TEACHING CLASSICAL LANGUAGES MISSION STATEMENT

Teaching Classical Languages (ISSN 2160-2220) is the only peer-reviewed electronic journal dedicated to the teaching and learning of Latin and ancient Greek. It addresses the interests of all Latin and Greek teachers, graduate students, coordinators, and administrators. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek. As an electronic journal, Teaching Classical Languages has a unique global outreach. It offers authors and readers a multimedia format that more fully illustrates the topics discussed, and provides hypermedia links to related information and websites. Articles not only contribute to successful Latin and Greek pedagogy, but draw on relevant literature in language education, applied linguistics, and second language acquisition for an ongoing dialogue with modern language educators. Teaching Classical Languages welcomes articles offering innovative practice and methods, advocating new theoretical approaches, or reporting on empirical research in teaching and learning Latin and Greek.

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TABLE OF CONTENTS

ARTICLES

EDITOR'S NOTE

Diuersae uarie uiae reportant. "Branching roads bring back by varied ways." The eleventh and last line of Catullus' poem 46 has echoed in my head while working on issue 14.1 of *Teaching Classical Languages*. The old friends he addresses who left for places far away from home (*longe quos simul a domo profectos*) return via different directions back to where they all began from. So do the three articles of this issue each approach the teaching of ancient languages by various means, to reach students who come to our classrooms via different paths.

Maxine Lewis' article "Patchwork Assessment for Latin Learning: Case Studies of Inclusive Pedagogy" explains how to implement a non-traditional approach to grading in which each student chooses assignments that best suit their interests and strengths. A sample of student feedback documents the benefits of patchwork assessment and the author's rubrics offer additional insights.

Giulio Celotto's article "Introducing Female Voices in the College Latin Classroom: A New Course on Roman Women Writers" demonstrates how to design such a Latin course. If you are considering teaching a similar class, the article clearly presents how to do so, while recounting how motivated students were to translate and learn about ancient women writers.

The third article by Stephen M. Trzaskoma, "A New Mora-Based Method of Teaching Classical Greek Accentuation," lays out both a rationale and the steps for teaching Greek accentuation based on morae. If you have ever seen students give up on understanding accentuation — or, worse, on learning Greek altogether— a mora-based method is worth at least considering.

These three articles offer ways to make the ancient language classroom a welcoming space for all, an enterprise all the more essential given the times we teach and live in. AI, LLMs, Google Translate, and a host of other software tools and Internet sites have turned translating and parsing

ancient language texts into just another cut and paste operation. On top of teaching grammar, syntax and vocabulary, we now find ourselves tasked with justifying why students should invest the time and energy into learning these fundamentals on their own, especially given that knowledge of ancient Greek and Latin is not a skill that leads to a guaranteed career path.

No matter how many spear-points are aimed our way, how high the waves rise while the winds blast over our heads, we forge on. I first read Catullus' poem 46 about "spring now ushering in milder warmth with cold sloughed off" (*iam uer egelidos refert tepores*) when I was in my last year of high school. I first taught the poem while in my first tenure-track position at the University of St. Thomas in St. Paul and as the mother of an autistic, intellectually disabled toddler. To provide our son with the best education and services for his many needs, my husband and I have traveled down many roads and taught at many schools (he is a historian of American religion and culture) in the Midwest, New Jersey, New York, and northern California. My one-year detour working for a Silicon Valley tech company proved unexpectedly of use when the Classics Department of Rutgers University asked me to teach online, asynchronous courses. As I discovered, I was well-prepared for these.

I have been teaching for Rutgers ever since and, this fall, will teach elementary ancient Greek as a fully online course. This is not something I could have envisioned doing or thought possible when I began teaching anymore than I would have believed that my son would one day have ridden over 75,000 miles on his bike with his dad. But he has, leading us on a panoply of adventures best described as *diuersus* like Catullus' roads or ποικίλος ("many-colored, diversified, spangled") in the way that Alcaeus refers to the throat of a certain long-winged bird in his fragment 345.2. To bring ancient Greek and Latin to as manifold an audience of students as possible is the important work that the three articles in this issue offer new ways of undertaking.

Many thanks to outgoing editor Yasuko Taoka, who did the initial editing of two of the articles for this issue, and to our Editorial Assistant, Katie Alfultis-Rayburn, whose work is prized and priceless.

NOTES ON CONTRIBUTORS

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Giulio Celotto received his Ph.D. in Classics from Florida State University in 2017, and is currently serving as Assistant Professor of Classics, General Faculty, at the University of Virginia. His primary research interests focus on imperial Latin literature, that of the Neronian and Flavian age in particular. His first monograph, titled *'Amor belli': Love and Strife in Lucan's 'Bellum civile'*, was published with The University of Michigan Press in 2022. In addition, he has contributed articles on a variety of authors, such as Catullus, Vergil, Livy, Ovid, Seneca, Lucan, Persius, Statius, Juvenal, and Tacitus. Finally, he is the director of the interdisciplinary initiative "The Siren Project: Women's Voice in Literature and the Visual Arts," which was awarded the 2023 SCS Outreach Prize.

Stephen M. Trzaskoma serves as the Dean of the College of Arts & Letters and Interim Dean of the College of Natural & Social Sciences at California State University, Los Angeles. He has published widely on the surviving novels from Ancient Greece and on Greek and Roman myth and mythography, including critical studies, text-critical contributions and translations. He has a longstanding interest in the pedagogy of ancient languages, particularly at the elementary and intermediate levels, and has taught Ancient Greek and Latin for over 25 years at the college level.

Patchwork Assessment for Latin Learning: Case Studies of Inclusive Pedagogy

Maxine Lewis

ABSTRACT

Patchwork assessment (PA) offers Latin teachers a framework to empower students, retain students from diverse backgrounds, and deeply engage them in ongoing study of Latin languages and literature. PA frameworks vary but must include core elements. All students must produce several assessments, or "patches," throughout a course to demonstrate their learning; have some level of choice in choosing or constructing their particular patches; submit formative work and regularly receive feedback from instructors and/or peers; reflect on their learning processes throughout, for example in a private journal, or an online discussion board; and generate a formal reflection on their learning journey that "stitches" their learning in the other patches together, creating a personalized learning "quilt", or "patchwork". Previous research on PA has indicated that it can be particularly inclusive of a diverse range of students, because it is learner-centered, creates assessment literacy and fosters student autonomy (Hanesworth, Bracken, and Elkington; Gandhi).

Seeking an inclusive model for Latin assessment, the author has designed and taught several Latin courses using patchwork assessment, including one where she ran an ethics-approved study on her students' evaluation of PA. In this article she first outlines the core elements of PA from the research literature. She then explains the design, execution and results of her first PA Latin course. Third, she presents and analyzes the qualitative and quantitative evidence from the ethics-approved study on her second patchwork Latin course. She assesses the evidence for how patchwork impacted on students' motivations, learning processes, levels of engagement, and feelings of inclusion in a 2021 Latin course on Catullus. The study data show that PA can offer a rigorous academic framework that centers learners and generates both inclusivity and equity. As such, PA offers an opportunity to those of us in the Latin teaching community who wish to effectively teach students from a wide range of backgrounds with a wide range of abilities. The Appendices present samples of student work, published with permission, and my rubrics, which can be downloaded and used, or adapted, by all.

KEYWORDS

Patchwork assessment (PA) offers Latin teachers a framework to empower students, retain students from diverse backgrounds, and deeply engage them in ongoing study of Latin languages, including reading texts in the original.[i] The existing research literature about patchwork frameworks outside of Classics shows that this type of assessment scheme can be learner-centered and inclusive, and create assessment literacy and foster student autonomy. Moreover, a patchwork-based course can generate high levels of engagement among diverse cohorts of students. As such, adopting PA offers an opportunity to those of us in the Latin teaching community who wish to effectively teach students from a wide range of backgrounds with a wide range of abilities.

But how does one go about using PA? Learning from the existing research and from my own trials and errors, I have now taught one intermediate Latin language acquisition course and three senior Latin text courses using patchwork frameworks.[ii] In this article, I introduce the core elements of PA as defined in the research literature. I then explain the nuts and bolts of my first PA Latin course (including the course design and content, patch options, and student responses), risks and benefits, and how I managed the challenges I faced designing a PA-based course for the first time (including how to balance workload, creating appropriate patch types, marking innovative assessments, and tying the PA to the curriculum). In the final part of the article, I report the results of the study I conducted on my 2021 Catullus course, which used a high-choice PA framework.

My journey into using patchwork frameworks stems in part from my drive to remove educational inequity. At the large public university in the southern hemisphere where I teach, the COVID-19 pandemic exacerbated pre-existing inequalities among students. We saw particular stresses placed on those with caring responsibilities, chronic medical conditions, specific learning disabilities, along with Māori (New Zealand Indigenous) and Pacific Islander, LGBTQIA+, and low socio-economic background students. Factors such as socio-economic status, gender, ethnicity, location, age and health intertwined in complex ways to particularly disadvantage some students' learning and assessment.

For years I had already sought to make my Latin teaching more accessible and inclusive, (Lewis, *Queering Catullus* 248-66, Lewis, *Embedding Māori Values* 60-70), but the pandemic prompted me to go further. I was looking for an assessment framework that built in flexibility of format and topic, so that students in difficulties could take charge of their learning. I sought something that would build community, so that students could learn from each other, but without the problems of completing formal group work. I wanted to create a situation where my students did not need to ask for alternate assessments or extensions, nor to disclose personal information to me in order to get a level playing field, following Jan McArthur's observations that bias is built into the existing educational systems that determine whether such requests are worthy (973). Any such framework also needed to have rigorous standards to show that students were indeed meeting the

learning outcomes in our subject. When I came across the concept of patchwork, the research literature and existing case studies suggested that it had the combination of flexibility, rigor, and community-building that I had been looking for.

1. Introducing Patchwork Assessment

1.1. *Key concepts and prior studies*

At the   basic level, a student completing a patchwork assessment scheme within a course will produce a number of assessments, or "patches," to demonstrate their learning (Trevelyan and Wilson). Students will have some level of choice in choosing or constructing their particular patches (Gandhi). They will reflect on their learning outcomes and processes while creating those patches, for example in a private journal, or an online discussion board (Akister et al.; Gandhi). Finally, the student will generate a formal (usually written) reflection on their learning journey that "stitches" their learning in the other patches together, creating a personalized learning "quilt", or "patchwork" (Arnold, Williams, and Thompson; Ovens).

Early patchwork schemes focused on assessing students' written work (Ovens; Parker; Scoggins and Winter; Smith and Winter), hence the name patchwork *text* (PT). However, Lydia Arnold, Ted Williams, and Kevin Thompson note that those early models have since been adapted. As teachers have assigned other types of assessments within a patchwork framework, such as multi-media

presentations, or speeches, they started to use other terms to describe their framework, including "patchwork media" (Arnolds, Williams, and Thompson), and "patchwork assessment(s)" (Hanesworth, Bracken, and Elkington; Jones-Devitt, Lawton, and Mayne). As the names indicate, essentially, PT suggests written types of assessment, whereas in PA the teacher can set any format of assessment, such as oral presentations, performances, etc. When I refer to my own practice, I term it "patchwork assessment" (PA), rather than "patchwork text" (PT), because PA allows my students and me a greater flexibility of patch formats.

Core elements of both PT and PA are that students undertake their patchwork journey within a community of learners made up of classmates, by sharing their patches at various stages along their learning process, and providing feedback to each other (Arnold, Williams, and Thompson; Trevelyan and Wilson). The student should receive regular formative feedback from instructors, as well as summative feedback (Trevelyan and Wilson). Further, students may be allowed by the teacher to resubmit patches once they have acted on the feedback (Trevelyan and Wilson).

PA schemes thus by definition include:

A. A series of assessments bound together by the student's meta-reflection on their learning;

B. Some level of student choice and autonomy in choosing or even designing patches;

C. Regular opportunities for peer sharing and peer-to-peer learning, and

D. Regular opportunities for students to receive instructor feedback on assessment during the learning journey.

Beyond those core aspects, Rose Trevelyan and Ann Wilson show that PA schemes can vary significantly in:

- the number of patches

- the relationship of patches to one another (e.g. they can be related or unrelated)

- the weighting of each patch

- whether revised patches can be resubmitted for credit

- when and how instructor feedback is given;

- how collaboration and peer feedback is embedded

- how much autonomy and choice students have to choose patches, or even design patches

Existing case studies show that teachers designing a patchwork scheme can control the amount of learner choice and autonomy they build into their scheme. They can choose to build in a great deal of learner choice and agency (examples of this are found in Akister et al., Gandhi, Oven, Parker, Scoggins and Winter), for example, by having students design the format of a patch, or the topic of a patch, or both. Conversely, designers can limit student autonomy in various ways, such as providing a range of preset patch *topic* options, but restricting the *format* in which

students demonstrate their learning to just one kind of writing (as described both by Richardson and Healy and by Trevelyan and Wilson). In my own experience, Latin courses offer opportunities for a wide range of patchwork frameworks, with more or less student autonomy and choice depending on the needs of each course.

1.2. *What kinds of assessments can be a patch?*

Patches can be in any format that the teachers set (Gandhi). This gives teachers scope to include more traditional formats if they so choose. Original patchwork text schemes focused on written assignments, some including traditional essays (Parker; Richardson and Healey). Alternatively, teachers can choose to set (or allow students to design) more experimental formats, including multi-media patches, as Arnold, Williams, and Thompson did. R. Matheson, S.C. Wilkinson, and E. Gilhooly actually assessed their students' contributions to online discussion boards, where they peer-reviewed each other's work, as a discrete patch.

In the context of Latin teaching, I have given students patch options that match some that our students had completed previously within our Latin program. These include:

- essay

- evaluation of a translation

- line-by-line commentary

- translation into or out of Latin

- research presentation delivered in English

I have also given them options to complete more innovative or creative options, most of which I had not set prior to my patchwork experiments. These include:

- analysis of a creative reception (e.g. a novel or film)

- annotated research bibliography

- creative responses in English

- creative response in Latin (with explanatory notes)

- educational website

- research presentation delivered in Latin

- video presentation in Latin

- video presentation in English

- "design your own patch" option for custom-made patches

Taken together these lists of patches illustrate the variety of patch formats open to Latin teachers. These are only those created by one teacher; many more exciting assessment options undoubtedly exist.

In each of my courses, the final patch—Patch 4—has been a final written reflection, which served to stitch each student's learning into a cohesive whole. Depending on the course, I varied the length and weight of that patch, from 10% to 25%, and the language of composition, from English to Latin. See Appendix 1 for an example of a student's 25% Patch 4, in English.

In the "high choice" patchwork schemes I have run, where students have

had to design their patches' topic or format or both, they have brought their own interests and skills to the drawing board. Throughout the years I have used PA in my Latin courses, students submitted patches which I would not have generated on my own, but which worked very well. Some of the highlights were:

- original song composition responding to Catullus, in English

- close textual analysis of the Latinity of *Winnie Ille Pu*, in Latin

- series of sonnets from the perspective of Catullus' muse, in English

- translation of Taylor Swift songs into Latin hexameters

- rebuttal from Aeneas to Dido, in Latin

- a daily broadsheet set in ancient Rome, in Latin (reproduced in Appendix 1)

The examples of custom-made student-designed patches above show the potential for students to personalize their learning in innovative ways.

1.3. *Personalized learning within PA*

Within PA, the existence of a range of patch options, combined with the student's own responsibility to construct their quilt and self-reflect on the entire process, creates a form of personalized learning (Gandhi, Trevelyan and Wilson). Current research shows that the personalization inherent in patchwork schemes generates student engagement (Gandhi, Trevelyan and Wilson). Moreover, when patchwork schemes allow the students to *design* either the formats of their patches, or the topics, or both formats and topics, the resulting learning quilts are extremely

personal to each student, with high levels of student engagement in their learning (Gandhi, Ovens, Trevelyan and Wilson) and ownership over their work (Akister et al.). Sarla Gandhi argues that the high-choice, high-autonomy PA schemes create the deepest form of student engagement within all possible PA schemes. Recent research on Latin pedagogy has emphasized that student-generated activities build high levels of engagement, both at high school and in adult education (Gallagher, Hunt, Bailey). Patchwork provides another avenue for Latin teachers to incorporate student-generated activities into their wider course design.

1.4. *Mitigating against plagiarism and contract cheating*

Multiple aspects of PA schemes mitigate against the risk of students plagiarizing or "contract cheating." Arnold, Williams, and Thompson find that patchwork mitigates against self-plagiarism: "the personalized nature of the patches and particularly the reflective stitching section reduce the opportunity for the copying of previous work" (152). Opportunities for peer-to-peer plagiarism are limited because students share work with each other incrementally and transparently on their sharing platform; instructors and students can see each student's progress, making copying or cheating very easily detectable. Accidental plagiarism is also guarded against; as Mary Richardson and Mary Healey show, instructors ought to discuss and scaffold peer-to-peer learning, guiding students on how to learn from each other ethically. As with any coursework, in theory students could purchase individual patches from a contract provider. However, throughout

the course, students have to discuss their assessment-generating processes with students and instructor(s), submit drafts, and produce personalized accounts of their learning which reflect both the patches and the student's involvement in the course. Each of these factors makes contract cheating more likely to be detected. PA's strength in mitigating against plagiarism and cheating was shown by Stella Jones-Devitt,, Megan Lawton, and Wendy Mayne, who reported that a psychology course taught without PA had significant instances of student failure *and* plagiarism, whereas in the same course run with PA, submission and pass rates improved, and no plagiarism was detected.

1.5. *What does Gen AI mean for Patchwork?*

In the time between writing and publishing this study, the release of generative AI programs has led me to add two further dimensions to my PA schemes. The first is getting students to engage with AI in ethical, useful, and transparent ways. At my institution we are being encouraged to teach students how to use–and critique–AI programs as part of their learning, to prepare them for workplaces that already include AI. We are aiming to teach students what different AI programs do well and do poorly, how they can be harnessed, and for what tasks they ought to be avoided. I began this work in my 2023 teaching. For example, I had Latin students evaluate and critique a ChatGPT translation of Virgil's text, then write their own improved versions; my Classical Studies students used an AI conversation as the springboard for research on Sappho, but had to identify the

"hallucinations" in the conversation.

