout, and the course will conclude with a unit that explicitly invites this. The course will lay the groundwork with an examination of the myths and worship of Dionysus, as the god of wine, and will then move into the literary and material evidence of what took place at symposia, including the games and poetry that were involved. Then we will look at the reception of these ideas into Roman and later European cultures. Finally, we will conclude with a more explicit comparison of ancient and modern attitudes toward drinking (and the proper way to drink and be drunk).

All reading for this course will be done in English translations. Classics majors may come into the class with more knowledge about some of these texts, but I am not assuming that you have any prior knowledge of the ancient world.

Required texts:

- Euripides' *Bacchae* (trans. Esposito, ISBN 978-0941051422)
- Plato's *Symposium* (trans. Waterfield, ISBN 978-0199540198)
- Xenophon's *Conversations of Socrates* (trans. Waterfield, ISBN 978-0140445176)

I will place a copy of these texts on reserve in the library but there will be days when it will be useful to have a copy of your text with you in class. If you anticipate that you will have difficulty affording any of the texts for this course, please get in touch with me immediately.

All other course readings will be available in electronic format through Sakai.

Grading breakdown

- | | |
|--|-----|
| • Attendance and Participation | 10% |
| • Additional Assignments and Reflections (may include quizzes) | 20% |
| • Short, informal writing assignments | 15% |
| • Essay #1: Who and What is Dionysus? (1,000 words) | 15% |
| • Essay #2: Code of the Symposium (1,500 words) | 15% |
| • Essay #3: Final Paper/Project (1,500-2,000 words) | 25% |

Course Objectives

By the end of this course, you should be able to do the following:

- Build a broader argument about cultural and societal values based on literature produced by those societies
- Compare ancient attitudes about drinking, society, gender, and other themes with those found in our modern world
- Engage in close readings of ancient and modern texts
- Critique others' arguments and integrate others' criticism into your own arguments
- Recognize the norms and stylistic tendencies of different genres of literature, ranging from lyric poetry to philosophical dialogues to personal essays

Writing Assignments: each unit will feature one substantial writing assignment as well as several smaller weekly written reflections. Writing will function as a way to engage with the literary sources we read in class—assignments will ask you to write in different genres, beyond the standard academic, argumentative essay. Often, we will use writing assignments to gain a greater understanding of the texts we read from the inside-out. This will mean trying to adapt or create your own version of a genre we have read in the class.

For the ancient Greeks, intoxication is a concept that touches the genres of philosophical writing, poetry, and drama. You will be asked to read, think about, and produce several different genres in this course—I understand that you might not have been asked to write anything but argumentative academic essays before in the past, so this may require you to get out of your comfort zone as a reader and a writer, but we will practice and develop these skills over the course of the term.

Unit 1: Who is Dionysus?

Week 1 (1/16 and 1/18): Dionysus in literature, part 1

Reading: start the *Bacchae*

Week 2 (1/23 and 1/25): Dionysus in literature, part 2

Reading: Finish the *Bacchae*, and selections from Nietzsche's *The Birth of Tragedy*

Week 3 (1/30 and 2/1): Dionysus in practice

Reading: Selections from the *Frogs* and *Cyclops*

Rosenmeyer, T. G. (1968). "Tragedy and Religion: the *Bacchae*." In E. Segal, ed. *Euripides: A Collection of Critical Essays*.

Due 2/9: Essay #1

Short reflective essay on what myths about Dionysus can tell us about actual attitudes toward intoxication. Students are encouraged to think about modern parallels (what do modern fairy tales or folk tales or mythohistorical stories reflect about our actual societal values?). (1000 words)

More information about this assignment, and a rubric, will be provided in advance of the due date.

Unit 2: What is a symposium?Week 4 (2/6 and 2/8): What happened at a symposium?

Reading: Xenophon's *Symposium*

Week 5 (2/13 and 2/15): Lyric lishes and the literature of the symposium

Reading: *Protagoras* 347c-e and lyric poetry (available on Sakai)

Week 6 (2/20 and 2/22): So what *is* a symposium?

Reading: Selections of other miscellaneous readings about symposia (including readings involving gender and class)

Due 3/2: Essay #2

Working from our primary readings, create a persona and construct a "code" for "gentlemanly" behavior at a symposium. Your code should account for the disparate sources and opinions and filter them through the lens of your chosen persona. You may use any of the optional secondary readings available on Sakai, but do not accept their findings uncritically. Your arguments must be anchored in the primary texts. (1500 words)

More information about this assignment, and a rubric, will be provided in advance of the due date.

Unit 3: The Literary SymposiumWeek 7 (2/27 and 3/1): Lofty lishes and the philosophy of love

Reading: Plato's *Symposium*

Week 8 (3/6 and 3/8): More *Symposium*—Plato had a lot to say!

