FORUM

HARNESSING STUDENTS' COMPETITIVE SPIRIT: USING *REACTING TO THE PAST* TO STRUCTURE THE INTRODUCTORY GREEK CULTURE CLASS*

Abstract: The author has used the Reacting to the Past *game* The Threshold of Democracy: Athens in 403 B.C. *as inspiration for restructuring an entire introductory Greek Culture class. Students assume their roles in the game for the whole term and participate in additional role-playing activities which derive from the competitive essence of the pedagogy. A formal study conducted in two classes which followed this format showed that students believed they learned a significant amount about ancient Greek culture and history by playing the game and that the additional role-playing activities enhanced their understanding of the course material.*

For some time I have been using the *Reacting to the Past* game *The Threshold of Democracy: Athens in 403 B.C.* by Mark C. Carnes and Josiah Ober in my introductory Greek Culture class, a survey course taught in translation.[1] When I have used the game in this course, I have embedded it within a traditional lecture class format, playing it for several weeks in the middle of the term when students are learning about the Athenian democracy. The game, which operates by means of a flipped classroom and involves role-playing and complex strategizing, is a significant departure from the normal routine of lectures and discussions. In my experience, it has been a particularly effective tool for introducing students to 5th-century Athenian culture, and students regularly report that they learn more from playing the game

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[1] *Reacting to the Past* is a pedagogy developed in the 1990s by Mark C. Carnes at Barnard College; it uses game dynamics and historical simulation to help students understand important world events. At this point, there are ten published games and several games in development. For a complete list of games, visit www.reacting.barnard.edu (last accessed on December 11, 2016). The Athenian game is well known to classicists. There was a panel devoted to it at the annual SCS meeting in January, 2013 in Seattle, and the 2015 annual meeting in New Orleans included two panels which featured papers on *Reacting to the Past*.

than they do from more conventional approaches.[2] Students take on their roles with enthusiasm, and, once things get going, the whole classroom becomes infused with energy. Because the game is so energizing, often it has been difficult to return to the traditional format when it is finished, and I have found myself wanting to stretch the energy of the game to the rest of the semester. In an attempt to integrate better the game into the course and to bring the intensity of the *Reacting to the Past* experience to the rest of the term, a few years ago I restructured my entire Greek Culture course around the game itself, making it an anchor for the class rather than a deviation from the normal format. *Reacting to the Past* games generate serious competition among students; it is this competitive element which motivates them to research topics thoroughly and to compose careful oral and written arguments. It therefore seemed fitting to use the idea of competition itself as a unifying theme for the reworked course. In the new format, the subject figured in some way in the discussion of every text students read. Students also assumed their roles in the game for the entire term, and, as part of their extended role-playing, they participated in contests designed to complement the texts covered in class. Students still read the requisite material for the course, but I found that in general they were much more engaged than students in previous classes I had taught. More importantly, a formal study I conducted showed that students themselves felt that this new format contributed significantly to their understanding of the course material.[3]

[2] In general, students who participate in a *Reacting to the Past* game develop skills in critical thinking and effective argumentation. They also tend to take more of an interest in their own education and form learning communities with their fellow classmates. For information about and general assessments of *Reacting to the Past*, see Lightcap (2009); Lazrus and McKay (2013) and Carnes (2014). For formal studies of *Reacting to the Past*, see Higbee (2008); Stroessner, Beckerman and Whittaker (2009); Olwell and Stevens (2015); and Webb and Engar (2016). See Anderson and Dix (2008); Albright (2013); and Mulligan (2014) for discussions of using *Reacting to the Past* in both classics and Latin courses. Schaller (2012) provides an overview of using the pedagogy in a French civilization class taught in French.

[3] For the use of games generally in classics and Latin classes, see Travis (2011); Pike (2015); and Paule (forthcoming). Sapsford, Travis and Ballestrini (2013) and Slota, Ballestrini and Pearsall (2103) offer descriptions of *Operation LAPIS*, a two-year long, game-based introductory course on Latin and Roman culture. For general discussions, reviews and studies of the effect of games on learning and motivation, see, for example, Young, Slota, Cutter, Jalette, Mullin, Lai, Simeoni, Tran and Yukhymenko (2012); Wouters, van Nimwegen, van Oostendorp and van der Spek (2013); Slota and Young (2014) and Walz and Deterding (2014). Bogost (2014) offers a compelling discussion of problematic aspects of gamification.