The second dimension is ensuring that students do not use generative AI as a substitute for completing coursework. That requires building in some secure assessment. In keeping with the student-centered ethos of patchwork, in 2024 I used Interactive Oral Assessments (IOA) as the final reflective "patch" (rather than a written reflection). This assessment form has recently been pioneered in Australia as an inclusive form of secure assessment (Ward). IOA can be tailored to each student's learning and learning journey. These one-on-one structured conversations require the student to demonstrate deep, continuous learning in real time. I used the IOA to probe how students created each of their patches *and* their drafts, and to confirm that they had produced their own work. The inherent flexibility of PA design means that embedding one or more IOA within students' patchwork journeys is a feasible way to maintain student-centered assessment for learning, in the new world of Gen AI.

1.6. *What makes PA different from other assessment frameworks?*

PA schemes have some overlap with other reflective assessments, such as journals and portfolios (Scoggins and Winter). PA can also include tasks we might think of as "traditionally academic," such as a research essay (Trevelyan and Wilson). However, PA provides benefits that go beyond either form, because both reflective formats and more traditional assessment tasks have limitations when completed in isolation (Akister et al; Scoggins and Winter). J. Scoggins and R.

Winter note that "reflective journals tend all too frequently to remain as fragments" (487), while large pieces of academic writing such as major essays often stand alone in a course, and do not require students either to synthesize knowledge gleaned from the whole course, or to examine their own processes of knowledge acquisition (Scoggins and Winter; Smith and Winter). Explaining why she turned to patchwork assessment to teach Greek tragedy in translation, Parker states that essays "tend to be written as attempts to control the material . . . foreclosing the ideas that should develop as the students' larger understanding and interest grow" (182).

In contrast, PA schemes can bridge both worlds. They systematically unite the academic with the reflective, the student's "content outcome" (learning relevant content) with the "process outcome" (learning about *how* they learn) (Trevelyan and Wilson 490). This "double engagement" (Parker 180) generates a holistic synthesis for the learner, via the ongoing process of acquiring knowledge while critically self-reflecting on the learning process (Akister et al.; Ovens). It results in particular types of learning, which Trevelyan and Wilson identify as continuous and deep, building integrated understandings. We will see examples of this type of learning from Latin students in section 2 and 3, below.

1.7. *Building assessment literacy: individual and group benefits*

The patchwork process requires students to self-reflect on their learning and to engage in peer-to-peer learning, including sharing patches, and providing and receiving peer feedback on them. Trevelyan and Wilson note that the ongoing self-

reflection process can build knowledge of the varying requirements of different types of assessments, the specific skills they teach, the various ways that different types of assessments test knowledge of content, and the steps involved in constructing a specific type of assessment. The peer-to-peer learning processes embedded in PA also feed into this meta-awareness. For example, students in a study conducted by Matheson, Wilkinson, and Gilhooly productively used online discussion boards as a sounding board to design their patches, while students in the multi-media patchwork course reported by Arnold, Williams, and Thompson said that viewing other people's innovative patches helped build their own confidence in taking intellectual risks. Essentially, these twin forces of self-reflection and peer feedback loops increase students' assessment literacy, that is, their knowledge of the assessment processes, norms, and products in their discipline.

Unfortunately, assessment literacy is socially produced and acquired, not innate, and not held in equal measures among students. As Hanesworth, Bracken, and Elkington note, social and historical inequities shape who becomes assessment-literate. If a student has no background in a particular educational system, or if their family has had little exposure to the norms and expectations of that system, they will not have the same high level of assessment literacy possessed by a student who has grown up within the system or has family experience of the system. Pauline Hanesworth, Seán Bracken, and Sam Elkington argue that generating opportunities for *all* students to understand the aims, processes, and expectations for their

learning is a key component for generating a socially just assessment. They recommend patchwork as a specific form of assessment that can build assessment literacy, and thus ensure more transparent and socially just learning outcomes for all our students.

1.8. *How to get started: frameworks and rubrics*

Teachers wishing to adopt patchwork assessment can learn from a number of case studies applied in specific disciplines, such as business management (Trevelyan and Wilson), nursing (Gandhi; Smith and Winter), social work (Scoggins and Winter), teacher training (Ovens; Richardson and Healey), and Classical Studies in Translation (Parker). More broadly, Gandhi and Trevelyan and Wilson diagram and visualize different kinds of patchwork schemes, providing useful how-to guides that cross disciplinary boundaries. I found previous research on patchwork, especially by Gandhi and by Trevelyan and Wilson, both inspiring and useful, but had to spend time adapting their insights for a Latin context.

Firstly, I had to design a viable type of PA for each course and work out how to implement it. Second, I needed to create detailed rubrics for each patch type. To ensure that I was using transparent, fair, and rigorous marking criteria, I followed the example of Scoggins and Winter, who assessed patches by using preexisting internal criteria from the course, combined with generic criteria from the university's graduate profile. On that basis, I constructed detailed rubrics for each patch type my students submitted, combining the internal criteria that my

department builds into our Latin courses' learning outcomes with criteria from our Faculty of Arts Graduate Profile regarding critical thinking, communication, disciplinary knowledge etc. Creating the first set of rubrics took time, but altering them for subsequent PA schemes was a quick process. Using rubrics also enabled me to easily train colleagues who need to mark the patches. In Appendix 2, I provide patch rubrics as Open Educational Resources (OER) for teachers to use as is, or to adapt for their own contexts.

2. A Case Study of LATIN 305: A first patchwork course

2.1 *Context within program*

I created my first PA scheme for an intermediate Latin language course of only two students in semester 1, 2021 (LATIN 305). This was an unusually small class size, which occurred because I was approached by two postgraduate students, Debbie and Marcella,[iii] who wanted to improve their Latin by focusing on listening, speaking, and writing. They had both completed multiple semesters of Latin but needed to study further to enhance their postgraduate study. They also wanted to focus on communicative Latin. I agreed to run LATIN 305 as an intermediate Latin language acquisition course conducted *in* Latin, on the condition that I would be trialing a form of assessment that was new to me (and them), and that we might need to refine it as we went. The students agreed. The very small size and postgraduate cohort in 305 created the perfect "sandpit." in which both the students

and I could experiment and learn together, the students learning more Latin while I learned more about how to apply patchwork assessment.

2.2. *Course format*

For twelve weeks, we met once a week for a two-hour conversation session, *de quolibet*, "about whatever." We used prompts to spur our discussions, such as videos and podcasts in Latin that had been pre-loaded into our online Learning Management System (LMS). We were all tasked with finding and providing these resources, with Debbie and Marcella helping co-create the class content. They both indicated early on that they had many types of grammatical structures and expressions that they wanted to practice, so my focus during class sessions was largely on modeling those specific structures and expressions for them and empowering them to contribute likewise, in Latin.

2.3. *Nature of patchwork assessment in this course: high choice, high autonomy*

For this course I followed the PA model set by Gandhi. Her postgraduate PA schemes balanced giving students a high level of autonomy with making certain core skills compulsory. I let Debbie and Marcella design their first three patches (in consultation with me). I gave them a high level of autonomy in deciding *both* the topic and the formats of their patches, but they had to work on certain core skills to meet the course's learning objectives in writing and speaking in intelligible Latin. I decided to allow for a high level of autonomy because they were advanced postgraduate students in ancient history and classical studies, with experience

successfully designing and executing independent research projects. The broad framework is visualized in Figure 1. The students were required to complete at least one patch testing oral communication and at least one testing written communication.
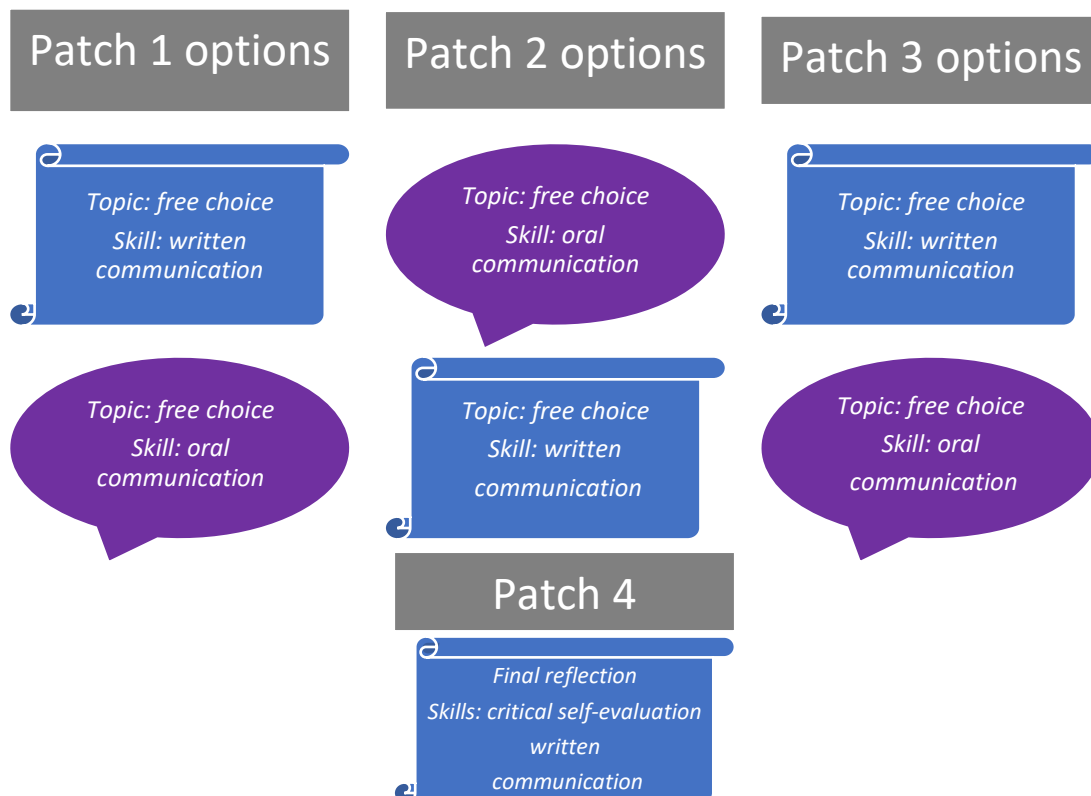
Figure 1. General patchwork framework for LATIN 305.

In the first three weeks, I required the students to identify topics that they wished to learn about and formats that they wished to use, in order to begin planning their patches. In class and during office hours, we discussed options such as:

- create a short Latin cento (intertextual poetic composition, thirty lines)

- write a prose creative narrative in Latin (half a page)

- write a prose historical narrative in Latin (half a page)

- write and deliver a Latin speech (three-minute recording)

- memorize and deliver a Latin poem (from any era), correctly delivering the scansion (three-minute recording)

- pick a piece of Latin and record it in Latin accents from different periods (three-minute recording).

We discarded some options because they did not allow the students to demonstrate higher-order skills required by the course's learning outcomes. For example, memorizing a Latin poem would have allowed Marcella to work on her accent and delivery, but not demonstrate her own mastery of grammar and vocabulary. As noted, part of my purpose in using patchwork assessment was to help students develop assessment literacy, as per Hanesworth, Bracken, and Elkington. Our process of brainstorming, discussing and discarding patch options contributed to that objective as both Debbie and Marcella were able to offer options, test them against the learning outcomes, and see what types of tasks related to specific skills.

The students had to plan each patch with me multiple weeks in advance of submission date, so that I could confirm that the patch was appropriate and create a detailed rubric in advance of submission to ensure that they knew the standards for the task. The students came up with unique personalized learning quilts, following their own academic interests, shown in figures 2 and 3.

2.4. *Evidence of personalized learning*

As Figures 2 and 3 show, each student used the patchwork to pursue a personal learning journey. Debbie chose to explore three unrelated topics of academic interest, bringing multiple disciplines into the Latin classroom: Roman history, English literature, and science communication. In contrast, Marcella chose to take a single text (*Winnie Ille Pu*) and explore it from multiple angles: translation studies, reception studies, and intertextuality. The reflections also showed their individualized approaches. Debbie's reflection included substantial discussion of our classes and her preparation for classes, including discussion of specific grammar and vocabulary items she had worked on. Marcella focused more on how designing and completing the assessments had shaped her learning journey. The scholarship on PT and PA often distinguishes between frameworks where students in a course all build on a single project through their patches, as Marcella did, and frameworks where students all create distinct patches, stitched together later, as in Debbie's case (Gandhi; Trevelyan and Wilson). LATIN 305, a course of two students, resulted in these two distinct outcomes occurring simultaneously, the result of giving a high degree of learner autonomy.
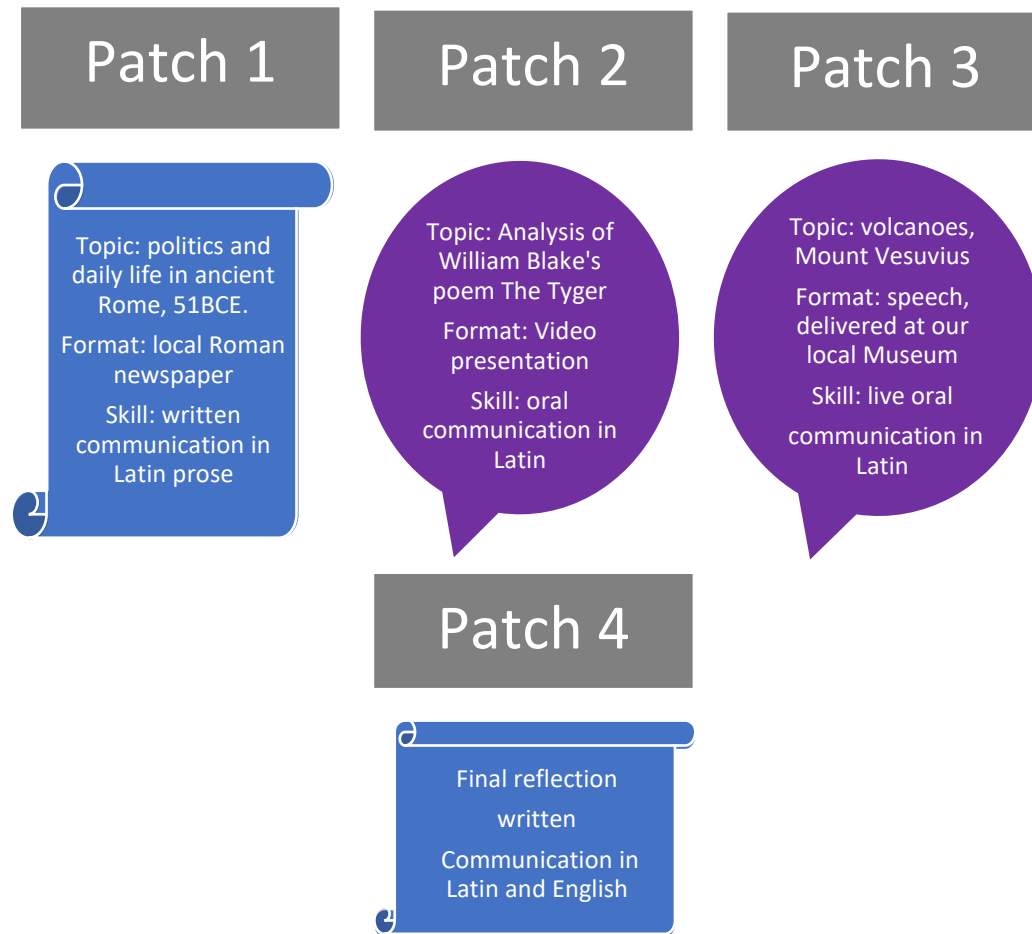
Patch 1

Topic: politics and daily life in ancient Rome, 51BCE.

Format: local Roman newspaper

Skill: written communication in Latin prose

Patch 2

Topic: Analysis of William Blake's poem The Tyger

Format: Video presentation

Skill: oral communication in Latin

Patch 3

Topic: volcanoes, Mount Vesuvius

Format: speech, delivered at our local Museum

Skill: live oral communication in Latin

Patch 4

Final reflection written

Communication in Latin and English

Figure 2. Patchwork learning by Debbie, LATIN 305, 2021

Patch 1

Topic: *Winnie Ille Pu*

Format: Book review

Skill: written communication in Latin prose

Patch 2

Topic: *Winnie Ille Pu*

Format: Video presentation

Skill: oral communication in Latin

Patch 3

Topic: *Winnie Ille Pu*

Format: commentary on quotations of the *Aeneid* within *Winnie Ille Pu*

Skill: written communication in

Patch 4

Final reflection
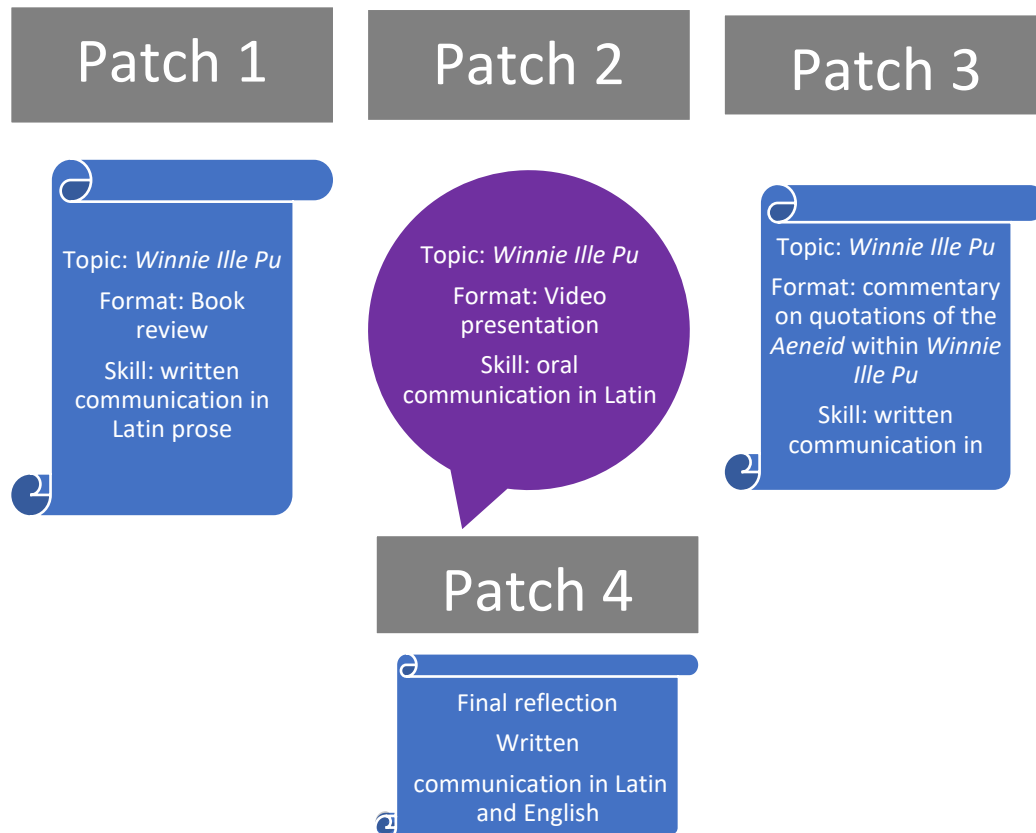
Written communication in Latin and English

Figure 3. Patchwork learning by Marcella, LATIN 305, 2021

2.5 *Evidence of deep and continuous learning*

Both students displayed evidence of deep and continuous learning, which Trevelyan and Wilson have identified as a valuable component of PA. However, the learning was manifested in different ways. Marcella's sustained engagement with *Winnie Ille Pu* resulted in a clear growth trajectory, where she went from a novice in studying neo-Latin to being proficient. By the end of her final patch, she was asking very different conceptual and technical questions about the text than she had at the start, seemingly as the result of continually working on the text in

multiple formats, while receiving feedback at various points. Debbie's patches each differed in topic and format, and the patches themselves did not show continuous learning in terms of content. However, her final reflection, which included journal entries from throughout the course, showed ongoing, increasingly deepening knowledge of the processes by which she was improving her Latin.