Reading: Plato's *Symposium*

Short writing assignment due before Spring Break: write a pitch for a movie or novel that reimagines Plato's Symposium in a modern context. This should be no more than 500 words.

Week 9: Spring Break! Have fun and be safe!Unit 4: Between the Greeks and UsWeek 10 (3/20 and 3/22): "Nunc est bibendum" and Rambunctious Romans

Readings: selections from Roman authors, taken from the following list (this full list will be split up over the class, with each student reading only a portion of them—you will receive your personalized assignment before spring break)

- Horace *Odes* 1.11, 1.18, 1.37, 2.19, 3.8, 3.19, 3.21, 3.25, 3.28, 3.29
- Propertius 1.3, 2.15, 2.33, 3.8, 4.6
- Tibullus 1.2, 2.1
- *Cena Trimalchionis*

- Cicero's *Second Philippic* (2.104-106)
- Seneca *Ep.* 51, 59, 83
- Juvenal 6

Week 11 (3/27 and 3/29): Neoclassicism and the Romantics

Reading: selection of poems from Cavalier Poets (Ben Jonson, Robert Herrick) and poems by Keats and Thomas Moore

Week 12 (4/3 and 4/5): "Rouze Anacreon from the dead; / And return him drunk to bed"

Reading: selection of convivial songs and toasts (including the delightful "Social Effusions of the Celebrated Captain Charles Morris")

Week 13 (4/10 – class canceled on 4/12): Teetotaling and Prohibition

Please make arrangements to meet with your group when our class would meet on 4/12

Reading: Writings from Salvation Army Founder William Booth and others

Week 14 (4/17 and 4/19): Tailgates, Frat Parties, and Microbrews: How we moderns drink

Reading: selections from *Drinking with Men* (Schaap 2013) contrasted with "Giving up alcohol opened my eyes to the infuriating truth about why women drink" (Coulter 2016)

Week 15 (4/24 and 4/26): Group presentations

Week 16 (5/1): Sad Farewells

Writing assignment: students will take their chosen presentation topic and develop it into a final reflection paper which situates a modern example of drinking culture within the historical framework we have established in class. (1500-2000 words)

CLASSROOM CONTRACT

I think of our classroom as a reciprocal relationship. Below are the ground rules that I expect from myself and my TAs and from you. I have left additional bullet points here because you are welcome to add to this contract.

My responsibilities:

- Return your writing assignments promptly and—especially for drafts—provide detailed feedback of how to improve your writing.
- Provide grade updates intermittently (and when requested).
- Solicit feedback and adjust my teaching accordingly, to address your needs.
-

Your responsibilities:

- Arrive on time and be prepared for class. Adequate preparation means you have done the reading and thought carefully about any discussion questions or additional assignments for that day's class.
- Bring the relevant books (and any other relevant texts) to every class meeting.
- Use technology as allowed in any given class
- Participate in class discussions. If you are uncomfortable speaking in class, you need to talk to me as soon as possible. I will gladly work with you to find ways to make participation easier, but participation is a critical element in this class.
- Check your email at least once a day. I will send out notifications and specific instructions for section via email.
-
-

SECOND WRITING ASSIGNMENT: SO YOU WANT TO GO TO A SYMPOSIUM, HUH?

Due: Friday, 3/9, by 11:59 pm.

Respond to the prompt below in approximately 1500 words (+/- 200 words).

Prompt: Working from our primary readings, create a persona and construct a guide that reflects a “code” for “gentlemanly” behavior at a symposium (“classy” might be a better description than “gentlemanly” here – it doesn’t need to be a gendered thing, though the majority of our texts do deal with men). Your code should account for the disparate sources and opinions and filter them through the lens of your chosen persona. ***Your arguments must be anchored in the primary texts.***

Some things to think about as you’re completing this assignment:

- Who are you writing as? An elite man? Elite woman? Lower class man? Lower class woman?
- Are you writing for someone of your same identity? Someone of a different identity?
- What kinds of things will your reader need to know? For example, if you’re writing for a lower-class man who wants to go to an upper-class party and blend in, what might be different from the parties he’s used to attending?
- If you’re writing for someone who doesn’t know these things, they will likely want to know *why* your advice matters. *Why* should they drink a certain amount or act a certain way? No one is going to follow your guide if they think it’s a bunch of arbitrary rules.
- What might they want to do to prepare before the symposium? Should they learn some poems? What kind of poems?
- The format/style/tone for this should be something more like a creative writing project. You are creating a guide for someone, so think in terms of a “how-to” blog post or Pinterest guide (but written by an ancient Greek). This will probably feel weird and uncomfortable if you’re used to writing academic essays, but one of the goals of this assignment is to get you exploring and playing with genre.