The Game

The Threshold of Democracy: Athens in 403 B.C. was the first game in the *Reacting to the Past* series. The game is set right after the Peloponnesian War, when the Thirty Tyrants have been expelled. There are four political factions: the Socratics, the Radical Democrats, the Moderate Democrats and the Oligarchs. Thrasybulus is the leader of the Radical Democrats, but the other factions do not have specific leaders. There are also a number of indeterminate characters such as a rich athlete, a retired sailor, an impoverished farmer and a bearded artisan. The political factions contend to achieve certain political objectives which reflect their different philosophies, and the indeterminate characters work towards individualized goals which are hidden from the rest of the class. During the game, the classroom serves as the Pnyx, and students deliver speeches as citizens in the *ekklesia* about how best to govern Athens. Every assembly is called to order by a herald and begins with the ritual sacrifice of a pig. Presidents, selected by lot, preside over each session and enjoy considerable freedom in running meetings. Subjects of debate include topics such as how to educate children, how magistrates should be chosen, whether or not to pay citizens for attending the *ekklesia*, how to raise funds for the city and whether or not to rebuild the long walls to the harbor. Students earn points for achieving various political objectives, and usually the student (or students) with the most points wins the game, although in my experience the Gamemaster has plenty of room to consider additional factors in determining winners.

Restructuring the Class

I first restructured the course around the game when I was teaching a section of Greek Culture in which only twelve students were enrolled.[4] I arranged the schedule for the fifteen-week semester so that we would cover most of the literature during the first ten weeks, then play the game for four weeks, and, finally, finish by reading Plato's *Symposium*. On the first day of the semester, I introduced students to the *Reacting to the Past* pedagogy, and I explained that during the course of the semester they should expect to participate in a number of additional role-playing activities inspired by the pedagogy. Some of the students looked a little nervous when I talked about how they at times would be

[4] In my experience, *Reacting to the Past* games work best in smaller classes. The Instructor's Manual for the Athenian game provides a template for distribution of roles in classes which range from thirteen to twenty-one students, but I have successfully used the game in classes with forty students. For larger classes, it would be possible to incorporate the game by running two or more games concurrently within the same class.

performing for the rest of the class, and I tried to reassure them by explaining that everyone would be in the spotlight together. At the end of that first class, I assigned roles in the game and distributed the role-sheets. I told the students to start reading the game materials immediately and to become familiar with their characters. I also instructed students to read John Thorley's *Athenian Democracy*, which provides a concise introduction to the various institutions of Athenian government and explains how the democracy functioned.[5]

I covered the same basic survey of authors I typically cover in the course, but, to accommodate the game and the new role-playing activities, I assigned less material from a few authors than I had in previous classes. We read Hesiod's *Theogony*; Homer's *Iliad*; selections from Sappho, Tyrtaeus, Alcaeus, Archilochus, Semonides and Alcman; Pindar's *Olympian* 1; selections from the histories of Herodotus and Thucydides; Aeschylus' *Oresteia*; Sophocles' *Oedipus the King* and *Antigone*; Euripides' *Bacchae*, *Medea* and *Hippolytus*; Aristophanes' *Lysistrata* and *Assemblywomen*; and Plato's *Republic* and *Symposium*. In general, I presented each author and work as I had in earlier classes, but I also made sure that the idea of competition figured in our discussion of each genre and text. For example, when we discussed the *Theogony*, we talked about how competition is manifested in the struggle for power among the gods and also in terms of strife for poetic excellence. I pointed out the passage in the *Works and Days* in which Hesiod describes his victory at Chalcis, and we discussed the tradition of an actual contest between Homer and Hesiod. When we covered the *Iliad*, we talked about heroic competition as it is embodied in the Homeric term *agōn*. Students discussed how the concept is manifested on the battlefield, in the fight over Helen, in the struggle for preeminence in terms of material goods among the heroes, in athletic games and in the essence of assembly itself. Our earlier investigation of poetic competition continued with the lyric poets, and we also discussed how competition figures in erotic pursuit. When we read Pindar's *Olympian* 1, we focused specifically on athletic contests and related the athlete's strife for excellence to that of the poet himself. I framed our examination of tragedy and comedy in terms of the competition of the dramatic festivals, and students considered how contests were associated with religious ritual in both athletics and the dramatic arts. We also discussed specifically how the characters in each play contend with each other, particularly

[5] Because most of the students in this course had little exposure to classics, I also pointed out to them historical resources such as Meiggs (1972); Bury and Meiggs (1975); and Nagle and Burnstein (2014).

in verbal exchanges. When we read the historians, our study of competition moved into the political sphere, and we discussed the agonistic behavior of states as well as individual strife for political power. Our discussion of political competition continued with Plato's *Republic*, which provided an excellent opportunity to analyze how competition works in various forms of government. When we read the *Symposium*, we talked about contention in the rhetorical arena and compared the speeches of the dialogue to the speeches which characters make in the other genres we had examined.[6]

In the restructured course, I added four new role-playing, competitive activities inspired by the *Reacting to the Past* pedagogy. The first took place when we read the *Iliad*: students competed as rhapsodes by delivering public recitations of the poem. Students chose fifty lines from the poem to recite to their classmates. I did not require them to memorize their lines, but I emphasized that their performances were intended to be practiced, dramatic deliveries. On the day of the contest, a few students delivered animated, entertaining performances, but several students struggled to just read the lines. One particularly shy student was so nervous that his hands were shaking and his voice was faltering as he performed. Still, the other students applauded for him just as enthusiastically as they had for the best student-rhapsodes. The competition paved the way for a discussion of the experience of oral poetry. The students seemed surprised at how different their reaction to a passage was after hearing it recited dramatically rather than reading it silently to themselves, and several commented on how, as everyone became invested in the action of a scene, the performances brought about a feeling of community. At the end of class, I asked students to write the names of their top three choices for a winner on a piece of paper, and suspense in the classroom grew as I tallied the votes on the whiteboard. All the students applauded as our winner walked to the front of the class proudly to receive the gold laurel crown which was her prize. She wore the crown to the next class.