2.6. *Opportunities for feedback built into the process*

PT and PA schemes generally involve regular opportunities for formative feedback, whether from the instructor, peers in the class, or both (Trevelyan and Wilson). In LATIN 305, I offered that students could share their draft work with me and with each other before final submission for grades. Figure 4 demonstrates the feedback process.

Both Debbie and Marcella utilized the chance to receive some formative feedback from the instructor. Debbie chose to formally re-submit her initial patch, the Roman newspaper, following a feedback session where I went over some grammatical constructions with her. She was able to use a few suggested corrections I made to make many more improvements to the Latin expression. In advance of her patch 3, the live oral presentation on volcanoes, Debbie also checked some Latin expressions she had written down, using my feedback to clarify how she communicated her ideas. Marcella sought out formative feedback not by submitting full drafts, but by bringing her notes to class and to my office hours to check whether her Latin composition for each patch was correct.
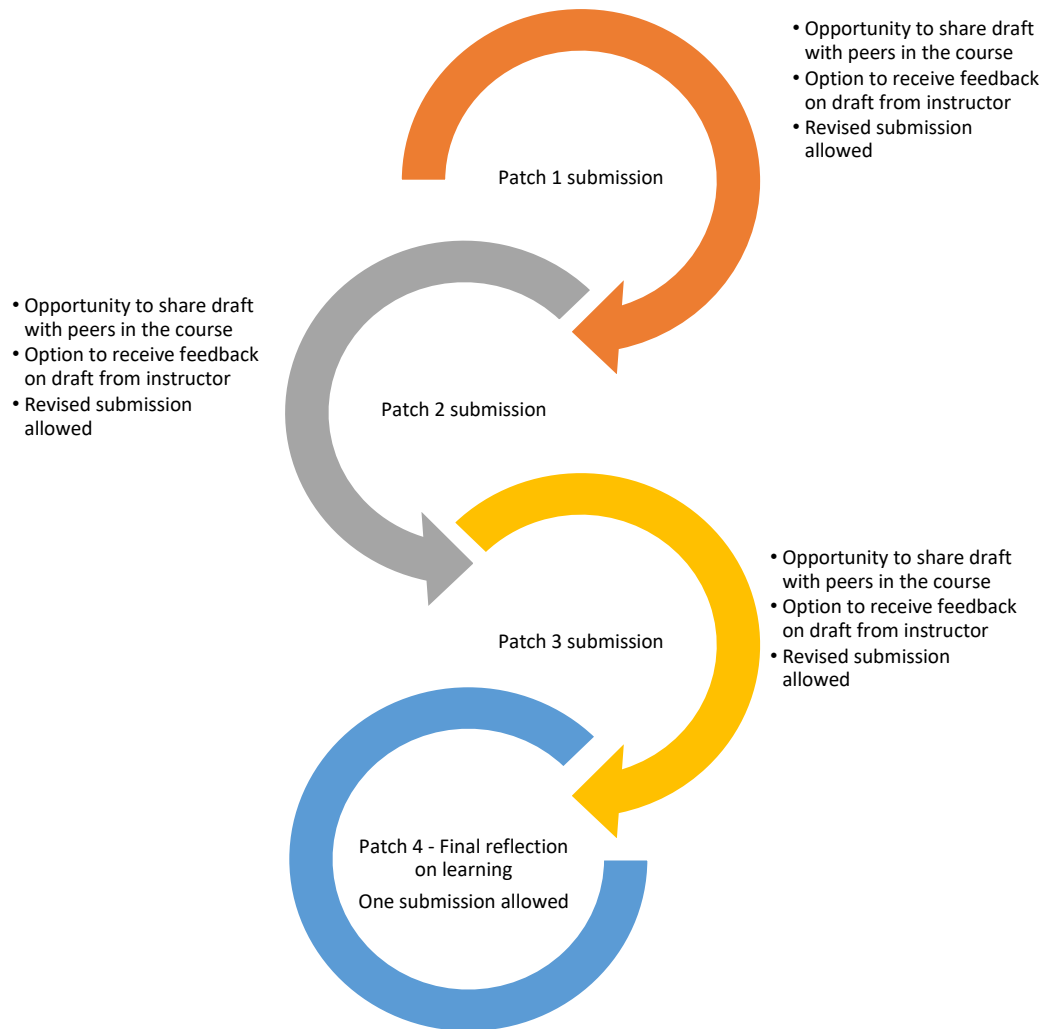
• Opportunity to share draft
  with peers in the course
• Option to receive feedback
  on draft from instructor
• Revised submission
  allowed

Patch 1 submission

• Opportunity to share draft
  with peers in the course
• Option to receive feedback
  on draft from instructor
• Revised submission
  allowed

Patch 2 submission

Patch 3 submission

• Opportunity to share draft
  with peers in the course
• Option to receive feedback
  on draft from instructor
• Revised submission
  allowed

Patch 4 - Final reflection
on learning

One submission allowed

Figure 4. Model of feedback and submission processes in LATIN 305

During the course, I encouraged Debbie and Marcella to share their work with each other while in the drafting stage. They chose to meet and discuss their ideas but did not share actual drafts.

The students' improvements after receiving formative instructor feedback accords with research showing how powerful that feedback can be (Nicol; Yan and

Carless). However, while providing the formative feedback was enjoyable and evidently useful, it was labor-intensive and would not have been possible for a normal-sized class of ten to thirty students. The students also missed an opportunity in not sharing full drafts with each other to receive feedback. My experience dovetailed with that of Janet McKenzie, who, in Jan Akister et al., shares that in her first patchwork iteration, she let the students rely too much on her and not enough on each other (220). I determined that for future courses using patchwork, I would research how other teachers had used a cycle of peer-to-peer feedback to activate peer-to-peer learning and build a stronger community of practice. In particular, in the context of COVID-19, I wanted to be able to foster a specifically online community of practice. Arnold, Williams, and Thompson, and Matheson, Wilkinson, and Gilhooly, provide detailed advice on how to combine patchwork with online platforms for peer-to-peer sharing and discussion, which helped me adapt my practice in subsequent courses.

2.7. *The role of the reflective process*

PA schemes are defined partly by requiring the students to self-reflect on their learning and to synthesize their learning through the process, often via their final patch. I required Debbie and Marcella to regularly post their learning goals on our online course pages, with comments on how they were progressing. Some of their goals were technical; for example, Debbie wanted to improve her "particular uses of cases" and "Gerund/Gerundive and Participles". Others related to resources,

with Marcella stating that "I want to improve my aural comprehension and be able to follow along with podcasts at 1.0x speed . . . without having to constantly rewind or pause." Their goals could also relate to their patches, such as desiring to research a topic more deeply. When they were due to write their final, formal reflection, which served as patch 4, I asked Debbie and Marcella to look back to those earlier posts and evaluate their learning in relation to their initial goals, their subsequent assessment and performance in class, and the process of creating their patches. Since patch 4 was written partly in Latin, I also had one final opportunity to assess their Latin composition, as per the learning outcomes in the course.

Both students' final reflections showed evidence of the multiple benefits of self-reflection, confirming the findings of Trevelyan and Wilson, and Hanesworth, Bracken, and Elkington, that self-reflection in assessment creates a high level of engagement, and that patchwork creates assessment literacy *and* helps build skills for lifelong learning. The opportunity to reflect seemed to create a high level of engagement. For example, I had asked the students to complete regular check-ins online, stating their goals and reflecting on their progress. These check-ins were ungraded and not compulsory, but students completed them regularly. In patch 4, Debbie and Marcella both displayed meta-awareness of their learning, commenting on what they had benefited from, and what learning strategies had not worked. They showed evidence of increased assessment literacy; Marcella commented on some missed opportunities in one of her patches, and Debbie reflected on the differences

between making a live speech versus producing a video. They both also showed evidence that the reflective process could contribute to lifelong learning in the discipline, identifying resources that they would use in future, and strategies that they would employ to improve their Latin outside formal learning.

Further evidence that they had each undergone a learning journey relevant to their specific language learning needs is that their goals going forward, and the resources and strategies identified to further those future goals, differed considerably. For example, Debbie planned to continue revising specific morphology in J.C. McKeown's *Latin Introductory Coursebook* to aid her active formation, saying "I intend to review the third participle parts of verbs to allow for a quick change between past and present tenses when speaking, as I found this to be difficult without preparation," while using podcasts to improve her aural comprehension. Taking another direction, Marcella reported that she planned to read *Terra Ignota,* a four-part science fiction series by Ada Palmer which includes untranslated Latin. Their reflections therefore offered support to Trevelyan and Wilson's observations that self-assessment in PA "helps with lifelong learning" and enables students to "continually identify skills and knowledge gaps, in order to fill them" (490).

2.8. *Challenges and Risks*

The LATIN 305 cohort engaged thoughtfully with their patchwork journeys and completed some intellectually challenging and creative assessments. However,

as other teachers adopting patchwork have found, the process of implementing my first patchwork scheme did pose some unexpected challenges (Akister et al.; Gandhi); my first design of the PA scheme had too high a workload and a component that I could not fairly assess.

2.9. *Challenges 1 and 2: workload and marking*

Initially, I had planned for students to complete five patches each worth 20%. However, after a few weeks into the course it was clear that I had underestimated the amount of work that the students would need to put in to both design and execute the patches. My initial patchwork scheme required the students to do more work than the course weighting allowed, and thus more work than students in other, similar courses. I had to rectify this mistake.

A second issue was that my initial scheme required one patch to test the students' aural comprehension. As I worked on the rubrics for that patch, I realized that while I could easily assess written and oral patches, it would be difficult to fairly and accurately assess an aural option without also assessing students' written or oral communication; it would also be difficult for students to self-select their own aural source, being novices in the world of spoken Latin. Essentially, I had set an assessment I could not fairly assess.

2.9.i. *Solution*

Early on in the semester I sought and received permission from both my manager and the students to redesign the patchwork scheme. I reduced the number

of patches to four, now each worth 25%, and I removed the compulsory aural element. This made the PA scheme comparable to the workload of courses at the same level, and made all the patch types possible for me to assess.

2.9.ii. *Future-proofing*

This early redesign process gave rise to useful insights that I took into my subsequent patchwork courses and led me to conduct more research on implementing patchwork. I realized that firstly, if students need to design the topic and/or format of a patch, they will need to dedicate considerable time to that, even if they have experience with independent research projects (Matheson, Wilkinson, and Gilhooly). Therefore, the size and weighting of each assessment must incorporate the amount of design work they have to do, and the design process itself ought to be weighted and acknowledged in the rubric.

Secondly, to make sure I do not offer students a patch type which I cannot assess, I now construct all rubrics before confirming that a student can do a certain patch. In Akister et al., Bronwen Rees points out that "there needs to be a lot of thought as to what goes into these patches" (219), and for me the process of making the rubric forces me to put that thought in. Now that I have dozens of rubrics for a variety of tasks, each time I make a new rubric for a new patch type, I can quickly identify if the patch type is unclear, unwieldy, un-assessable, or assesses skills that are not actually relevant to the course. I can then take that patch type out of the framework before the course starts.

2.10. *Challenge 3: how to mark a live Latin speech*

Debbie chose to deliver a live speech in Latin (about volcanoes) *in situ*, at a local museum exhibition (also on volcanoes). It was a great idea, as the exhibition gave us all visual prompts and made for a memorable lesson. However, I had not realized how difficult it would be to comprehend the live Latin speech in a busy, loud venue, while simultaneously mentally making notes on the quality and errors within the Latin composition.

2.10.i. *Solution*

I asked to see Debbie's notes and used them as a memory aid when I completed my marking scheme later. As it was not a verbatim script, this was an imperfect solution.

2.10.ii. *Future-proofing*

I resolved that for future live Latin speeches, students would need to either submit a full written script or allow me to record the speech, to make the assessing process both easier and more rigorous.

2.11. *Challenge 4: lack of connection between patch topic and topics in the wider curriculum*

The lack of inbuilt connection between patches and our topics for class conversations allowed the students complete freedom of topic, because I was not assessing everyone's knowledge of the same course content. However, from my perspective it did sometimes lead to a feeling of disconnection between our class

activities and the students' assessments.

2.11.i. *Future-proofing*

I decided that my next patchwork course would closely integrate the patchwork topics within the content set for classes. This reflected the findings of the research literature: patchwork generates an optimum learning experience for students when it aligns closely with the set curriculum (Akister et al.).

3. Preliminary Conclusions and Some Burning Questions

By June 2021, after running LATIN 305, I felt confident that a patchwork assessment scheme in a Latin course could foster productive learner autonomy, generate rigorous and interesting assessments, and develop students' meta-knowledge of their learning, including increasing their assessment literacy—for a small number of postgraduate students. This early finding was heartening but prompted questions. Would undergraduates find patchwork as engaging and motivating? Would patchwork offer a flexible yet rigorous assessment framework to a bigger cohort of students, of mixed abilities and diverse backgrounds? Would the increased autonomy and learner agency of patchwork help or hinder students who had been left behind by more traditional assessment practices, such as those with caring responsibilities, chronic medical conditions, and specific learning disabilities? To investigate these questions, I ran an ethics-approved research study on a second patchwork course.

3. Research Study on student experiences of Patchwork Assessment in LATIN 201/301

In 2021-2022, I conducted an ethics-approved study on the use of patchwork assessment (PA) in a Latin text course on Catullus, taught for combined intermediate and senior learners (second and third year students, in Australasian terminology). Below I explain the course design, content, and delivery; the patch formats, including student-generated topics; how I set expectations and scaffolded the students' patch design process, and how I integrated the PA framework into the wider course curriculum. I then examine how a diverse cohort of students responded to the experience, drawing on a range of data: students' assessments, particularly their written reflection on their patchwork learning; a mid-semester questionnaire I conducted with ethics approval that contained targeted questions about patchwork; and a standard, university-mandated summative Student Evaluation of Teaching (SET). Both questionnaire and SET were anonymous. Students reported that the PA framework gave them a host of benefits, including autonomy, deep engagement with content, a sense of being in a community of learners, increased assessment literacy, and meta-awareness of their own learning processes.

All students discussed are quoted either anonymously or under pseudonyms. Pseudonyms used should not be taken as indicating students' actual gender or ethnicity. All student work is reproduced throughout with permission.

3.1. *The Course Design: Content and Delivery*

For my second patchwork Latin course, run in semester 2 of 2021, I taught selections from Catullus' corpus to fourteen students. The students ranged from being in their second to fourth year of Latin study at university. As course coordinator and sole instructor, I designed the topic, pedagogic style, and assessment framework. I chose to teach Catullus' poetry, a topic I have taught before to both undergraduates and postgraduates. To give the students a thorough introduction to Catullus' language and style, I planned that we would spend most class sessions delving into specific poems or sections of poems. Some poems set for class discussion were selected by the students: the course's title, "Catullus: Choose your own adventure," signaled to the students that they would be actively engaged in constructing their own Catullan learning journeys.

The course was scheduled to be delivered on campus, via three one-hour interactive seminars per week for twelve weeks. Students could also participate outside of class time in online discussion forums in our learning management system, Canvas. In week 5, when a COVID-19 lockdown began, our course transitioned into "Emergency Remote Teaching" mode. For weeks 5 to 12, I ran the three one-hour sessions each week over Zoom. These, unlike the in-person seminars, were recorded, but attendance remained high (at least 80%). From week 5, we also made frequent use of the digital corkboard platform Padlet.

Students' evaluations, attendance, and completion rates indicate that the

course was successful. Nine out of fourteen students responded to the SET, a response rate of 64% (considerably higher than the Faculty of Arts average in the pandemic, which was 20%). The respondents gave the course the highest possible score on the prompt: "Overall I was satisfied with the quality of this course". Attendance remained high throughout the semester, and all students completed and passed the course, despite the faculty overall experiencing a drop in attendance, completions and pass rates. I credit much of the course's success to the assessment framework, a 100% patchwork assessment scheme that was closely integrated with all other aspects of their learning.

3.2. *Patchwork Assessment Framework in "Catullus: Choose Your Own Adventure"*

In "Catullus: Choose your own adventure", I created a high-choice, high-autonomy framework. This gave students a wide variety of formats in which to present their learning, and the ability—and responsibility—to generate the topics that they would study.