You should restrict yourself to the readings for this class (assigned readings and readings covered in lecture), so no works cited/bibliography is needed for this paper. Parenthetical in-text citations will be sufficient.

Examples of ways you could cite texts

Parentheses:

“If you’re going to blend in with the rest of the guests, you’ll need to know some of the poems that symposiasts like to perform at parties, including poems about mythology (PMG 884 – 887) and poems about drinking (Anacreon 356A-B).”

OR you can use footnotes to explain your text-based rationale:

“If you’re going to blend in with the rest of the guests, you’ll need to know some of the poems that symposiasts like to perform at parties, including poems about mythology¹ and poems about drinking.²”

¹ Some examples of poems about mythological figures include PMG 884 – 887.

² Although drinking shows up in poems by many different poets, Anacreon 356A and 356B are particularly good examples of this.

GRADING RUBRIC

	Excellent	Good	Needs Improvement	Poor
Use of the text as evidence (35%)	<i>You have carefully read and thought about the texts and you introduce specific examples in an effective and appropriate way</i>	<i>You demonstrate some engagement with the texts but you do not show a very deep understanding of it. You know what the reading said, but you have not fully engaged critically.</i>	<i>The texts are used in some sense, but you do not use them effectively or extensively</i>	<i>You do not use the actual texts in any meaningful way.</i>
	Excellent	Good	Needs Improvement	Poor
Creativity and immersion in the style and persona (30%)	<i>You have created a fictional setting for this piece that makes sense—the author and the addressee are clearly identified and thoughtfully constructed</i>	<i>You have thought about a fictional setting and personas, but they are not well-developed and you have not maintained the fictional conceit throughout.</i>	<i>You have not put much thought into the fictional personas and imagined setting. There is some thought put into the idea, but the fiction is poorly developed.</i>	<i>You have not written in any sort of fictional persona or setting.</i>
	Excellent	Good	Needs Improvement	Poor
Effective justification and support for your advice (30%)	<i>You explain what your advice is based on and why it matters in a symposium context. You have effectively integrated the texts and your chosen personas.</i>	<i>You somewhat justify your advice, but your arguments are incomplete and not thought out in the context of your chosen personas.</i>	<i>Your arguments are not well supported in a way that integrates the text and your fictional personas.</i>	<i>You do not support or contextualize your advice.</i>
	Excellent	Good	Needs Improvement	Poor
Grammar, Spelling, and Style (5%)	<i>Essay has been proofread and has very few grammatical errors; style is clear.</i>	<i>Some grammatical errors and stylistic failings, but not enough that it distracts from the reader’s ability to easily read your writing.</i>	<i>Many grammatical errors, such that it’s difficult for the reader to understand your meaning. Style needs improvement.</i>	<i>Paper has significant grammar and style issues that detract substantially from readability.</i>



*** CONFIDENTIAL ***



Data Retrieved Dec 19, 2017 7:53 PM

Student Comments Report

Instructor:	Pistone, Amy N.	Term:	Fall 2017	Response Rate:	100%	Credit Hours:	4
Enrollment:	8	Respondents:	8				
	<u>Title</u>	<u>Course / Section #</u>	<u>Division</u>	<u>Department</u>	<u>Campus</u>	<u>Level</u>	
Primary Listing:	Beginning Greek I	CLGR 10001-01	LL	CLAS	Main	1	

Question List

Reference #	Question
U1	Please comment on how well the activities, readings, lectures, and assignments helped you learn in this course.
U2	Please identify what you perceive to be the greatest strengths of this instructor's teaching.
U3	Please identify areas where this instructor could improve his/her teaching.

Student Responses

Reference #	Student #	Response
U1	1	I think the particular required assignments, and the order in which they were assigned, were helpful for facilitating my learning. I enjoyed the format which the course ended up being towards the end of the semester, where we were doing individual learning of the grammar and vocabulary mostly on our own outside of class so that we had time for translation as a group together in class. This way we could go through the translation process together, and sight reading Greek became a comfortable process to engage in, even in a group setting. It seemed as if every activity had a purpose, and I had the perception that Prof. Pistone was keeping tabs on each student's progress via the frequent quizzes, and that instruction was being focused to address our needs.
U1	2	I really liked the variety of activities in this course, especially when they required a lot of engagement and class participation. Reading passages together in class, competing using the white boards while studying for exams, and taking regular quizzes were all very useful. I felt like we had done so much preparation in class that required us to demonstrate what we knew and to think through the material in a timed setting that when we had to take the exams, they were relatively straightforward. I liked the way that classes were set up so that we spent a little bit of time at the beginning of each section talking about vocab and grammar but more time on practice and implementation of the new concepts in a meaningful way. While I think it was indispensable to talk about the grammar and vocab on their own, it was equally helpful (if not more) to see how they were used in context and talk about them as they showed up. I thought that Dr. Pistone's habit of asking lots of questions as we went through the reading (especially asking us to put certain words into other forms) was very helpful for reinforcing the concepts of the chapter and the immediately preceding chapters. The questions also helped to ensure that we didn't forget important details from earlier in the class. For the homework, I was very pleased when we were able to check our work in some way. I liked that the workbook was designed with an answer key, and I appreciated those times when Dr. Pistone provided an answer key to the textbook and handout assignments a few days after they were due. The ability to catch mistakes and misunderstandings on my own greatly facilitated my learning and made the time spent in class much more productive. I also really enjoyed the Greek culture project and scavenger hunt. It was a great way to let everyone dive into topics from the Greek world that interested them and to cover the cultural and historical aspects of the class without taking up too much of our already tight class time. My only suggestion is that it be moved much earlier in the semester (like due the week after fall break or something), because it was a bit of pressure to have it due the week before finals.
U1	3	Outside of class readings and exercises, as in all language learning, are very helpful.
U1	4	I cannot stress enough how much I love doing the in class translations. Very, very, very helpful. Beyond belief. It helps me much more than doing exercises or anything else in class.
U1	5	In class and out of class assignments helped solidify concepts and ideas from lecture very well.
U1	6	Activities, readings, and assignments were all helpful. Lectures were often helpful, but occasionally a little slap-dash. Professor Pistone's overall approach was very helpful.
U1	7	They were very helpful.
U2	1	An eagerness to relate the content (learning Greek) to particular interests detected in the student. Readiness to accommodate individual scheduling and workload needs in terms of being slightly flexible regarding completing work. Availability for help regarding homework or questions in general. Grounding of teaching methodology in current teaching scholarship, encouraging to students, etc. Quick to adjust teaching methodology and emphases based on what was observed as being helpful, unhelpful, etc.
U2	2	I think that Dr. Pistone's greatest strengths are her enthusiasm and classroom presentation. Aside from simply being very knowledgeable about the subject, it was engaging and enjoyable to take a class with her. Her cheerfulness in class each day made it much easier to engage with the material, especially when I was tired or the material was difficult. I also appreciated the flexibility and compassion with which she ran the class.

Reference #	Student #	Response
U2	3	Professor Pistone is clearly very invested in our learning. She consistently goes above and beyond to ensure that we understand and that all our questions are answered.
U2	4	Greek is hard and college is stressful. The class is a very intensive one with a lot of work to drill vocabulary and to do exercises and to understand the grammar. It is by far my favorite class and I think to make something like so so enjoyable it really takes a good teacher. I am so glad to have Professor Pistone. I really appreciate her relaxed attitude toward homework deadlines. She knows how to manage it that she makes it clear she's aware that there is a lot of work and it must be done but if it cannot be done for the next day, then it is alright. She is very good at not being taken advantage of in regard to being relaxed with deadlines because we all have the utmost respect for her.
U2	5	Day to day in-class activities, including in class reading, review, and mini quizzes. Very helpful in mastery of material and staying on or ahead of the syllabus.
U2	6	I really appreciated Professor Pistone's realist approach to learning Ancient Greek: she recognized that we had a lot of work and was very, very willing to be flexible with us as we experienced the ups-and-downs of the semester, so there was the chance to make up for poor work and latitude on due dates. Her attitude kept the language from feeling unbearably daunting and generated a good spirit in the classroom. This flexibility never lapsed into laxness, and the way she conducted the class--mostly doing sight translations together--meant that we were punished for failing to do our homework through a lack of skill, anyway, and that was more than ample incentive to get our Greek act together.
U2	7	Attention to details and care for the content
U3	1	Maybe moving things along when students present the class with rabbits to chase...but then again, the instructor did this with more and more facility as the course developed and students were attempting to unleash more rabbits. But honestly, overall, I was very pleased with the help available to us as students and the encouragement offered us throughout the course.
U3	2	There isn't a whole lot to say here. I would have appreciated a bit more regularity in the syllabus and better communication of answer keys and other ways for students to check their work, especially around exam times. However, I think that has more to do with the way the class is structured and the fact that this was Dr. Pistone's first time teaching from this book than anything else.
U3	4	I really enjoy doing the translations in class because it helps me understand the language better than doing exercises. However I find it really hard to utilize my own time to drill myself with vocab no matter how much I want to. This isn't her fault at all, but maybe being accountable for vocal more often would help so that I don't fall behind.
U3	5	Occasionally gets on tangents in class, but it hardly affects the class at all. Only a very minor issue.
U3	6	I have only two very minor points. The first has to do with homework: our occasional English-to-Greek homework assignments would take a very, very, very long time. While they were helpful, it wasn't unusual for me to spend 1-2 hours on those assignments, and often I found myself wishing I had that time to more intentionally build the skills we practiced in class, say, reviewing vocabulary, drilling a paradigm, or doing Greek-to-English translation work. I *do* think we learn important skills doing English-to-Greek, but the time-to-payoff ratio felt very low. Maybe doing only half, or only doing the questions that demonstrate interesting or important points would have been a better use of time. The second issue was with quizzes. I believe they would have been more helpful had Professor Pistone let us know with a little more specificity what she intended us to quiz on before hand. Often the only guidance we got was that it would be something we had covered recently. This meant there was a LOT to study and I was sort of forced to stab randomly at what the quiz would be over (vocab? skills from this section? skills from earlier in the chapter? an irregular verb? a totally regular paradigm?). I often found myself either spending the night studying everything OR dedicating my normal amount of Greek HW time studying everything just a little. Neither felt like a good use of time. I know I'll always prepare well if I know what the material to be prepared beforehand, and I wouldn't mind more frequent quizzes--or even self-graded self-evaluations--if we have a little more direction there. Overall, these were fairly minor points in the larger sweep of the course. As indicated above, I believe the class was structured well overall.