3.3. *Patch format options*

All students had to complete four patches of equal weight (25%). For patches 1-3, students chose from eight preset formats, seen in Figure 5. For the fourth and final patch, all students had to complete a final written reflection, to stitch together their learning throughout the course. They had to reflect both on their "content" learning outcomes, and their "process" learning outcomes, explaining

how their knowledge of Catullus had developed, and analyzing their learning processes, successes, and weaknesses.[iv]

As the course proceeded, students chose the formats for their first three patches. Figures 6 to 9 provide samples of actual students' learning quilts. These images demonstrate how much the students' patchwork quilts could vary.
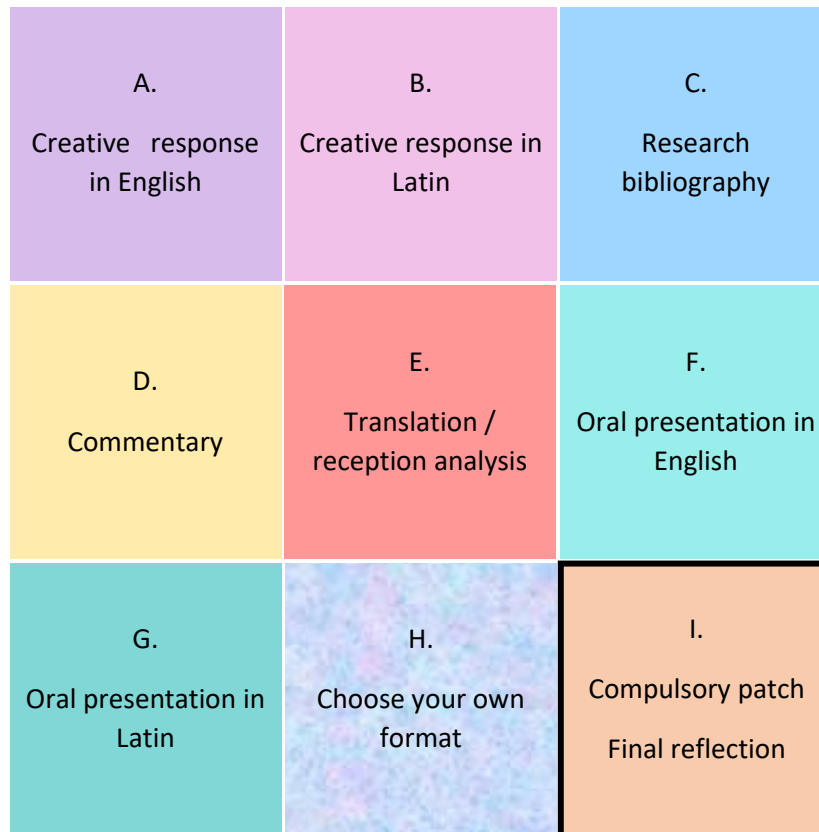
A. Creative response in English	B. Creative response in Latin	C. Research bibliography
D. Commentary	E. Translation / reception analysis	F. Oral presentation in English
G. Oral presentation in Latin	H. Choose your own format	I. Compulsory patch Final reflection

Figure 5. PA framework consisting of eight options, and one compulsory patch.

Patch 1

Commentary:

Poem 1

Patch 2

Creative response in English:

Sonnets by Catullus' muse

Patch 3

Research bibliography: Catullus and Roman politics

Patch 4

Compulsory patch

Final reflection
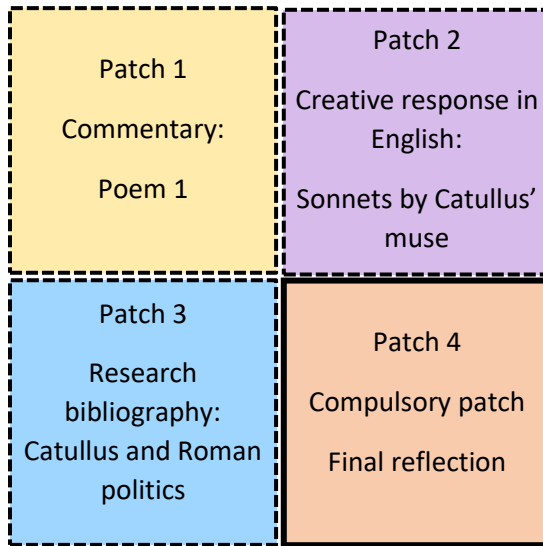
Figure 6. Satyam's patchwork

Patch 1

Reception analysis:

Anna Jackson's *I, Clodia*

Patch 2

Commentary:

Poem 51

Patch 3

Creative response in Latin:

Text messages between Ariadne and Theseus in Latin, with prose

Patch 4

Compulsory patch

Final reflection
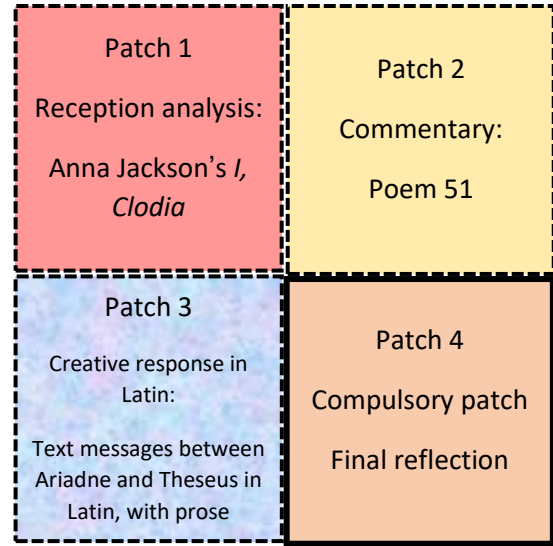
Figure 7. Erin's patchwork

Patch 1

Research bibliography:

Homoeroticism and masculinity

Patch 2

Oral presentation in English:

Masculinity and power, Catullus 16, 25 and 63

Patch 3

Essay:

Lesbia, Juventius, and the language of love

Patch 4

Compulsory patch

Final reflection
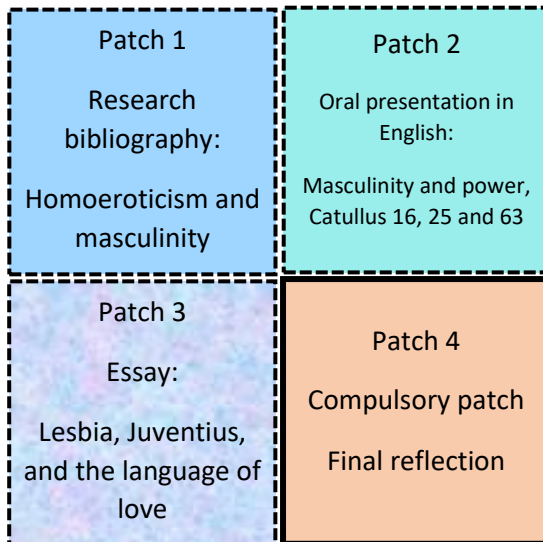
Figure 8. Jacob's patchwork

Patch 1

Creative response in Latin:

Letter from Julius Caesar to Catullus

Patch 2

Research bibliography:

Political poems: 10, 29, 49

Patch 3

Commentary:

Poem 29

Patch 4

Compulsory patch

Final reflection
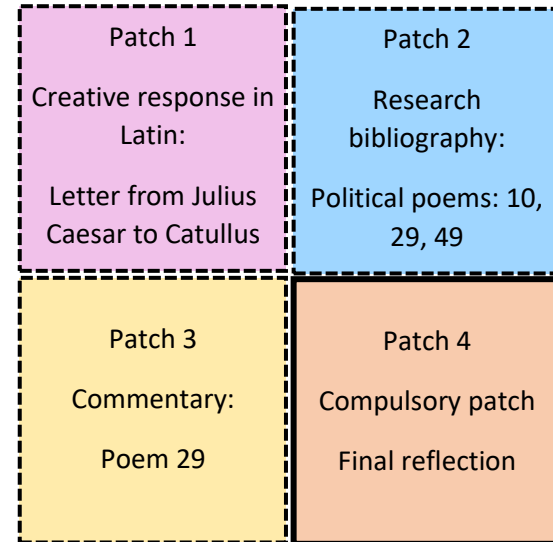
Figure 9. Alan's patchwork

I offered this variety of patch formats to try to include all students. I especially wanted to better serve my students with disabilities or medical conditions. In a decade of teaching I have had students with a range of conditions, including ADHD, anxiety, auditory processing disorders, autism, depression, dysgraphia, dyslexia, hearing impairments, Tourette's Syndrome, and vision impairments. To accommodate those students and allow them to demonstrate their learning fairly, in the past I have constructed alternative or modified assessments, following advice from our Student Disability Services. Unfortunately, research suggests that this is both resource-heavy and can single out the students, othering them rather than including them (Moore). It also leaves some students behind: university processes for seeking reasonable accommodations can be exclusive or inaccessible, and can also "frame the individual student as the problem" (Tai et al. 2). This accords with my own experience; not all students who qualify for personalized learning support are able to seek it out.

In a PA scheme with multiple, varying formats, students do not have to use Student Disability Services, nor approach the instructor, to find equitable ways to demonstrate their learning. For example, in this type of course, a student with dyslexia could opt to demonstrate their learning through three oral patches; a student with Tourette's syndrome could select all written tasks. The framework negates the need for students to be diagnosed, or to disclose sensitive information. In contrast with my previous courses, in "Catullus: Choose your own adventure" I

received no requests to provide an alternate assessment. All students, including those registered with Student Disability Services, found patch options that they could complete according to the preset rubrics.

3.4. *Student-generated topics*

Students were responsible for generating their own Catullan topics for patches 1-3, to take a personalized learning journey through Catullus' poetry. To promote student-led learning, I did not preset any topics, beyond mandating that all patches had to relate to Catullus and the learning outcomes for the course. I informed students in the syllabus that they would be allowed to—and have to—identify their own topics of interest and generate workable patch topics. I allowed students to come up with topics based on poems that we were studying within our live classes. However, I also encouraged them to read additional Catullus poems, scholarship, and related authors, and to follow any interests that arose. Additionally, I invited them to create a patch on earlier authors who had inspired Catullus, the socio-political context of Catullus' own time, or later writers who were influenced by him. Figures 6 to 9 show some of the wide range of poems, topics, and time periods that the students each chose to study.

Students had the freedom to decide whether they would pursue a single large topic, concept, or methodology through each of their three initial patches, or whether they would pursue multiple, diverse topics. In either case, they would have to synthesize their learning of both content and skills in their final reflection, patch

4.

This freedom generated multiple approaches from the students, demonstrating the personalized learning that took place. Some students, such as Satyam (fig.6) and Richard (fig. 10), chose to work on three distinct topics, to try and learn as much about a wide variety of topics as possible.

In contrast, many students became interested in a particular theme, topic, or group of poems, and built from patch to patch throughout the course, such as Erin (fig. 7) Jacob (fig. 8), Alan (fig. 9), and Ji-Woo (fig. 11), who focused on friendship throughout his patchwork quilt.

Patch 1 Research bibliography: Lesbia poems	Patch 2 Translation / reception analysis: Tennyson's *Frater Ave Atque Vale*
Patch 3 Oral presentation in English: Poem 63 and the Magna Mater cult	Patch 4 Compulsory patch Final reflection
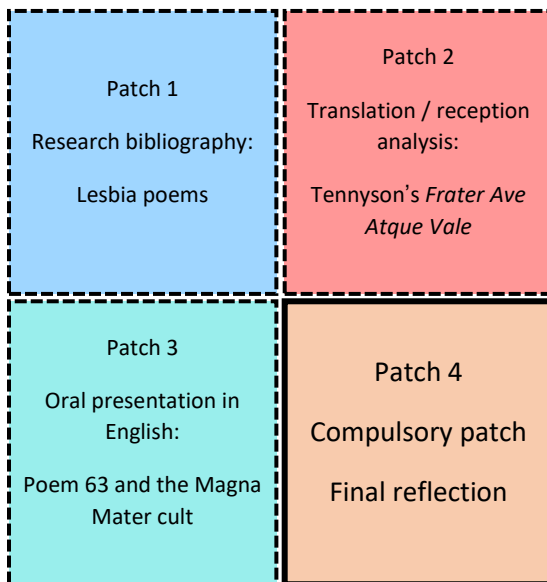
Figure 10. Richard's patchwork

Patch 1 Translation / reception analysis: Responses to poem 9 (friendship)	Patch 2 Commentary: Poem 12 (friendship)
Patch 3 Original composition and explanation: Sea shanty (friendship)	I. Compulsory patch Final reflection
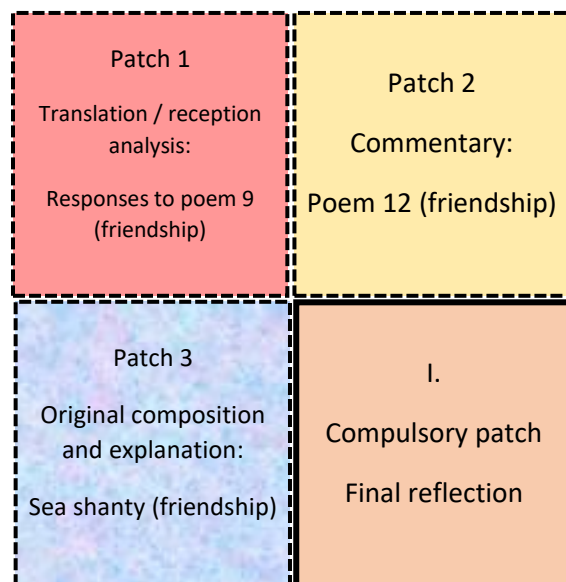
Figure 11. Ji-Woo's patchwork (connected patch topics)

The reasons behind each students' choices, explained in their final reflections, differed. Some students mentioned purely academic interests, such as Richard, who "used the patchwork assessment method to delve into areas that I knew nothing about", or Jasmine, who noted that she became fascinated by the idea of *persona* early on in the course. Others brought in their interdisciplinary skills, such as Lily, a communications major, who drew on her video-editing experience to respond to Catullus, or Ji-Woo, a musician, who composed a sea shanty based in Catullus' friendship poems. The high-autonomy approach to topics also allowed students from minoritized backgrounds to study topics relevant to those backgrounds. For example, a few LGBTQIA+ students constructed patches on Catullus' same-sex poetry, and a young feminist examined women's roles in Catullus' poetry and reception.

These last examples suggest that a high-autonomy PA framework can provide an answer to a pressing question in Classics. How can we teach a culturally diverse cohort inclusively, when Latin texts so often center the experience of male, free, economically privileged, culturally dominant writers? This topic preoccupies many of us as attested by articles by Sarah Lawrence and John Bracey, the 2021 special issue of *TCL*, several chapters in Mair E. Lloyd and Steven Hunt's *Communicative Approaches for Ancient Languages*, and the plenary discussion on Inclusive language teaching at the 2021 Australasian Society for Classical Studies conference. Some teachers, including myself, bring texts by and information about

minoritized groups into our curricula (Churchill, Ribeiro Leite, Shirley et al. d).
Bethanie Sawyer, however, points out one danger with this approach: a unit or
assessment specifically on an underrepresented group "highlight[s] these groups as
minorities" (35). Furthermore, people from minoritized groups do not always wish
to study those groups. Lastly, the diversity of a cohort may overwhelm a teacher's
ability to include texts or topics that relate personally to each student. A PA scheme
where students choose at least some of their own approaches to the topics fosters
student-led, cohort-specific diversity. It enables students to make connections with
any aspects of their identity that are relevant, without teachers having to plan it into
the curriculum, or obligating them to study those aspects.

3.5. *Setting expectations and scaffolding the patch design process*

The students needed support and guidance to design and complete their
learning quilts, and I provided multiple forms of scaffolding. Firstly, I provided a
rubric for each patch type (see Appendix 2). Secondly, I uploaded and discussed a
variety of assessments from previous courses to serve as exemplars (cf. Arnold,
Williams and Thompson). Thirdly, we discussed patch requirements in class and
asynchronous online fora (cf. Matheson, Wilkinson and Gilhooly). I explained how
Patch H ("Choose your own format") offered a safety valve for cautious students,
who could choose a familiar format such as an essay, while also allowing a high
level of creative freedom, in the form of for example, writing a song or producing
a website. I encouraged students to pick the right patches to suit their learning goals

and interests. Lastly, once students had completed their first patch, I encouraged them to read and view other students' patches on our online course platform.

3.6. *Integrating patchwork into the wider curriculum*

Following Gandhi's insight that she needed to integrate patchwork into all elements of her "teaching, learning, support, assessment and feedback" (64), I used a variety of strategies to closely knit the PA framework into my wider curriculum. I twice used a live class for students, solo or in groups, to brainstorm patch ideas and plan their approach. I provided feedback, resources, and advice on scope. Some students came with their ideas fully thought out, while others solidified their topics through on-the-spot feedback.

I also created space for student-led learning by leaving some lesson slots free for the second half of the course. Students could request and vote on particular poems that they wanted to read in those lessons, allowing a conduit for student learning from their patches to flow back into the course as a whole.

Throughout the semester, I took notes on students' completed and planned patch topics. When preparing for class, I sought to forge connections between class discussions and students' patchwork journeys, something that soon became habitual. For example, when we started reading Catullus' poem 64 as a class, I knew that two students were already working on this poem for their third patch. Erin was composing a Latin text message conversation between Theseus and Ariadne, while Lily was creating a video essay of Ariadne's lament. I invited Erin

and Lily to share their insights with the class. They explained Catullus' style, how he characterized Ariadne, and how Ariadne's lament fit within the rest of the poem. I used this type of targeted invitation for students to lead the discussion many times from week 6, as all students had completed one patch by that time.

When invited to discuss something in class that was relevant to their own unique patches, the students seemed eager to share their insights. Their willingness to contribute likely reflects that the patchwork itself first gave the students agency, while my follow-up invitation "positioned [the] students as experts," which gives students confidence (Stenalt and Lassesen 661). Gandhi reports a similar experience in her patchwork course (60). These regular oral check-ins in front of the class may also have helped to guard against academic misconduct and ensure students were completing their own academic work, as they knew they could be called on to lead topics they had completed assessments on (plagiarism was also guarded against by the requirement that all students submit their work via Turnitin).

The final form of integration between patches and class came via an online space where students could share their patches, share tips, and give each other feedback. One of the core elements of any PA scheme is peer-to-peer patch sharing and feedback within a community of learners (Scoggins and Winter; Trevelyan and Wilson). Early iterations of peer-to-peer patch sharing used in-person class discussions or Word documents (Scoggins and Winter), but digital platforms have become common (Jones-Devitt 7). I chose the free version of Padlet, a digital

corkboard platform that allows people to post different kinds of files, can be organized to display posts in multiple formats, and has both comment and liking functions.

We started using the Padlet in week 5, before the first patch was due. Responding to Arnold, Williams, and Thompson's study of how nervous their students initially felt about sharing their patches and giving feedback to their peers (156-157), I socialized students to the Padlet early on. I introduced it in a live Zoom class, sharing the screen and asking students to log in and test the functions. In that first session, we all practiced posting, commenting and "liking" each other's posts. This meant that when the first chance to post an actual patch assessment arose the next week, all students had seen and used the platform.

I then modeled some ways to give useful and supportive feedback. For the first few posts, the tutor and I were the only people commenting, but by patch 2, students regularly joined in. Figure 12 shows our course Padlet in its final form. Each column contains multiple student posts; some generated lengthy discussions as the students gave each other feedback.