*** CONFIDENTIAL ***



Data Retrieved May 15, 2018 12:59 PM

Student Comments Report

Instructor:	Pistone, Amy N.	Term:	Spring 2018	Response Rate:	100%	Credit Hours:	4
Enrollment:	10	Respondents:	10				
	<u>Title</u>	<u>Course / Section #</u>	<u>Division</u>	<u>Department</u>	<u>Campus</u>	<u>Level</u>	
Primary Listing:	Beginning Greek II	CLGR 10002-01	LL	CLAS	Main	1	
Cross Listing:	Beginning Greek II	CLGR 60002-01	LL	CLAS	Main	6+	

Question List

Reference #	Question
U1	Please comment on how well the activities, readings, lectures, and assignments helped you learn in this course.
U2	Please identify what you perceive to be the greatest strengths of this instructor's teaching.
U3	Please identify areas where this instructor could improve his/her teaching.

Student Responses

Reference #	Student #	Response
U1	1	activities assigned were well-ordered towards success in the class
U1	2	Set excellent groundwork for the language as well as forming string study habits for other courses.
U1	3	All of it was well-focused on getting us to learn the basics of Greek grammar and vocab
U1	4	I would rather have used a different textbook, e.g. Mastronarde.
U1	5	Homework and vocabulary practice were very helpful.
U1	6	In class readings are super helpful because I get my exposure to grammar, how to go through syntax, can ask as many questions as I want, and actively learn vocabulary. I honestly thing that doing in class readings are one of the best things ever. So so so much more helpful than doing them in my room on my own. Every now and then we have to get down and dirty with the grammar but honestly it has never seemed overwhelming because she is very good at presenting the information and pacing it. ALSO the handouts. I loved the handouts. They are the best things.
U1	7	Everything was great
U2	1	helping each student where they are; responding to needs which are made known by students...
U2	2	Excellent use of both the textbook and her own handouts to teach information. Very engaging in class and her use of both in class and take home assignments build a strong foundation for the course
U2	3	She is extremely engaging, very helpful, and has a genuine interest in her students' success. I thoroughly enjoyed having my class taught by her.
U2	4	Prof Pistone communicates clearly, is always organized, and is eager to spend class time answering students' questions thoroughly. She gives lots of excellent supplementary materials.
U2	5	Enthusiasm about the subject matter (which is not always the most exciting), and understanding of student perspectives
U2	6	Honestly all around amazing teaching style. Very very engaging. I absolutely love going to her class everyday, which is saying a lot because I am a very stressed out person in general. She has a laid back and flexible format which allows us to explore that Greek and ask plenty fo questions and go into interesting discussions all while making sure that we stay on track and learn what we need to. I learned a lot of Greek this semester and never at any point did it feel like a burden to me. Her style is just so engaging and she is just such an incredible teacher. She has NEVER made learning Greek boring or uninteresting which is quite a feat considering we learned "mi" verbs this semester which are a doozy. Her teaching style is a perfect mix of making sure that we are on track and flexibility. She has a great personality and because of that, her class is just so enjoyable. I actually feel motivated to learn Greek and invest time on my own to keep up with it instead of it feeling like burden to me. Best teacher!
U2	7	I always felt great about coming to class, working hard, and putting in the effort outside of class I knew it would take to get the Greek language under control. This was a very, very time-consuming course, but it never felt like drudgery because of Dr. Pistone's consistently upbeat attitude. I think that Dr. Pistone's teaching method had a lot to do with this. In other language courses I have taken, teachers have sometimes employed a sense of shame to get me/students to attend to their work. This is effective in the short term, but ultimately turns language learning into a chore rather than a practice or (even!) delight. Dr Pistone NEVER did this, and I really, really appreciate that. I also trusted that Dr. Pistone would never make me feel bad for not getting something on the first try or for not having something completely memorized right at the get-go. Perhaps counterintuitively, this encouraged me to study way more for the course because I felt really good about what I would be able to do with what I had learned. I poured a lot of time into this class, but I think that's largely because everything touching upon it was such a positive experience.
U3	2	Possibly, staying focused more often, but this is a very minor gripe.

Reference #	Student #	Response
U3	3	Quizzes on principal parts might have been helpful, to force me to learn them. Oral quizzing on morphology might also have been useful as well.
U3	4	N/A
U3	6	Honestly, nobody's perfect, but I really can't think of anything. One suggestion I might have, and obviously I have no clue if this has been considered and if it might just be a bad idea, but a shared class google drive for all the handouts would be nice. I very much love the printed handouts but it would be nice to have them electronically just in case. Sometimes I find that I am looking for one I particularly liked or want to reprint one. For the most part, she does a really good job of sending them to us via email, but having them in a class google drive might be helpful. Just a thought. Honestly don't change a thing.
U3	7	Overall I feel like Dr. Pistone really tailored the course to match feedback last term and most of the things I had to say then are no longer issues now. I think one very minor thing would be giving us a little more guidance on how to study for the morphology sections of tests. They tend to constitute fairly large parts of the tests--especially in proportion to what we spend class and homework time doing. I sometimes am not sure exactly what to study, and because my options are "study everything" or "study nothing" my studying for that kind of work tends to be of a pretty low quality. The exams overall, though--with their consistent emphasis on learning how to READ and learning how to identify key words in sentences I have found to be very fair and very helpful.

Student Comments - Summer 2018 - CLGR 10001-01 - Pistone, Amy N.

Question Text	Student Ref #	Comment	Composite	Intellectual Challenge	Quality of Student Effort	Time outside Class
Please comment on how well the activities, readings, lectures, and assignments helped you learn in this course.	2	Doing various exercises each day for homework has been a helpful way to work on memorizing vocabulary and forms. Reading together in class is extremely helpful and one of the ways I learn best. I also appreciate that Dr. Pistone provides optional practice opportunities for us to work on.	5	Very High	Very High	15 or more hours
	3	I actually liked Athenaze as a textbook. I found the "immersive" reading approach very helpful.	5	Extremely High	Very High	11-14 hours
	4	- In class activities we helpful exercises (white board work and individual translation of sentences which we reviewed as a group). - Nightly readings were appropriate to the structure of the course - Lectures were engaging and aided my learning - Assignments - I liked the balance of assignments we should turn in with the exercises we could do on our own for extra practice.	5	Extremely High	Extremely High	15 or more hours
	6	I love the whiteboard activities! They help me think and apply my learning!	4.4	Very High	Very High	15 or more hours
	7	All of the components of the course have been very helpful in my learning of the language. The careful setup has kind of tricked me into learning the material in a way. Professor Pistone incorporates recall and mistake-making into quizzes and assignments in a way that makes learning less arduous. She has also pointed us to innumerable resources to help us when we are translating by ourselves in the future. Overall, I have found the course construction incredibly effective.	4.6	Very High	Very High	15 or more hours
	8	Hand out.	5	Very High	Extremely High	8-10 hours
Please identify areas where this instructor could improve his/her teaching.	2	Dr. Pistone is certainly the best language teacher I have had (out of 3 other languages learned). That being said, sometimes time management could be improved since we sometimes late for the end of class or for the end of our breaks.	5	Very High	Very High	15 or more hours
	4	Perhaps initial guidance about study strategies for learning a new language would have been more helpful from the beginning. With so much information coming at us at once in the summer sessions it was sometimes difficult to discern what information was critical to learn vs. information that we could take our time learning. I have a better feel for this now, but early on struggled a bit. Amy was also very available outside of class either in person or via email to assist with questions.	5	Extremely High	Extremely High	15 or more hours