Throughout the semester, to keep students engaged with the Padlet and develop their sense that this was a place of community, I used a small portion of Zoom class time each week to screenshare the Padlet, thank people for posting, and point out lively discussions. We also had two columns for students to share "bonus" posts of relevant material they came across, for example, songs that reminded them

of Catullus, memes, related movies, or scholarship.

PA schemes generally mandate peer-to-peer patch sharing; I made it voluntary due to the conditions of the pandemic.[v] Nevertheless, the Padlet became a lively space. Table 1 shows the pattern of student usage for all identifiable posts (because the "like" function on Padlet is anonymous, data on its use is not captured here):
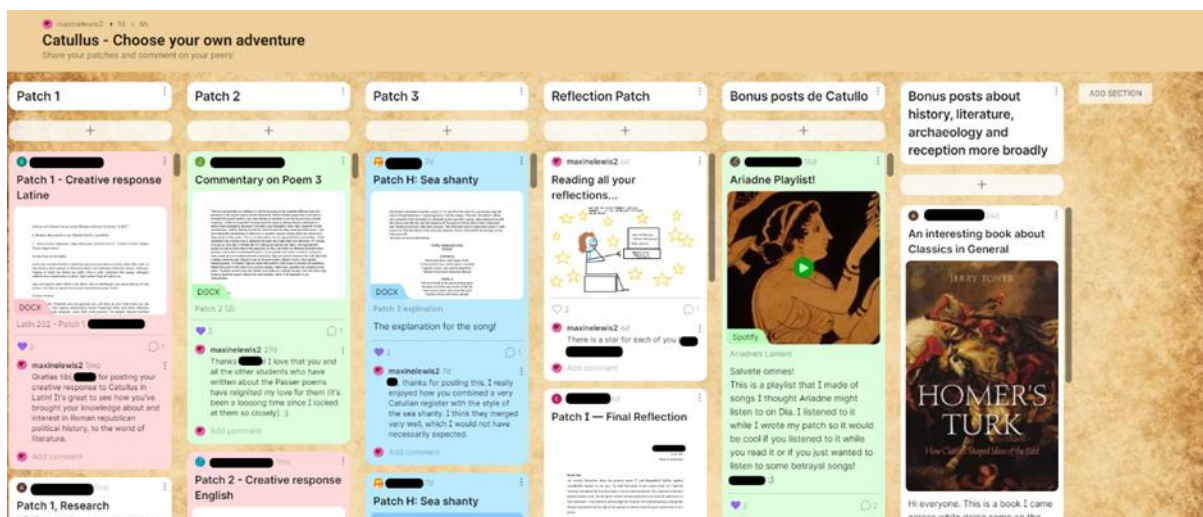
Figure 12. Course Padlet

Student feedback shows that the alignment of assessment with curriculum made a positive impact for students. In the SET, all nine respondents agreed or strongly agreed that "Assessments supported the aims of this course" (eight strongly agreed) and that "the course content was well-organized" (seven strongly agreed). When asked "What was most helpful for your learning", 6 respondents identified patchwork assessment as one of the things they found most helpful.
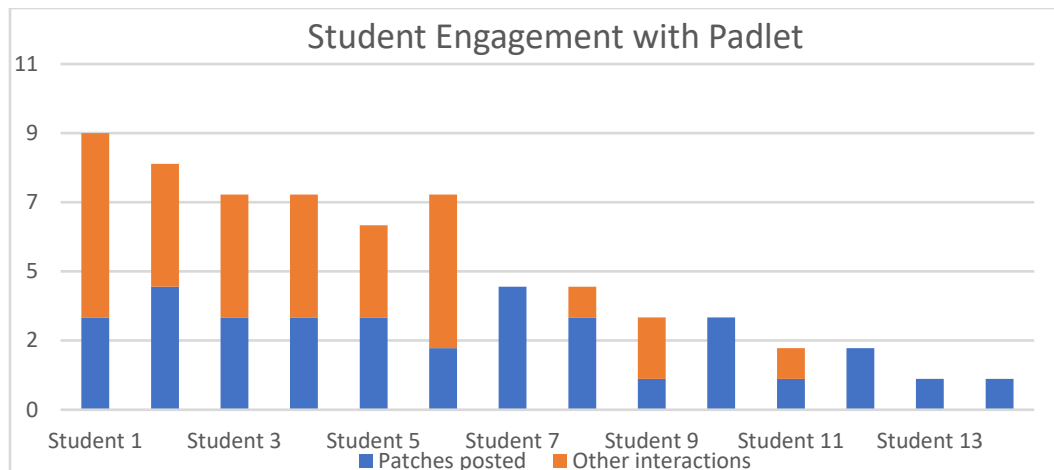
Table 1. Student engagement with Padlet

4. The Data: What Difference Was Made?

I evaluated the course against a) student results, and b) student feedback and reporting.

4.1. *Student learning outcomes*

Starting the course I had two concerns. On the one hand, I was worried that patchwork might artificially inflate students' grades, if students only picked patch formats and topics that were easy for them. On the other hand, I saw a possibility that the level of agency—and responsibility—might overwhelm learners, leading some to drop the course.

The students' results alleviated these concerns. All the students who enrolled completed and passed the course. This aligned with my previous Latin courses of this size, and the spread of grades was also comparable; grades were not higher than in previous years. In view of student results, patchwork assessment

seems equally useful to traditional assessment methods, with the added benefit that all students, including those registered with Student Disability Support, completed the patchwork without seeking alternate assessment. Student *feedback* shows that the students overwhelmingly found patchwork more beneficial.

4.2. *Evidence from the students*

Evidence from the students, taken both during and after the course, both anonymously and in the identifiable final reflections, shows that the PA framework made a material improvement to many students' experiences and learning. Students had multiple chances to provide negative feedback anonymously. They were asked open-ended questions such as "What improvements would you like to see [in this course]?" (SET question 12) and "Please identify any notable differences and/or similarities between patchwork assessment and other forms of assessment, that are important to your learning." (Questionnaire 1, question 9). No student provided negative comments on PA in these sections.

When analyzing students' comments on PA, five broad themes emerged. Two themes specifically related to their personalized learning journeys: 1) the value that they placed on having autonomy and choice and 2) the deeper and more thorough learning that their patchwork generated. Another theme to emerge was that 3) many of them benefited from the peer-to-peer sharing. The other themes also interconnected, being 4) increased assessment literacy and 5) increased meta-knowledge of their learning processes.

4.3. *The benefit of personalized learning: autonomy*

Across the surveys and their final reflections, students reported in multiple ways that they saw the high-choice and high-autonomy nature of the patchwork as a good in and of itself. The benefits ranged from cognitive to emotional. Across two anonymous surveys, one formative and one summative, students referred to patchwork learning as "active" "engaging," and "interesting." They connected the terms "choice" with words like "diversity," "freedom," and "explore," creating a sense of patchwork as liberating. For example:[vi]

> "When the assessment scheme was introduced at the beginning of the course, I was *excited* to be able to *shape* my own learning and *explore* my own *interests* rather than being closely guided by the lecture content. I thought that this would also help me to *develop* my research skills and develop my muscled [sic] of enquiry."

> "I was *excited* by the patchwork system of assessment because I know that I *perform better* when I write about subjects that I *interest* me. Furthermore, I loved the idea of a fully internally assessed course (no exam), because I know I like to think about topics very [sic] a *long time*."

(Anonymous students, Questionnaire 1, Question 5: "Please explain your answer in [question] 1, with details of what you thought about the assessment scheme at the start of the course?")

The mid-semester questionnaire invited students to compare their

experience of patchwork to more traditional assessment formats. Again, the comments were all positive. Six out of seven respondents identified personalized learning and the agency it requires as a major positive point of difference, for instance:

"[Patchwork offers] *Flexibility* and the *independence* to *tailor* assessments to reflect my *learning* and *interests*."

"I think the main difference is *choice*, these patchwork assessments gives you a more *active* role in your learning and allow in an undergrad degree what you may only get in postgrad."

"I think that the ability to *choose* patches that play to each individual's *strengths* and *interests* makes it more engaging than traditional assessment formats. I like the fact that a student can *build* upon a particular idea or theme that is of *particular interest* and *explore* this in detail over multiple patches."

From the anonymous SET conducted after semester finished, six out of nine respondents listed the PA scheme in response to Question 11, "What was most helpful for your learning?" Again, choice was valued:

"[The patchwork system] allowed me to focus on what I was *passionate* about, hence was far more *engaging* than other forms of learning."

"The more *self-directed* method of assesment [sic] fostered *inquiry* and *excitement* and made the course very *engaging*."

"The small class size and nature of the topic meant you could *explore* a concept incredibly *thoroughly* through the different patches or explore many *different* aspects of Catullus through each patch. The patches all being different also made the course *interesting* in terms of the workload."

Some responses (three across the two surveys) referred to anxiety about determining both a patch topic *and* format of assessment. This is unsurprising. However, in those responses, students noted that the nerves were balanced out by the positive aspects. For example, Questionnaire 1, Question 11 asked "How have you responded to the level of input and autonomy you had?" One student noted a mixture of emotions:

"My freedom to choose whatever topic I wanted for all of my patches was a bit *daunting*, but also very *exciting*."

Many students also discussed the benefits of the personalized learning in their final reflections. For example, Richard commented that he found conducting research for this third patch easy "almost entirely due to the fact that I found it very engaging and therefore was incredibly motivated to locate more and more sources."

Several students seem to have experienced the high level of choice as a benefit, even when they thought that they had made a poor choice. For example, in their final reflections, some students reported regretting the poems they chose to analyze, choosing a format that did not allow them to demonstrate their learning the way they had hoped, or not managing their time better. Intriguingly, none of

these students critiqued the high-choice assessment framework, but rather took ownership of these mis-steps and the patches that resulted.

As I noted above, I had been concerned that some students might use the high level of choice to construct "easy options." In the anonymous surveys, multiple students did praise patchwork for giving them the option to "play to their strengths" and complete an assessment format that they felt comfortable with, perhaps indicating a choice of "easy options." However, the picture is complicated by the patchwork quilts themselves and the final reflections. From previous courses and as an undergraduate advisor, I knew what assessments and topics these students had already studied in Latin, and their grades. In the Catullus course, I was struck by how many students chose topics and/or patch formats that went beyond their existing skillsets and content knowledge. The final reflections also suggested that all students had picked at least one patch type specifically to challenge themselves. Some students sought out the most difficult patch options, to fill in gaps in their skillsets. For example, Alan wrote a letter from Julius Caesar to Catullus, in Latin. He could have written it in English, but in his final reflection he stated:

> "[This was] a deeply personal challenge to myself, and a journey started in Latin 200, in which summaries of *Lingua Latina* in Latin were surprisingly difficult for me to complete . . . I slowly started to feel more confident while writing in Latin, though it was still immensely challenging. The creative response written in Patch one served as a continuation of this journey, with

my goal of trying to use more complicated grammar constructions."
Similarly, Darsh pursued a creative response in Latin. He came into the course
confident in his Latin prose composition but chose to produce a series of Latin
versions of pop songs, translated into Catullan vernacular, in hexameter. Darsh
could have played to his existing strength and written a piece of Latin prose but was
"excited and motivated to create an interesting piece of art" instead.

Some students, such as Daniella, Richard, and Satyam, wrote about picking
each patch for the challenge it posed. Their comments align with what I saw from
them in class and our patch planning sessions. How then, can we reconcile the value
that some students placed on being able to "play to their strengths" with the
challenging work that many sought out? I suspect that the answer is complex. Some
students took an existing strength but extended themselves deeper into the skill,
like Darsh, while for others, it seems that having the *option* to pick a "safe" option
mattered psychologically, giving them the confidence to pursue more challenging
options instead.

4.4. *The benefit of personalized learning: Deeper and more thorough learning*

Many students reported that having some autonomy over their own
assessment scheme led to deeper, more thorough learning. This supports findings
in other disciplines (Trevelyan and Wilson). For example, some students stated in
response to Questionnaire 1, Question 9:

"The patchwork assessment allows me to work on concepts far longer than

usual, helping me to fully immerse myself in topics."

"I like the fact that a student can build upon a particular idea or theme that is of particular interest and explore this in detail over multiple patches."

In the final reflections, the students who showed the most evidence of deep, sustained learning were those who had followed a particular theme or topic throughout at least two patches. For example, Jasmine, who pursued the topic of the *persona* across three patches, correctly identified that her knowledge and understanding had deepened over the patchwork. Before she received her mark for the patch, she stated in her final reflection that "I consider my third patch, the commentary, to be my most successful."

4.5. *The benefit of personalized learning: Peer-to-peer learning*

Students generally responded positively to the chance to see their peers' work, receive feedback, and give feedback, but this was one area where the data varied across students. In the mid-semester questionnaire, six out of seven respondents agreed with this statement, "I am finding the online platform established for sharing patches, useful for giving and receiving feedback."

One was neutral. The same response pattern occurred for the follow-up prompt: Q17—"Sharing my patches on the online platform and giving feedback to my peers helps me feel like I am part of a community of learners," with one neutral response. This shows that at least one student perceived no benefit from the Padlet. The data on the Padlet usage above at Table 1 bears this finding out, with a small

number of students posting minimally.

However, some students self-reported that the Padlet had been extremely beneficial. In response to the mid-semester survey question, "What have been the main benefits you have experienced from completing the patches so far?", two respondents named the "sharing of patches" and "the shared platform." They detailed how the Padlet got them interested in their peers' work, expanded their sense of the learner community, and inspired them.

Q16 - "I am finding the online platform established for sharing patches, useful for giving and receiving feedback."
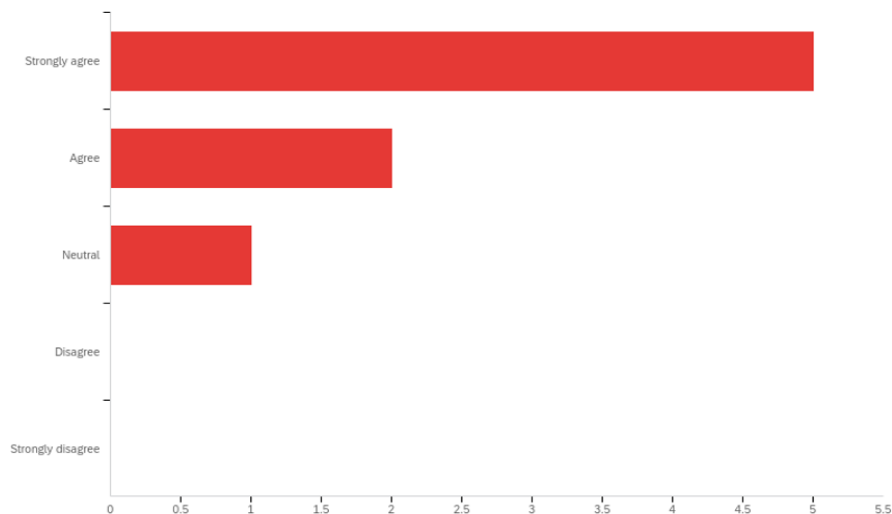
Figure 13. Question 16 from mid-semester questionnaire

In the final reflections, the majority of students identified the peer-to-peer sharing on the Padlet as a positive part of their learning journey. All comments on seeing other students' patches were positive, with terms including "inspiring,"

"guiding," "useful," "helpful," "exchange," "relax," and "connect." Throughout fourteen final reflections, there were no negative comments about peer-to-peer sharing.

As well as making broad, general comments in their final reflections, such as Jacob's statement that the platform "was a great way to encourage group interaction and to develop ideas and understanding about the course content,"/ students shared concrete ways that that they had learned from their peers. Seeing students' work on the Padlet emboldened some. For example, Lily—a diligent poster on the Padlet—explained that:

> "Part of the reason why I *dared* attempting Patch H was seeing other student's [sic] creative responses on the Padlet. Specifically, [Mark's] first patch as a dialogue and [Satyam's] second patch writing sonnets *inspired* me to create an alternative media form out of Catullus' work. Subsequently, hearing the *ambitious* projects of others for the third patch . . . and seeing them come to life gave me the *confidence* to try my own."

Lily's language here accords with Arnold, Williams, and Thompson's findings on the power of peer-to-peer sharing, particularly of "novel, new, inventive and unusual patches" (154). Where one student takes an intellectual risk, and shares the results with their peers, others will be more likely to follow (Arnold, Williams, and Thompson).

Students also benefited from the conversations that sprang up on some

patches. While Lily learned from Mark's patch, Mark himself commented in his final reflection that he had learned from Lily's advice when she uploaded her first patch, to be careful of trying to discuss multiple poems in a single commentary. Mark explained that Lily's comment "ultimately caused me to decide to write on only a single poem" for his second patch. Finally, some learners commented on the emotional and social benefits of using the Padlet. Erin wrote that "I have never interacted so deeply with other learners, and I loved that everyone articulated their personal experiences and passions."

The data from the surveys, final reflections, and the Padlet itself, cohere. As Table 1 showed, while some students posted infrequently, a core of seven students, half the class, posted often, with a further quarter posting regularly. The reflections and surveys seem to echo this; for three quarters of the class the Padlet had either a significant positive impact, or a positive impact, while for the remaining quarter of students, it was not negatively received. Overall, the Padlet was beneficial.

4.6. *The benefit of personalized learning: Increased assessment literacy*

The surveys provide some evidence that the PA framework helped students develop greater understanding of their learning processes, with positive responses to the statement, "Designing the topic and content for my patches has helped me learn more about how I learn." However, we can see that some are more enthusiastic than others, and this is a small sample size with no corresponding data in the SET.

Q14 - "Designing the topic and content for my patches has helped me
learn more about how I learn."
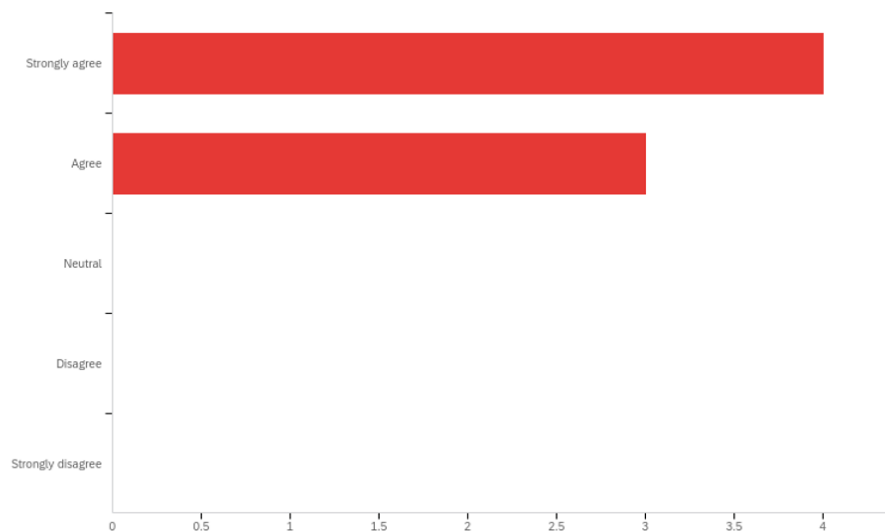
Figure 14. Question 14 from mid-semester questionnaire

The final reflections provide more coherent data. Multiple students noted
how long certain types of assessments took to prepare, what resources were
required, and the specific style of writing or presentation required. For example,
Aroha reported that writing a commentary aimed at intermediate Latin students
gave her a better understanding of the processes involved in generating a
commentary in general. Several students stated that they had developed a better
understanding of when and how to use scholarship, when to draw on their own
insights, and when and how to integrate the two. This supports existing research
that patchwork stands out among other assessment frameworks because it teaches
students to balance objective and reflective claims (Scoggins and Winter; Smith
and Winter; Parker).

The students' level of assessment literacy increased through multiple means. Students reported on how the process of identifying an appropriate format taught them more about each assessment format. Some students learned through the solo process of completing assessments, while others learned through feedback, as Daniella showed:

> "in my third patch . . . *I definitely improved on aspects of my previous patches which I had received critical feedback for, such as the clarity of my writing.* I think the patch format aided this greatly, as I felt that it was more necessary, and also easier, for me to come to the point under each new comment. *Conciseness was valued and did not impede the flow of the patch or legibility of my ideas."*

Here we can also see that Daniella now understands that the commentary's unique lemmata form both requires and engenders the type of brevity she had been seeking in her other writing.

Peer-to-peer sharing also helped some students develop their assessment literacy, especially for assessments that had a strict format. Alan, Daniella, and Jasmine all observed that seeing other students' commentaries on the Padlet helped them to understand concretely what completing a commentary would require. Jasmine stated:

> "[When] looking through other students' interpretations of the commentary *it took away my fears of* the assignment and *made me want to do the work*

as it seemed more approachable.”

Similarly, Daniella used the Padlet to learn more about the commentary format:

> “Initially, I was *intimidated* by the commentary, but other peoples' examples
> on Padlet showed that I could localise my interests and aspects of the poem
> which I would comment on.”

Such comments show that peer-to-peer sharing increased students' assessment literacy both through emotional and cognitive means.

4.7. *The benefit of personalized learning: Increased meta-awareness of their learning processes*

In the final reflections, students also commented on what they now knew of their individual processes of learning. Many reflected on moments of difficulty and explained either how they had surmounted the issue, or why they had not been able to. These accounts differed, confirming the personalized nature of their journeys. For example, Aroha's main challenge lay in understanding the more difficult Latin texts, such as poem 64. She came up with strategies like starting with a plot summary, and re-ordering complex sentences into prose word order. Some students, such as Alan, Jasmine, and Ji-Woo, recognized that the timing of when they started patches threw up roadblocks on their learning path. Other students, including Daniella and Erin, found that the course helped them add collaboration and peer-to-peer learning to their previously solitary learning processes. Finally, some students, such as Darsh and Satyam, identified ways that the course would

enable them to continue reading and engaging with Latin outside the university, suggesting that they had adopted a mindset of lifelong learning.

5. Conclusions

The data from this case study suggests that, as well as providing learning outcomes on par with traditional assessments, the high-choice, high-autonomy PA framework allowed students flexibility which they appreciated, built a strong community of learners, empowered them to take ownership of their learning, and generated high levels of engagement with all aspects of the course. The framework generated a more inclusive environment than my previous, non-patchwork assessment schemes, as it allowed students to self-select assessment topics relating to minoritized groups, and negated the need for students with disabilities or medical conditions to seek alternate assessments. With student-led patchwork assessment in this Latin course generating positive outcomes for the cohort, PA offers a viable model for teachers to equitably and engagingly assess their students' Latin learning.

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[ii] The courses were: LATIN 305, run as an intermediate Latin language acquisition course with two postgraduate students (semester 1, 2021); LATIN 202-302-743: *Catullus*. A Latin reading course on selections of Catullus with fourteen students, who spanned their second, third, and fourth years of university study (2021, semester 2); LATIN 201-301-745: *Gendered Voices*. A Latin reading course on selections of Ovid, Sulpicia, and Proba, with 24 students across two universities, who spanned their second, third, and fourth years of university study (2022, semester 1); and, LATIN 201-301-745: *Virgil* Aeneid *Book 1*. A Latin reading course on Virgil (2023, semester 1). The Catullus course was re-taught in semester 1, 2024, with the additional of Interactive Oral Assessments to mitigate against students using Gen AI to complete their patches.

[iii] Not their real names.

[iv] See Trevelyan and Wilson on how patchwork unites "content" and "process" learning.

[v] In 2020 and 2021, due to COVID-19 and its impacts, many more students than usual had required extensions, which undermined the use of graded, time-sensitive peer-feedback. Ergo in 2021, I eliminated compulsory peer feedback. For subsequent courses, I made some instances of peer-to-peer patch sharing and feedback compulsory.

[vi] Emphasis added to quotations throughout.

████████████████

Latin 202

Patch 4: Reflection

Patch One

An in-class discussion about the persona, poem 7, and biographical fidelity sparked considerable interest on my part. Up until that point in the course (week 3), I had not seriously considered that Catullus' poetry was *not* autobiographical. This suggestion elicited a primal reaction in me, for the poetry seemed far more powerful to me with the added layer of real experience. I was forced to acknowledge the existence of a fictional persona, and quickly became fascinated with the idea of the persona as distinct from the poet, and his role in love poetry.

This fixation led to the development of my first patch, the research bibliography, on poems 5, 7, and 8. I developed a thematic core for the poems, focussing on passion, control, and internal conflict. Prior to this patch, I had conceived of Catullus' poetry being monotone: that a poem was solely humourous, or passionate, or desolate. After completing the patch, however, reading the poems sequentially greatly heightened my experience of the poems, by making the persona's increasingly agitated voice, and shifts in mood, so much clearer. In hindsight, it is evident that writing my first patch fostered an interest in intratextuality, which I would also analyse in patch three.

I chose the research bibliography as my first patch, because it seems the most similar to a conventional mode of university assessment, such as an essay. This was a poor idea, I think, principally because I had never engaged with Latin scholarship before. I struggled to digest the scholarship and produce succinct summaries within the word count; they therefore varied in coherence and clarity. My struggle with the format of the patch is also reflected in unclear writing. This could have been helped by expressing my ideas in the discussion with a clear argument in mind.

Patch Two

I thought that the Patch E, the translation reception patch, would be useful for a study of poetic tone, something that I was often struggling to decipher. I was directly inspired by an in-class exercise conducted during week 3, when we compared the Zukofsky's and Uzzi and Thomson's translations of poem 8. I used this idea of faithfully conveying Catullus' poetic tone in translation as the foundation for my analysis.

I think that the *passer* poems and Tolhurst translations were a bad pairing. While the Tolhurst translations intrigued me due to their Melbournian, countercultural setting, I felt that my attempt at comparing tone soon became contrived, precisely because these translations were so steeped in their particular locale. By extension, I think that I did not successfully integrate my analysis with the scholarship I cited, and therefore much of my analysis felt contrived.

However, I greatly benefitted from this extended, reception analysis. It was a very important exercise for me in analysing the minutiae of a poem and seeing how all the different parts added up to shape each poem. I am often guilty of reading a poem and wanting to tackle the broader themes and ideas, thereby sidelining a study of the language due to deficiencies in my Latin. This patch forced me to closely read the poems and confront these weaknesses, which improved both my Latin and an understanding of how poetic devices work in Catullus' poetry.

Patch Three

Initially, I was intimidated by the commentary, but other peoples' examples on Padlet showed that I could localise my interests and aspects of the poem which I would comment on. This allowed me to focus on the fascinating idea of the subverted persona, in addition to aspects of poem 99 which developed this central idea, such as intratextuality and poetic structure. My understanding of the Catullan persona was greatly altered in to my third patch, as I balanced my knowledge of the traditional, heterosexually amatory persona with his interactions with Juventius. I gained an appreciation for the way in which Catullus destabilised Catullan connotations of gender and rejection through the persona's femininity and repentance in poem 99.

I consider my third patch, the commentary, to be my most successful. Where the integration of personal analysis and scholarship in my first and second patches was somewhat clunky, in my

third patch, I read more scholarship and a wider range of it, and I was able to synthesise scholarly information and my own analysis far more successfully. Furthermore, I definitely improved on aspects of my previous patches which I had received critical feedback for, such as the clarity of my writing. I think the patch format aided this greatly, as I felt that it was more necessary, and also easier, for me to come to the point under each new comment. Conciseness was valued and did not impede the flow of the patch or legibility of my ideas.

Final Reflections

Padlet was useful for fostering patch ideas, and helped me greatly to understand the different patch formats by reading those of others. My learning outside of patches was immensely aided by Padlet. Catullus' periphery and the people in his world, as well as Catullus' influences, particularly Callimachus and Sappho, are further avenues that I will investigate.

Zoom and in-person discussions highlighted contributing as something I struggle with in all discussion-based classes. Sometimes I feel finely attuned to Catullus; other times, however, I was stumped by seemingly basic questions asked in class. Poem 64 is an excellent example: often I felt a certain dizziness of where I was—at the wedding? In the tapestry? On the shore? This is one of many instances wherein I felt confused, and thus lost my confidence.

During the semester, I became better at raising my hand in class (physically or virtually). The more I attended class, the easier it was to keep contributing. Therefore, it also became far easier to admit my own uncertainties and confusion. I didn't have to know, or have an opinion on everything. Both Zoom and in-person discussions let me take a step back to just listen, but also add to the discussion when I felt that I could contribute something. While regular, unprompted contribution still eludes me, I feel that I took many strides forward in learning to articulate my thoughts and opinions in a discussion-based class.

At various points in my three patches, I engaged with the idea of the persona. Underpinning the whole course for me personally was this idea. Questions surrounding the persona — who he was, and how he speaks and acts in the poetry — deeply intrigued me, penetrating Catullus' poetry and shaping my perception of the poet.

PRAECŌ

Nūntiī dē populō, prō populō, ā populō

Above: "Venus rising from the sea, from the Casa della Venere in conchiglia, Pompeii. Before AD 79, https://upload.wikimedia.org/wikipedia/commons/6/67/Aphrodite_Anadyomene_from_Pompeii_cropped.jpg

Venus Verticordia

pudicitia vincit omnia

"Quem nunc amabis? Cuius esse diceris? Quem basiabis?"[1] – tantum Venus scit, ac tamen hodie Venerem auxilium potestis rogare.

Hodie Veneralia celebrabimus. ad balneum accipient templo Statuam Veneris quo in aqua calida satellitibus eam lavabunt, deinde cum myrto eam ornabunt.

Venerem rogare potes *"cum anima aut matrimonio aut sponsalibus mihi auxiliare potesne".* Veneralia amori infelici remedio est. Venus persuadebit cordibius omnium mortalium et deorum. Ergo Venus dea omnium fortissima est. Enim amor vincit omnia et quicumque potentia divina amore habet ducet omnia.

Si putas *"Hodie quid facerem?"* aut *"Quomodo Veneri placeam?"* Tibi consulium habeo.

Feminae Virique boni est sacrificium Veneri hoc mane dare.

Sic incipies ad templum enim post sacrificium das statim cor tui pudicitia respiciet. Viri optimi mariti fiat et feminae optimae uxores fiat

Quae cum ita sunt, eamus ad Veneris templum ut immolemus capram candida.

Decem res de consulibus tui nesciebas

sextum consternabitis....
Vide pagina V

Quinque Novae Vestes Aegypto

Eme pro uxore
Vide pagina VII

Octo hostiae placens Dis

Vide pagina IX

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[1] C. Valerius Catullus, *Carmina 8*, Leonard C. Smithers, Ed. http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0006%3Apoem%3D8

PRAECŌ

Contra Milonem

Fiat justitia.

Justitia omnibus scit. Hodie senatus populusque mortem Clodi ulti sunt.

Titus Annius Milo tribunus plebis semel erat, nunc turpis vir est. Curia se homicidi arguit. Cicero cum innocentia criminibus respondit. Inquit *"mortem ab illo (mortuo Clodio) Miloni denuntiatam"*.[2]

Sed cum Milo dixerit se isontem esse, tamen res loquatur ipsa. Eum omni honore privant. Cerne manus et corpus, ne novi vestigial pugnae.

Milonem Clodium voluisse occidere scimus. Milo fassus est.

Ne Cicero quidem, qui felis muribus vendere possit, iudices persuadere poterat Milone innocentem esse.

Exilio suo omnibus felici magno erit. Gaudeamus et laudemus itgitur, dummodo in exilio semper habitet. Viri boni est hoc poenam laudare.

Below: Baldwin H Ward & Kathryn C Ward/Corbis,2009, "Illustration of Cicero addressing the Roman Senate". https://www.theguardian.com/books/2009/oct/17/robert-harris-lustrum-cicero-novel

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Above: R Goscinny & A. Uderzo, *Asterix: The Mansion of the Gods: Album #17*, London: Orion, 2005. (Text by M.Brooks)

Venit, Vidit …

Adhuc in Gallia unus parvus indomitusque pagus contra exercitum Rōmānum Caesaremque bellatur.

Iam cum sex legionibus Caesar multos Gallos evicit. Ac tamen, Galli, ducto Vercingetorix, non peritum est. Quidem, Romanis victis Gergoviae, Vercingetorix Caesarem in Aeduos nunc sequitur.

Sine dubio tu quaeris quomodo? Nisi fallor, illi Galli magica aqua, qui bibitoribus magnis viribus est, usus sunt.

Nihilominus, non timemus ut Ceasar gloriam Romae ferat. Enim nemo est qui melior quam Ceasare est.

Vir maxima sapientia est. Romae amore libertateque et summa virtute pugnabit.

Insuper civium omnium interest ut Caesar vincat, sic nonne dei Romanum exercitum valere optant et taetrum hos deponere Gallos.

Angulatim

Quis, Quid, Quando, Ubi.

Mirable dictu! Lucius Carro eius uxorem dimisit, et nunc caelebs est. Sed amicis non consultavit. Cum vir mos maiorum ignoravit, tum super omnes esse putat. Nunc susurrantes in Roma est. Lucium senatu expellendum est eis omnium bonorum causa.

Si vinum, qui urinae non sapit, voles, ad tabernam prope Forum Caesaris celeriter progredietur. Sed si iucundum vinum tibi non flocci faciet, tabernam prope Theatrum Pompei progredietur Taberna prope Forum maior quam alio est.

Ultima Septimana, tibi promisimus. Inquit *"rursus de impudico Marco Pullo non garriverimus"*. Sed illud facile dictu est, sed difficile factu quod eum in via vidimus et dabat oscula Clodiae, Metelli!

Tandem, Rhea Octaviae Successos, qui coquendo praeerat, cenae cum consule ciborum oblitus est.

Proximus Septimana lege "Angulatim" ut plures discas.

[2] M. Tullius Cicero, *Pro Milone*. 52. Albert Clark Ed. http://www.perseus.tufts.edu/hopper/text?doc=Cic.+Mil.+52&fromdoc=Perseus%3Atext%3A1999.02.0011

Commentary Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task: Write a line-by-line commentary that explains the set passage at a close textual level. You can consider:
 Grammar & syntax
- o   Vocabulary
- o   Stylistic and literary features (e.g. similar, sound effect)
- o   Meter, rhythm, sound effects
- o   Structure of the overall piece
- o   Themes, characterization, imagery
- o   Relationship to earlier and/or later literature (broad connections, genre, specific quotations and intertextual allusions)
- o   Social, historical, political, artistic background.

Nota bene: **specify if your commentary targets beginner-intermediate students, or advanced researchers. If the first, you can focus more on some basic grammatical matters to help your reader out. If the latter, only explain grammar and basic word meanings if there is something significant about a point of grammar (e.g. a mood, tense, or case used very unusually) or word meaning (e.g. a word used in a sense outside its usual range of meaning).**

Set Latin:
You must agree with the teacher which Latin lines you plan to examine. As a rough guide, 10-20 lines is a good amount for this size commentary.

WORD COUNT, EXCLUDING BLOCK QUOTES OF LATIN TEXT, CITATIONS, AND BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
1,200	1,400	1,600

	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Use of scholarship and commentaries (see sample at end of rubric for referencing and citation guide).	Consistently uses at least 5 scholarly resources throughout to great effect in the commentary. Seamlessly integrates views of scholars into the analysis. **At Honors level, A range answers use significantly more resources, of a wide range of types (e.g. articles, books, <u>and</u> commentaries), to make astute references of both micro and macro elements in the poem(s).** References scholars' views appropriately throughout. Provides a full, error-free bibliography of all sources.	Uses at least 5 scholarly resources to build the analysis in the commentary. Makes frequent, appropriate use of scholarship and commentaries to make relevant observations. May rely on scholars so much that independent analysis is less apparent. References scholars' views appropriately throughout. Provides a full bibliography; may have a small number of minor errors.	Uses at least 5 scholarly resources to build the analysis in the commentary but references to scholars are infrequent. May not fully understand or develop the implications of the arguments in the scholarship. There may be minor errors in referencing throughout. There may be errors in the bibliography, but sources can still be identified.	Does not demonstrate use of scholarly research. Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship. Does not provide a bibliography. Or provides a bibliography where sources cannot be identified and verified.

Independent analysis	Frequently provides independent analysis of the poem(s) which is coherent and convincing. Analyzes multiple significant aspects of the text (as relevant to the particular poem(s): style, vocabulary, any notable grammar, literary references, historical reference). Combines views of scholars with own analysis. **At Honors level, A range answers consistently display critical engagement with scholarship, and independent conclusions**.	Provides some independent analysis of the poem which is coherent and convincing. Analyzes some significant aspects of the text (as relevant to the particular poem(s): style, vocabulary, any notable grammar, literary references, historical reference). May not address all the significant aspects of the texts, or may be stronger in some parts of the analysis.	Makes a clear attempt to analyze the poem independently. Analyzes a small number of significant aspects of the text (as relevant to the particular poem(s): style, vocabulary, any notable grammar, literary references, historical reference) but misses multiple significant elements of the poem(s). Some conclusions may be more convincing than others / some argumentation is not fully thought out.	Describes rather than analyzes. Contains significant errors in understanding and/or analysis.
Accuracy and clarity of writing	Consistently uses clear, formal academic writing. Deploys varied vocabulary. **At Honors level, A range answers use clear, formal, and polished academic writing.**	Generally uses clear, formal academic writing but there are occasional colloquialisms and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms).	Portions of the whole work are not intelligible.