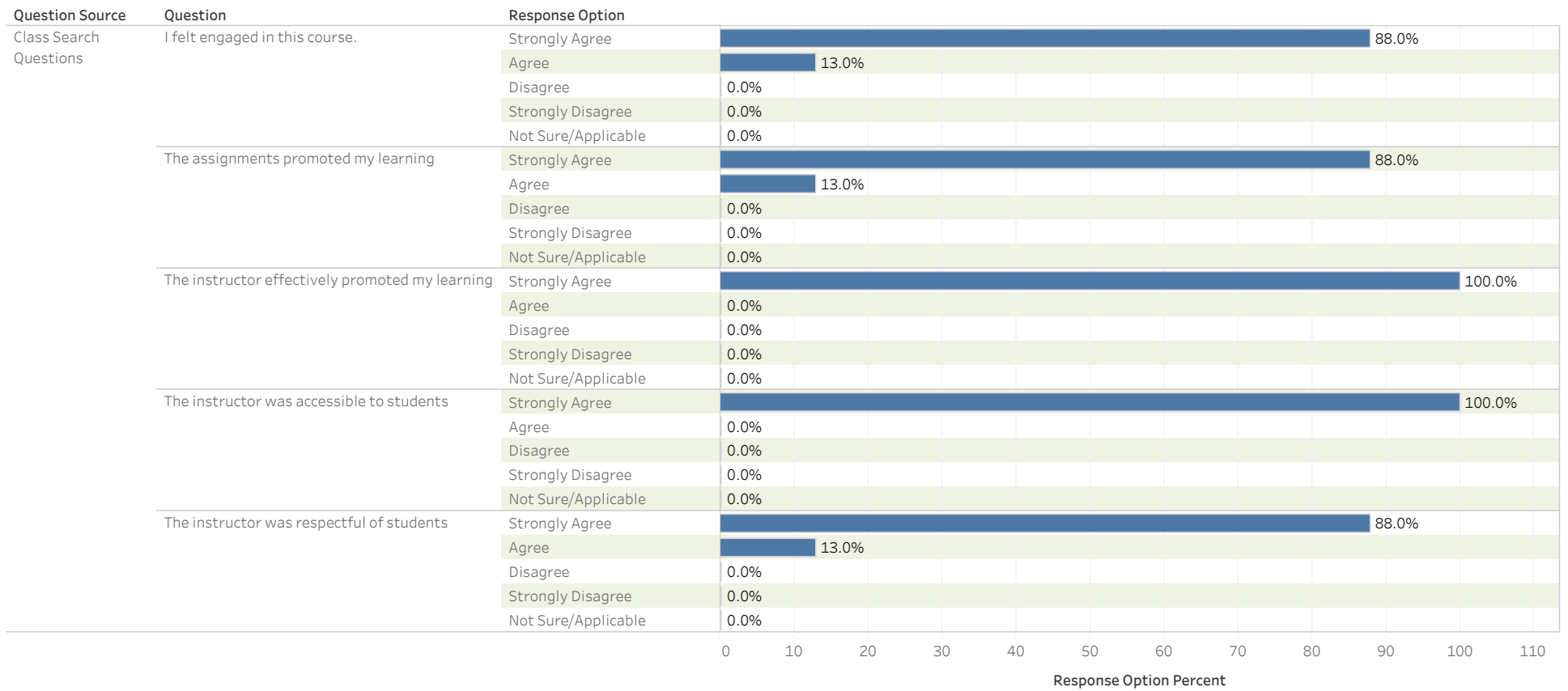
Student Comments - Summer 2018 - CLGR 10001-01 - Pistone, Amy N.

Question Text	Student Ref #	Comment	Composite	Intellectual Challenge	Quality of Student Effort	Time outside Class
Please identify areas where this instructor could improve his/her teaching.	6	Some of the chosen assignments aren't as helpful to do. For example some contained Greek to English translation and one accent exercise even though it is not part of the class goals.	4.4	Very High	Very High	15 or more hours
	7	I truly have found the course to be really well constructed and implemented. I have not found anything that has not been helpful, positive, or carefully done.	4.6	Very High	Very High	15 or more hours
	8	I think her teaching skills are good enough.	5	Very High	Extremely High	8-10 hours
Please identify what you perceive to be the greatest strengths of this instructor's teaching.	1	The instructor was extremely willing to help out struggling students. I wish I could have taken more advantage of her willingness to help by being more active and asking more questions.	4.7	Very High	Somewhat Low	4-5 hours
	2	Dr. Pistone is clearly passionate about Greek culture, which makes learning the Greek language much more enjoyable than I had anticipated. I was dreading having to learn Greek, but it is now incredibly interesting to me. Beyond her enthusiasm for her subject, another great strength that Dr. Pistone shows is her pedagogical thoughtfulness. She is aware of language learning methods, explains and presents information in several ways, encourages open communication and questions, and makes the c..	5	Very High	Very High	15 or more hours
	3	Nice balance of fun asides with practical Greek information.	5	Extremely High	Very High	11-14 hours
	4	Dr. Pistone does an excellent job of presenting complicated information in a digestible way. She is perceptive to the needs of the class. She is a dynamic speaker and does an exceptional job of staying enthusiastic for the duration of the class periods. She uses various mediums of conveying information as well, which is also helpful.	5	Extremely High	Extremely High	15 or more hours
	5	Enthusiasm for the subject and approachability.	4.4	Very High	Somewhat High	11-14 hours

Student Comments - Summer 2018 - CLGR 10001-01 - Pistone, Amy N.

Question Text	Student Ref #	Comment	Composite	Intellectual Challenge	Quality of Student Effort	Time outside Class
Please identify what you perceive to be the greatest strengths of this instructor's teaching.	6	Clarity in teaching, patience with everyone, not afraid to let us make mistakes.	4.4	Very High	Very High	15 or more hours
	7	Professor Pistone approaches her assignments, tests, and planned class work very thoughtfully. They are done in such a way to promote recall and acquisition of the material in less of a pressured, test-cramming kind of environment and more of a natural, approachable one. She is great at making students less afraid of making mistakes, therefore allowing the mistakes to be a positive and productive pedagogical tool. I am not a natural language learner and classes I have taken in the past ha..	4.6	Very High	Very High	15 or more hours
	8	She is very patient when I asked her for help and explained lessons clearly.	5	Very High	Extremely High	8-10 hours

Additional Questions - Summer 2018 - CLGR 10001-01 - Pistone, Amy N.





*** CONFIDENTIAL ***



Data Retrieved Dec 19, 2017 8:06 PM

Student Comments Report

Instructor:	Pistone, Amy N.	Term:	Fall 2017	Response Rate:	100%	Credit Hours:	3
Enrollment:	4	Respondents:	4				
	<u>Title</u>	<u>Course / Section #</u>	<u>Division</u>	<u>Department</u>	<u>Campus</u>	<u>Level</u>	
Primary Listing:	Intoxicating Poetry: Greek Lit	CLGR 30070-01	LL	CLAS	Main	3	
Cross Listing:	Intoxicating Poetry: Greek Lit	CLGR 60070-01	LL	CLAS	Main	6+	

Question List

Reference #	Question
U1	Please comment on how well the activities, readings, lectures, and assignments helped you learn in this course.
U2	Please identify what you perceive to be the greatest strengths of this instructor's teaching.
U3	Please identify areas where this instructor could improve his/her teaching.

Student Responses

Reference #	Student #	Response
U1	1	The readings each day were manageable and very interesting. I loved reading the secondary scholarship, which enhanced my knowledge of the plays. She also included lectures on the visual representations of the plays we were reading, which allowed us to understand how the Greeks were actually looking at these myths. I never felt overwhelmed with work, and Professor Pistone always assigned work that was manageable and engaging.
U1	3	They are essential towards learning in the course. I loved how we read not only the Greek texts but also a lot of secondary scholarship. I feel a lot more comfortable approaching scholarship now.
U2	1	Professor Pistone's depth of knowledge about the subject matter created an engaging classroom atmosphere. I entered the class with little knowledge of Greek ideas about intoxication, and I now have a good understanding of it. Professor Pistone also balanced close reading of the text with secondary scholarship, which allowed us to form our own opinions and also learn about other prevalent ideas in the field. Overall, this course was compelling, and Professor Pistone's excitement for each class was evident. I enjoyed coming to class each day.
U2	2	Leading discussions, explaining tricky grammar
U2	3	Professor Pistone knows and loves Greek, and this is evident in her teaching, which makes the whole experience so powerful and enjoyable at the same time. She was very sympathetic to the hectic schedules of students and her flexibility in due dates and assignments was really helpful. At the same time, she challenged us with her selections of Greek and secondary scholarship. I loved all of the conversations we had about Greeks and Greek tragedy and Greek grammar, and I think these conversations helped me to learn so much more than simply translating in class alone would have. She also was very willing to admit when she did not know something, and would always follow up the next class period with what she had found when researching. Overall, she is a phenomenal professor.
U2	4	Professor Pistone is awesome. She does an amazing job of working her own expertise into discussion without taking over the discussion. In some ways its like having an extremely well educated classmate, but that being said, she is also very skilled at lecturing more didactic material. Professor Pistone also did a great job of teaching Greek material without interrupting the flow of reading.
U3	1	Professor Pistone could create a more structured syllabus with assignments scheduled to be turned in throughout the semester. There were many assignments due during the last few weeks of class. Professor Pistone did provide rubrics for assignments, however, which gave us a good roadmap of what she wanted. I think she could assign several low stakes assignments throughout the semester so that we have a very clear idea of her grading system.
U3	2	It was a little hard having all the graded assignments fall in the last two weeks of the semester
U3	3	I think a more even temporal distribution of graded assignments would be helpful.
U3	4	The original course goals may have been a little bit ambitious, but that most likely reflects more on our competence at reading Greek than Professor Pistone's teaching ability.