Lemmata (chunking of text), format and layout	Formatting of the piece, including *lemma* (chunks of text) chosen, always reflects appropriate divisions and/or breaks in the chosen poem(s). **At Honors, A range responses contain additional information about the *apparatus criticus* and/or manuscript issues, and uses formatting to convey this information.**	Formatting of the piece, including *lemma* (chunks of text) chosen, generally reflects appropriate divisions and/or breaks in the chosen poem(s).	Formatting reflects an attempt to break up the text into chunks but there are some formatting choices or choices of where to break up the text that do not reflect an obvious sense/line/syntax break. Shows a clear attempt to format the piece like a scholarly commentary on a Latin text, but layout and/or formatting hinders readability.	Break-up of text fails to reflect the poem(s) sense/line/syntax break. Commentary is not formatted like a recognizable scholarly commentary on a Latin text. Format and layout make the commentary hard to read and detract from the content.
	Piece is clearly laid out and formatted in a manner that resembles a scholarly commentary on Latin literature. Layout and formatting make the analysis very easy to read and to follow.			
Other notable features that contributed to the mark				

Creative response in <u>English</u> Rubric

Student Name: _____   **Student ID:** _____   **Date:** _____
Letter Grade: _____   **Mark /25:** _____   **Patch #** _____

Task:

Write a creative response to an element of the set poetry. You may choose any written genre you like, writing in English. Include a short accompanying piece where you explain your creative choices, identify and explain any particular sources that you used, and (if the link is not clear in the creative piece itself) link your work back to the set Latin text.

Provide a bibliography of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html)

WORD COUNT FOR CREATIVE PIECE AND EXPLANATION, <u>EXCLUDING</u> BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
<u>1,200 of which 100-250 words should consist of the accompanying explanation</u>	**<u>1,500 of which 200-300 words should consist of the accompanying explanation</u>**	**<u>1,700 of which 200-350 words should consist of the accompanying explanation</u>**

	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Engagement with the set author and/or their poetry.	Response shows clear, well-thought-out connection with the set author and/or their poetry. Piece is wholly consistent and coherent internally. **Stage III response shows particular creativity and/or lateral thinking in the type of engagement.** **<u>At Honors level, A range response demonstrates a sophisticated knowledge of set author and/or their poetry, and relevant issues relating to the study of their poetry. This can be demonstrated through an annotated bibliography, or endnotes and a full bibliography.</u>**	Response shows clear connection with set author and/or their poetry. Piece generally takes a consistent and internally coherent approach to the set author and/or their poetry.	Response has discernible connection with et author and/or their poetry but includes material that seems irrelevant or unconnected. Piece may have some lapses in coherence and consistency.	Response has no discernible connection with set author and/or their poetry. Piece lacks consistent and internally coherent approach to the set author and/or their poetry.

Clarity of writing	The whole piece reads smoothly and clearly: "a pleasure to read". **At stage III, A range responses demonstrate moments of verbal style and linguistic creativity.** **At Honors, A range responses are consistently stylistic and linguistically creative.**	Most of the piece is easy to read but there are a small number of grammatical errors, confused language, and/or parts where the style is inconsistent.	The piece is readable but with no particular flow or ease. The piece may have the occasional unclear phrase or sentence.	The writing is ungrammatical and/or uses inappropriate words for the style that has been chosen, making it unclear and unintelligible in some places.
Format and layout (For example, a poetic creative response will be formatted accordingly, vs. a narrative, vs. a broadsheet)	Layout and format is very clear and suits the specific type of creative response chosen, and takes full advantage of the opportunities offered by the type of response. **At Stage III and Honors, A range answers are formatted virtually perfected.**	Layout and format is very clear and suits the specific type of creative response chosen There may be occasionally, minor inconsistencies of formatting.	Piece is readable but format does not aid readability. Layout may not match the type of creative response chosen.	Format and layout are clunky, hard to read, and detract from the content.
Other notable features				

Creative response in Latin Rubric

Student Name: _____   **Student ID:** _____   **Date:** _____
Letter Grade: _____   **Mark /25:** _____   **Patch #** _____

Task:

Write a creative response to an element of the set poetry. You may choose any written genre you like, writing creatively in <u>Latin</u>. Include a short accompanying piece in <u>English</u> where you explain your approach to the Latin (e.g. why you chose a certain genre, style, vocabulary, or period of Latin), your creative choices, identify and explain any particular sources that you used, and (if the link is not clear in the creative piece itself) link your work back to the set Latin text.

Provide a bibliography (in English) of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html)

WORD COUNT FOR CREATIVE PIECE AND EXPLANATION, <u>EXCLUDING</u> BIBLIOGRAPHY:

LATIN 201	**LATIN 301**	**ANCIENT 745**
<u>800 of which circa 100 words should consist of the accompanying explanation</u>	**<u>1,000 of which circa 200 words should consist of the accompanying explanation</u>**	**<u>1,200 of which 200-250 words should consist of the accompanying explanation</u>**

	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Engagement with Catullus and/or his poetry	Response shows clear, well-thought-out connection with Catullus and/or his poetry. Piece is wholly consistent and coherent internally. **Stage III response shows particular creativity and/or lateral thinking in the type of engagement.**	Response shows clear connection with Catullus and/or his poetry. Piece generally takes a consistent and internally coherent approach to Catullus and/or his poetry.	Response has discernible connection with Catullus and/or his poetry but includes material that seems irrelevant or unconnected. Piece may have some lapses in coherence and consistency.	Response has no discernible connection with Catullus and/or his poetry. Piece lacks consistent and internally coherent approach to Catullus and/or his poetry.
Vocabulary (This can include Latin words of any register, and period, as long as they fit the content, topic, and style of the patch)	Deploys a wide range of Latin vocabulary that is appropriate in context, with correct morphology. **At stage III, A range uses words of specific registers or periods in effective ways that fit the chosen topic and style.**	Deploys a wide range of Latin vocabulary and experiments with different registers, with mostly correct morphology. Uses words of specific registers or periods in ways that fit the chosen topic and format of the patch, but contains occasional mismatch between vocabulary and content.	Accurately deploys a limited range of Latin vocabulary with generally correct morphology but may include some errors. Contains occasional mismatch between vocabulary and content.	Uses very repetitive Latin vocabulary, with very limited range. Contains significant errors in vocabulary choice (including morphology).

Grammatical structures	Correctly uses a wide range of grammatical structures to express the content. **At stage III, makes frequent use of complex grammatical structures.**	Correctly uses a range of grammatical structures to express the content. There may be minor errors in the execution but meaning remains clear.	Uses a smaller range of grammatical structures to express the content. There may be limitations in the range, or errors in the execution.	Makes use of a very limited range of grammatical structures. Contains significant errors of grammar.
Latin Style	Consistently uses word order appropriate to Latin of some identifiable period. **At stage III, uses Latin idioms.**	Generally uses word order appropriate to Latin of some identifiable period. May use idioms.	Attempts to adopt Latin word order but has sections where word order is less authentic. May have a feeling of "Latinglish" in parts (Latin translated from English).	Uses inappropriate word order. Literally translates from English into Latin.
Accuracy and clarity	The Latin is easy to read.	The Latin is generally easy to read, with occasional moments of difficulty.	It is possible to work out what the Latin means.	The Latin is generally or totally incomprehensible as Latin.
Format and layout	Piece is clearly laid out and formatted in a manner that suits the specific type of creative response chosen, and takes full advantage of the opportunities offered by the type of response.	Piece is clearly laid out in a manner that suits the type of creative response chosen.	Piece is readable but format does not aid readability. Layout may not match the type of creative response chosen.	Format and layout are clunky, hard to read, and detract from the content.
Other notable features				

Research Bibliography Rubric

Student Name: _____   **Student ID:** _____   **Date:** _____
Letter Grade: _____   **Mark /25:** _____   **Patch #** _____

Task:

Find, read and evaluate 5 pieces of scholarly, peer-reviewed research on the chosen topic. For each reading, write approximately 100-words evaluating the reading (that is, produce 5 x 100 word evaluations). Follow these with a longer discussion where you synthesize the readings and compare your interpretation of the poems to the views in the readings (word count varies by level of enrollment, see below). In this small word count, you will need to be selective about what you comment on.

WORD COUNT, EXCLUDING BLOCK QUOTES OF LATIN TEXT, CITATIONS, AND BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
1,100 **5x100 word evaluations + 600 word discussion**	**1,200** **5x100 word evaluations + 700 word discussion**	**1,500** **5x100 word evaluations + 1,000 word discussion**

	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Understanding of the poetry	Discussion section offers a concise, sophisticated discussion comparing your interpretation of poems relevant to the interpretations of the scholars you found. Makes specific reference to poetry of the course, including references to specific words and/or lines. Discussion shows an excellent understanding of the poetry of the course. **At stage III, knowledge of a wider range of Latin literature is expected at A level.** **At stage III, knowledge of the set Latin poetry from the course may be contextualized by (concise) references to other relevant Latin literature and/or Roman history.** **At Honors, knowledge of the assigned poems should be contextualized with relevant references to similar or related Latin literature and/or history.**	Discussion section includes some good points about the poetry of the course. Discussion shows a good understanding of the poetry of the course. Makes specific reference to poetry of the course, including references to specific words and/or lines. May leave out some significant topics and/or make points at greater length than the short form requires.	Discussion section includes some good points about poetry of the course but may include irrelevant material or waffle. Discussion shows a solid understanding of the poetry of the course you have chosen but there may be some gaps in knowledge. May include generalities but still includes some specific reference to poetry of the course, including references to specific words and/or lines.	Discussion contains irrelevant material. Discussion does not demonstrate understanding of or knowledge about the poetry of the course. Discussion relies on generalities rather than referring to specific words and/or lines.

Evaluation of scholars' views, and critical thinking	Summaries of each piece of research show excellent understanding of the scholars' findings. Scholars' work has been carefully evaluated, and summaries and discussion show clear evidence of critical thinking about the research. **At stage III, a greater awareness of trends in scholarly research, different methodologies of studying Latin literature, etc. is demonstrated.** **At Honors, a sophisticated knowledge and understanding of trends in scholarly research, different methodologies of studying Latin literature, etc. is demonstrated, supported by additional scholarship.**	Summaries of each piece of research show a good understanding of the scholars' findings. Some evidence of critical thinking and evaluation of scholars' views is evident in summaries and/or discussion.	Summaries generally show a solid understanding of the scholars' findings; there may be some errors about the findings or their significance. Some evidence of critical evaluation is present, but students may have missed significant instances of scholarly bias or problematic methodologies in either summaries or discussion.	Summaries do not accurately reflect the scholarly views. Piece lacks evidence of critical thinking and evaluation of scholars' views in both summaries and discussion.

Referencing (see sample at end of rubric for referencing and citation guide).	Successfully cites sources wherever needed and references scholars' views appropriately throughout. Provides a full, error-free bibliography of all sources.	References scholars' views appropriately throughout. Provides a full bibliography; may have a small number of minor errors.	Makes a clear attempt to cite sources but there may be minor errors in referencing throughout. There may be errors in the bibliography, but sources can still be identified.	Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship. Does not provide a bibliography. Or provides a bibliography where sources cannot be identified and verified.
Appropriate register and clarity of writing	Consistently uses clear, formal academic writing. Deploys varied vocabulary. **At stage III, the writing also contains some stylistic flair.** **At Honors, the writing is clear, fluent, and contains stylistic flair.**	Generally uses clear, formal academic writing but there are occasional colloquialisms and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms).	Portions of the piece (and/or the piece as a whole) are not intelligible.

Breakdown of sections, format and layout	Summaries of scholarship and final discussion of student's interpretation are clearly laid out and formatted. There is a full bibliographic entry for each piece, and clear demarcation of sections. Meets the word count for both summaries and discussion.	All the necessary information is present but not laid out in clear sub-sections. There is a full bibliographic entry for each piece. Meets the word count for both summaries and discussion.	Format and layout are clunky, hard to read, and detract from the content. Does not provide full bibliography. Does not meet the word count. Does not review the minimum assigned number of scholarly, peer-reviewed pieces.
Other notable features that contributed to the mark			

Video oral presentation <u>in English</u> Rubric

Student Name: _____   **Student ID:** _____   **Date:** _____

Letter Grade: _____   **Mark /25:** _____   **Patch #** _____

Task: Create a deliver an educational video presentation on a topic relevant to your set poet. You must confirm your topic with the instructor two weeks before presenting. Once a broad topic has been agreed upon, part of your task is to identify the sub-questions and sub-topics that *you* think are relevant to the broad topic, and decide for yourself in what order you will present information.

Audience to aim for: your peers in the class

Sources:

You must consult research and incorporate research in your presentation. Make clear your debt to any scholars, and clearly identify those with whom you disagree (and why). At the end of your presentation including a bibliography of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html) (e.g. this could be your final slide if you have a slide show).

TIME LIMIT AND EXPECTED NUMBER OF SCHOLARLY SOURCES

LATIN 201	LATIN 301	ANCIENT 745
<u>7-8 minutes</u> 3-5 sources	<u>9-10 minutes</u> 4-6 sources	<u>10-11 minutes</u> 7 sources minimum

Area	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Content	Makes the topic(s) chosen and the limits of the topic(s) very clear. There is excellent fit between the size of the topic and the length of the talk, with all key points at least acknowledged. Sets out a structure that consistently helps the audience follow the presentation. (The structure does not have to be linear, but it must be intelligible). Demonstrates sophisticated and thorough understanding of the Catullus-related topic(s) chosen. All direct references to the Latin are correct and demonstrate excellent understanding of the Latin. **At stage III, Latin sources are handled with confidence and intellectual sophistication. At stage III, may make intellectually or artistically creative connections or moves that enrich the presentation. At stage III, makes references to scholarship that show a high level of critical engagement and independence of thought.**	Makes the topic(s) chosen and the limits of the topic(s) clear. There is a good fit between size of the topic and the length of the talk, but a couple of important points may be left out. Sets out a structure that generally helps the audience follow the presentation. Demonstrates a good understanding of the Catullus-related topic(s) chosen. Most direct references to the Latin are correct and demonstrate very good understanding of the Latin.	Gestures at the chosen topic(s) and limits of the topic(s) but does not clearly set out the parameters of the presentation. Presents accurate and interesting material but the scope of the topic is either too large or too small for the length of the presentation, so that many points are omitted, or some points are dwelt on for too long. Sets out a structure and attempts to follow it, but there may be unclear digressions or divergences from the structure. Demonstrates some knowledge of the Catullus-related topic(s) but there are issues, such as errors or faulty reasoning. Makes a good effort to use Latin but may include some errors in understanding the Latin.	Does not establish what the chosen topic(s) and limits of the topic(s) are. As a result, presentation is not coherent and the connection between scope of topic and length of talk cannot be judged. Lacks structure: presents material in inappropriate sequences. Does not demonstrate basic knowledge of or understanding of the Catullus-related topic(s). Contains many errors, omissions, or illogical reasoning. Direct references to the Latin show significant mistakes in understanding the text.

Delivery and organization	The sound is audible and clear, and presented in a confident way using professional language and at an appropriate pace. Information and analysis are presented in a logical sequence which flows seamlessly. The presentation is within the allotted time frame (approximately 10 minutes); no material is rushed or presented for too long.	The sound is audible and clear, and presented in professional language at an appropriate pace. Information and analysis are presented in a logical sequence which has flows. The presentation is within the allotted time frame (approximately 10 minutes) but some material is rushed or presented for too long.	The sound is mostly audible and clear, although language and pace may be inappropriate, rushed, or too slow. The flow may be slightly confusing with lack of a clear order of the analysis and information. The video is slightly outside of the allotted time frame (approximately 10 minutes); and some material is rushed or presented for too long.	The sound is largely inaudible and the language and/or pace inappropriate. Information and analysis does not process in a logical sequence. The presentation is well outside of the allocated time frame (approximately 10 minutes); and some material is rushed or presented for too long.
Technical quality	All technical elements of the video are well integrated. Size, type and color of any text and graphics are easy to view. Any animation or creative aspects add impact.	Technical elements of the video are largely integrated. Size, type and color of any text and graphics are reasonably easy to view. Any animation is used to add impact.	Technical aspects may not be well- integrated. Size, type and color of any text and graphics may not be easy to view or read, and any animation may be inappropriate or hard to see.	There are technical issues with the video. Size, type and color of text is difficult to read. Any animation is not fully integrated and/or not possible to view.

Acknowledge-ment of sources / Referencing	The speaker makes direct and clear references to the sources they used. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. The bibliography is correctly formatted in Chicago 17th style.	The speaker makes direct and clear references to the sources they used, but may miss a small number of sources. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. There may be small errors in formatting.	The speaker makes references to the sources they used, but misses some sources, and/or does not clearly refer to those they mention. The video ends with a bibliography that does not reflect the sources that were used and referred to in the presentation (either items missing, or additional items padding the list that were not referred to). There may be errors in formatting.	There is little or no verbal acknowledgement of sources in the video. There is a very limited or missing bibliography.
Other notable factors that impacted the grade				

Video oral presentation <u>in Latin</u> Rubric

Student Name: _____ **Student ID:** _____ **Date:** _____
Letter Grade: _____ **Mark /25:** _____ **Patch #** _____

Task: Create and deliver an educational video presentation, in Latin, on a topic relevant to your set poet. You must confirm your topic with the instructor two weeks before presenting. Once a broad topic has been agreed upon, part of your task is to identify the sub-questions and sub-topics that *you* think are relevant to the broad topic, and decide for yourself in what order you will present information. You will make the presentation in Latin. Make sure that you use Latin that your peers and I can understand (you could put any tricky words or unfamiliar phrases up on the slides, to reinforce them for your audience). See the rubric; you will be assessed both on the quality of your ideas, and your Latin.

Audience to aim for: your peers in the class

Sources:

You must consult research and incorporate research in your presentation. Make clear your debt to any scholars, and clearly identify those with whom you disagree (and why). At the end of your presentation including a bibliography of all works that inspired you, formatted in Chicago style (instructions here: https://www.chicagomanualofstyle.org/tools_citationguide.html) (e.g. this could be your final slide if you have a slide show).

TIME LIMIT AND EXPECTED NUMBER OF SCHOLARLY SOURCES

LATIN 201	LATIN 301	ANCIENT 745
3-4 minutes 3 sources	**5 minutes** 4 sources	**6-7 minutes** 5 sources minimum

	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Latin Vocabulary (This can include Latin words of any register, and period, as long as they fit the content, topic, and style of the patch)	Deploys a wide range of vocabulary that is appropriate in context. Deploys correct morphology. Uses words with some kind of stylistic flair, e.g. for dramatic effect or to suit the topic of the patch.	Deploys a range of vocabulary and experiments with different registers, with mostly correct morphology. Attempts to use words with some kind of stylistic flair, e.g. for dramatic effect or to suit the topic of the patch, but there may be errors.	Attempts a range of vocabulary but with consistent errors of morphology, or accurately deploys a very limited range of vocabulary with generally correct morphology.	Uses very repetitive vocabulary, with very limited range. Contains regular and significant errors in vocabulary choice and/or morphology.
Latin grammatical structures	Correctly uses a very wide range of grammatical structures to express the content.	Uses a range of grammatical structures to express the content, mostly with correct formation. There may be minor errors in the execution but meaning remains clear.	Uses a range of grammatical structures to express the content, but there may be limitations in the range, or errors in the execution. Errors in parts mean that meaning is not always clear.	Makes use of a very limited range of grammatical structures. Contains significant errors of grammar.

Delivery: speed, volume, tone	Good, consistent pace throughout that is neither too slow now too fast. Uses pace effectively to shape the delivery of content. Very well done on pace with this video. Appropriate volume for the place of delivery. The tone always matches the topic under discussion.	Generally good, consistent pace, but with brief moments of delivery becoming too quick or too slow. May attempt to use pace effectively to shape the delivery of content. Generally appropriate volume but might occasionally be too quiet or too loud. The tone generally matches the topic under discussion.	Consistently poor pacing, either too slow or too fast, but still mostly intelligible. Consistently too quiet or too loud, but still intelligible. There are attempts to use tone to enhance delivery.	Consistently poor pacing, either too slow or too fast, that makes content unintelligible. Inappropriate volume that makes content unintelligible. The tone is consistently inappropriate to the topic under discussion.
Delivery: confidence, pronunciation	Excellent pronunciation that can always be understood. Confident delivery with engaged eye contact, engaging demeanor, and open body language. Generally confident delivery.	Generally good pronunciation but with occasional minor errors.	Consistent errors in pronunciation that occasionally make the meaning unclear. Delivery is not confident but does not hamper audience comprehension.	Frequent errors in pronunciation that make the meaning consistently unclear. Delivery is not confident and it hampers audience comprehension.

Content	Makes the topic(s) chosen and the limits of the topic(s) very clear.	Makes the topic(s) chosen and the limits of the topic(s) clear.	Gestures at the chosen topic(s) and limits of the topic(s) but does not clearly set out the parameters of the presentation.	Does not establish what the chosen topic(s) and limits of the topic(s) are.
	There is an excellent fit between the size of the topic and the length of the talk, with all key points at least acknowledged.	There is a good fit between size of the topic and the length of the talk, but a couple of important points may be left out.	Presents accurate and interesting material but the scope of the topic is either too large or too small for the length of the presentation, so that many points are omitted, or some points are dwelt on for too long.	As a result, presentation is not coherent and the connection between scope of topic and length of talk cannot be judged.
	Sets out a structure that consistently helps the audience follow the presentation. (The structure does not have to be linear, but it must be intelligible).	Sets out a structure that generally helps the audience follow the presentation.	Sets out a structure and attempts to follow it, but there may be unclear digressions or divergences from the structure.	Lacks structure: presents material in inappropriate sequences.
	Demonstrates sophisticated and thorough understanding of the Catullus-related topic(s) chosen.	Demonstrates a good understanding of the Catullus-related topic(s) chosen.	Demonstrates some knowledge of the Catullus-related topic(s) but there are issues, such as errors or faulty reasoning.	Does not demonstrate basic knowledge of or understanding of the Catullus-related topic(s). Contains many errors, omissions, or illogical reasoning.
	All direct references to the Latin are correct and demonstrate excellent understanding of the Latin.	Most direct references to the Latin are correct and demonstrate very good understanding of the Latin.	Makes a good effort to use Latin but may include some errors in understanding the Latin.	Direct references to the Latin show significant mistakes in understanding the text.
	At stage III, Latin sources are handled with confidence and intellectual sophistication.			
	At stage III, may make intellectually or artistically creative connections or moves that enrich the presentation.			
	At stage III, makes references to scholarship that show a high level of critical engagement and independence of thought.			

Delivery and organization	The sound is audible and clear, and presented in a confident way using professional language and at an appropriate pace. Information and analysis are presented in a logical sequence which flows seamlessly. The presentation is within the allotted time frame, no material is rushed or presented for too long.	The sound is audible and clear, and presented in professional language at an appropriate pace. Information and analysis are presented in a logical sequence which has flows. The presentation is within the allotted time frame, but some material is rushed or presented for too long.	The sound is mostly audible and clear, although language and pace may be inappropriate, rushed, or too slow. The flow may be slightly confusing with lack of a clear order of the analysis and information. The video is slightly outside of the allotted time frame; and some material is rushed or presented for too long.	The sound is largely inaudible and the language and/or pace inappropriate. Information and analysis does not process in a logical sequence. The presentation is well outside of the allocated time frame; and some material is rushed or presented for too long.
Technical quality	All technical elements of the video are well integrated. Size, type and color of any text and graphics are easy to view. Any animation or creative aspects add impact.	Technical elements of the video are largely integrated. Size, type and color of any text and graphics are reasonably easy to view. Any animation is used to add impact.	Technical aspects may not be well-integrated. Size, type and color of any text and graphics may not be easy to view or read, and any animation may be inappropriate or hard to see.	There are technical issues with the video. Size, type and color of text is difficult to read. Any animation is not fully integrated and/or not possible to view.

Acknowledge ment of sources / Referencing	The speaker makes direct and clear references to the sources they used. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. The bibliography is correctly formatted in Chicago 17th style.	The speaker makes direct and clear references to the sources they used, but may miss a small number of sources. The video ends with a bibliography showing all the sources that were used and referred to in the presentation. There may be small errors in formatting.	The speaker makes references to the sources they used, but misses out some sources, and/or does not clearly refer to those they mention. The video ends with a bibliography that does not reflect the sources that were used and referred to in the presentation (either items missing, or additional items padding the list that were not referred to). There may be errors in formatting.	There is little or no verbal acknowledgement of sources in the video. There is a very limited or missing bibliography.

Translation/Reception Analysis Rubric

Student Name: _____   **Student ID:** _____   **Date:**
Letter Grade: _____   **Mark /25:** _____   **Patch #** _____

TASK: Find a specific translation of our set poet, or a reception piece relating to our set poet (e.g. a historical novel, set of poems, opera, etc.). Draw on the works of scholars and your own knowledge of the source text, to analyze the piece. To structure your analysis, you can ask yourselves questions such as: why has the translator/receiver made these choices? How does the translator's/receiver's work reflect their own context? To what extent does the translator or receiver create something new, and to what extent do they maintain continuity with the original, Latin text? In your response, make sure you closely analyze the set texts and ground your claims in the evidence (your set text, and the original Latin poem it relates to).

WORD COUNT, EXCLUDING BLOCK QUOTES OF LATIN TEXT, CITATIONS, AND BIBLIOGRAPHY:

LATIN 201	LATIN 301	ANCIENT 745
1,200	1,400	1,600

	Above Standard (A range)	Meets Standard (B range)	Bare Pass (C range)	Below Standard (D Range)
Quality and depth of analysis	Analysis throughout shows excellent grasp of the original (Catullus) text and how the response text has used it. Cogently judges which aspects of the reception texts are most relevant, and analyzes them coherently. (Aspects can include: type of response to Catullus, genre, style, vocabulary, any notable grammar, literary references, historical references, historical and cultural context of the response text). **At stage III, analysis shows a greater understanding of methodological issues relating to translation, adaptation, and reception.**	Analysis throughout shows a good grasp of the original (Catullus) text and how the response has used it. Acknowledges some significant aspects of the response text (as relevant) and analyzes those (aspects can include: type of response to Catullus, genre, style, vocabulary, any notable grammar, literary references, historical references, historical and cultural context of the response text. May omit a small number of significant aspects from the analysis).	Analysis throughout shows a reasonable grasp of the original (Catullus) text and how the response has used it but tends to be descriptive. Discussion analyzes a small number of elements of how the response text uses Catullus but misses significant aspects.	Describes the response text rather than analyzes. Draws inaccurate conclusions and/or conclusions that cannot be supported by the text (or other evidence). Does not offer own, independent analysis.

Use of scholarship and relevant material	Seamlessly integrates views of scholars with own analysis. Consistently draws on at least 5 scholarly resources throughout and demonstrates critical thinking about the resources. **At stage III, A range answer uses a higher number of resources, of a wide range of types (e.g. articles, books, <u>and</u> interviews, book reviews, marketing materials), to astutely analyze the response text.**	Includes views from scholars as well as own analysis. Makes frequent, appropriate use of 5 scholarly resources to make relevant observations. May rely on scholars so much that independent analysis is less apparent.	Makes some references to scholars but does not draw deeply on the resources. Uses at least 5 scholarly resources but references to scholarly resources are infrequent. May not fully understand or develop the implications of the arguments in the scholarship.	Does not make reference to scholars, or makes inaccurate references. Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship.
Referencing (see sample at end of rubric for referencing and citation guide).	Successfully cites sources wherever needed and references scholars' views appropriately throughout. Provides a full, error-free bibliography of all sources.	References scholars' views appropriately throughout. Provides a full bibliography; may have a small number of minor errors.	Makes a clear attempt to cite sources but there may be minor errors in referencing throughout (see final row). There may be errors in the bibliography, but sources can still be identified.	Refers to scholarship but consistently fails to cite it appropriately, or does not cite scholarship. (See comment at end). Does not provide a bibliography. Or provides a bibliography where sources cannot be identified and verified.

Accuracy and clarity of writing	Consistently uses clear, formal academic writing. Deploys varied vocabulary. **At stage III A range responses contain stylistic flair.**	Generally uses clear, formal academic writing but there are occasional colloquialisms and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms).	Portions of the whole work are not intelligible. Significant grammatical and/or proof-reading errors are present throughout.
Format and layout	Layout and formatting help make the analysis very easy to read and to follow.		Shows a clear attempt to format, but layout and/or formatting hinders readability in part.	Format and layout are inconsistent, make the analysis hard to read and detract from the content.
Other notable features that contributed to the mark				

Final Written Reflection <u>in English</u> Rubric

Student Name: _____   **Student ID:** _____   **Date:**

Letter Grade: _____   **Mark /25:** _____   **Patch #** _____

Patch 4 should be an authentic, cohesive, clearly-written exploration of your learning journey this semester. It should be possible for me to mark these anonymously and still recognize who you are, from your explanation and reflections on both your unique assessments and your personal engagement with the course via online discussions, Perusall, the course Padlet, and our live classes.

Your final patch asks you to weave what you have learned in this course into a coherent reflection of two distinct things:

i)   **Your understanding of the theme of the course** (via our set authors and poems), and

ii)   **What you learned about your learning.** This can be specific to your learning of/about Latin via the set authors, but can be much broader, e.g. about how you learned to master or practice certain skills, manage your time, plan an independent project, learn asynchronously online vs. live on Zoom alongside your classmates and instructor, etc.

Format:

- Write in the register of academic prose.

- Let your personal voice come through, but keep to a register appropriate for an academic piece (e.g. avoid slang, contractions, and obscenity, except where quoting people).

- Make your points specific and see if specific examples can be used to back up a wider point (e.g. if you learned about scansion throughout the course, say so, but pick one or two specific examples of when/how you learned, and go into a bit more depth).

- Please use formatting to break up the reflection so it is easy to read, e.g. a series of paragraphs that have a clear flow, or multiple sections with sub-headings. If you have another format in mind please check with Maxine directly to see if it is plausible.

- You can choose the order in which you present your observations.

Brainstorm:

I suggest you consider a range of questions I've outlined below to start you off. You do *not* have to answer each of these questions in the reflection! They are to get you started and help you pick what things are most important for you to talk about.

To reflect on i) *Your understanding of Gender Voices in Latin poetry*, **you could consider these prompts:**

- What ideas did you have about Gendered Voices, authenticity/forgery, and/or intertextuality, and/or our authors (Ovid, Sulpicia, Proba) when you started the course?

- What are your ideas now?

- Can you pinpoint any moments where those ideas deepened, or were transformed? How and why did those moments happen?

- What areas (if any) of the poetry or topics do you feel like you have not explored, or don't understand?

- How did your understanding/knowledge develop specifically as a result of completing the patches?

To reflect on ii) *What you learned about your learning*, **consider the following prompts**

1) **Some questions about the <u>patches</u> you could consider:**

- Did you complete any *officia* in advance of doing a patch? How was that experience?

- What (if anything) did you learn from reading other students' *official* and/or exemplars of assignments?

- What did you learn from completing each patch? (Don't re-hash your patches – distill the core learning)?

- Did you challenge yourself with a particular topic and/or format of patch? If so, how did that go?

- Did you stick to a comfortable topic and/or format? If so, how did that go?

- What (if any) new skills did you <u>learn</u>?

- What (if any) skills did you <u>refine</u>?

- How did you go about finding resources (including during the library lockdown closure)?

- At the end of this journey, would you do anything differently?

2) **How and what did you learn via <u>non-patch</u> course activities? (Select those relevant to you)**

- Participating in classes on Zoom

- Watching recorded classes

- Reading and/or translating the Latin texts alone, outside class

- Annotating the scholarship and/or Latin texts on Perusall

- Completing *officia* such as the "write a commentary" exercise, "pitch your creative idea", etc.

- Posting in any kind of discussion forum

- Using the class Padlet to see other people's work and share your own

- Watching supplementary materials, e.g. videos provided by instructor

- Reading supplementary material, such as scholarship and commentaries set by reader

- Completing H5P interactions, e.g. the week 3 wrap-up, the week 5 wrap-up, the "learning about Sappho" presentation, the scansion material

To reference or not to reference: for this task I do not expect you to conduct any <u>additional</u> research.

Depending on your reflection, you may wish to cite primary and/or secondary sources that are relevant to your reflection, which I assume you will already have the details of from previous patches. For example, if your views of Ovid's *Heroides* were greatly changed by reading Fulkerson's book <u>and that fact is important to your reflection,</u> then mention it, cite Fulkerson 2005 when you make your observation, and include her book in the bibliography. If you drew on a particular translator or adapter <u>and that fact is important to your reflection</u>, then cite the translator/adapter in the reflection and put the specific details in the bibliography.

To format citations and bibliography, see the guide at the end of this document.

If the shape your reflection takes does **not** lead you to make these kind of comments in your reflection, then do not refer to specific scholars, and do not include a bibliography.

	Above Standard (A range)	**Meets Standard (B range)**	**Bare Pass (C range)**	**Below Standard (D Range)**
Relationship of reflection to course materials and learning opportunities	Reflection consistently shows a clear connection between your learning experiences and the course content, assessment, and activities. Causes of and nature of learning (and/or hinderances to learning) are clearly explained throughout.	Reflection mostly shows a clear connection between your learning experiences and the course content, assessment, and activities. Causes of and nature of learning (and/or hinderances to learning) are mostly explained clearly.	Reflection attempts to connect your learning experiences to the course content, assessment, and activities, but some observations may be unclear. Sometimes causes of learning or nature of learning (and/or hinderances to learning) are not explicated clearly.	Reflection does not closely relate to either the course materials, topic, or the patchwork assessment. It is unclear how or why learning (and/or hinderances to learning) took place.

Evidence of higher order thinking skills: evaluate, analyze, and synthesize	There is evidence throughout of reflecting on your experiences and processes using higher order thinking skills, including **evaluating** your process and performance, and **analyzing** both your knowledge of the course material and your learning processes. The reflection demonstrates an excellent ability to **synthesize**: elements of the reflection all combine into a cohesive and coherent whole.	There is frequent evidence of reflecting on your experiences and processes using higher order thinking skills, including **evaluating** your process and performance, and **analyzing** both your knowledge of the course material and your learning processes. The reflection demonstrates a good ability to **synthesize**, and is generally cohesive.	There is some evidence of reflecting on your experiences and processes using higher order thinking skills, including **evaluating** your process and performance, and **analyzing** both your knowledge of the course material and your learning processes. The reflection shows some ability to **synthesize** distinct parts of the reflection but does not combine things into a fully coherent piece.	There is little or no evidence of your **evaluation** of learning or knowledge of the course material. There is little or no evidence of your **analysis** of the learning process. The insights are not **synthesized** into a coherent whole.
Structure	The reflection throughout has a clear structure that the reader can follow (it does not have to be linear but it is always clear).	The reflection generally has a clear structure that the reader can follow (it does not have to be linear but it is always clear), but there may be a few elements that disrupt the flow.	The reflection shows evidence of an attempt at structure but many elements may not seem to be in their logical place.	There is no clear or logical structure. Information is presented in a confusing order. Ideas and observations are not synthesized into a cohesive whole.

Accuracy and clarity of writing	Consistently uses clear, formal academic writing, which includes use of the first person. **At stage III A range responses contain stylistic flair, or are written so well that they are a pleasure to read.**	Generally uses clear, formal academic writing which includes use of the first person, but there are occasional lapses from clear academic prose and/or overly-wordy sections.	Generally intelligible but regularly lapses out of formal academic writing (e.g. with colloquialisms). May avoid the first person and so create a less dynamic reflection.	Portions of the whole work are not intelligible. Significant grammatical and/or proof-reading errors are present throughout.
Format and layout	Layout and formatting help make the analysis very easy to read and to follow.		Shows a clear attempt to format, but layout and/or formatting hinders readability in part.	Format and layout are inconsistent, make the analysis hard to read and detract from the content.
Bibliography (see note at top on whether <u>you</u> need to include a bibliography)	Provides a full, error-free bibliography of all sources who are cited.	Provides a full bibliography of all sources who are cited. May have a small number of minor errors.	There may be errors in the bibliography, but sources can still be identified.	Or provides a bibliography where sources cannot be identified and verified.
Other notable features that contributed to the mark				