Students participated in the second role-playing competition after reading *Olympian* 1. For this activity, they composed their own epinician odes and performed them in front of the class. I allowed students to choose the athlete or team to honor in their poems, and I asked them to try to capture the style and spirit of Pindar. Many students wrote about well-known professional athletes,

[6] For resources about *agōnes* and other forms of competition in Greek society, see, for example: Nagy (1979); Donlan (1980); Finley (1982); Burkert (1985); Loraux (1986); Lloyd (1992); Cairns (1993); Morris (1996); Burckhardt (1998); Thalmann (1998) and (2004); Krentz (2002); Scanlon (2002); Hornblower (2004); Miller (2004); Ober (2005); Barker (2009); Remijsen (2015).

and many students honored our university's various sports teams. When the students performed their odes for the class, a few delivered dramatic readings which were accompanied by meaningful facial expressions and gestures. Several were still quite nervous. The student who had been visibly shaking during our rhapsode contest was once again painfully anxious about the performance. He was the last to perform, and, as he walked slowly to the front of the class, other students offered encouragement by patting him on the back and saying things like: "You can do it!" The student was still shaking a little as he read his poem, but he seemed just a bit less terrified this time. Again, the activity led to a discussion of how the performances enhanced the athletic events they celebrated, and students compared Pindaric poetry to modern media coverage of sports. At the end of class, I once again asked the students to write down their top three choices for a winner, and I tallied the votes on the board. There was quite a bit of clapping and shouting, and everyone seemed invested in finding out who would win. The woman who had won as a rhapsode won again, and, as she walked to the front of the room to be crowned, I heard another student say to his neighbor: "I want one of those crowns; I'm really going to try to win next time." The spirit of competition which drives any *Reacting to the Past* experience was clearly blossoming among the students.

After we discussed the tragic plays, the students participated in the third role-playing contest by staging scenes in their own Dionysia. Because we would play the game soon after the Dionysia, I decided to have the students compete in their political factions. When I assigned roles in the game, I had decided to divide the twelve students into four groups of three, so that each group would serve as one of the four political factions in the game. For the Dionysia, I allowed each team to choose a scene from one of the plays we had read, and I asked that each production be no longer than ten minutes so that the contest would only require one class period. Two of the groups performed scenes from *Oedipus the King*, one group chose a scene from *Agamemnon* and one group chose a scene from the *Bacchae*. I did not require students to memorize their lines, but I once again emphasized that the performances should be rehearsed and as polished as possible. On the day set aside for the Dionysia, I knew the competition was going to be fierce as I walked down the hall to the classroom: students were hurrying excitedly to the class with props and small pieces of scenery. When I entered the classroom, students were busily donning costumes and practicing their lines with their teammates. I have to admit that I had rather low expectations for the performances themselves, mostly because I had tried to get students to stage scenes from tragedy in previous classes with little success. After all, the students

had only had a few days to prepare for this contest, and they would be reading their lines from their books. The first group of students kept laughing during their performance, so it was a bit difficult to feel the tragic element of their scene. However, the second group performed the scene from the *Bacchae* in which Agave recognizes that she has killed her son, and these students had clearly practiced multiple times before coming to class. Their delivery was much more professional and set the tone for the rest of the class. The third and fourth groups also performed quite well. In the end, it was readily apparent that most of the students had worked hard to prepare their scenes. I had recruited several graduate students to serve as judges for this competition, and in the end they awarded first place to the group which performed a scene from *Oedipus the King*. As these students walked to the front of the room to receive their gold crowns, the other students applauded and whistled. One of the winners pumped his fist in the air and shouted: "Oligarchs rule!" The dramatic contest thus provided an excellent bridge to the competition of the game itself.

We moved on to the actual game after studying the *Republic*, which is its primary text. As usual, the students quickly became immersed in the experience, and the energy of the assembly grew with each meeting. It often is surprising how consuming the game is for students, and these students certainly were devoted to participating fully. During the four weeks we played the game, I would run into groups of students on the university's buses or at local coffee shops and overhear them discussing their strategy for the next assembly. I frequently saw them in our departmental library doing research for their speeches, and they would get to the classroom early to rehearse their delivery.[7] Some of the students had made up Greek names for their characters and were using these in and out of the classroom. Issues debated in our assembly included whether or not to give amnesty to those who may have helped the Thirty Tyrants, whether or not to rebuild the long walls to the harbor, which citizens would be eligible to serve as magistrates and how to fund reconstruction. Early on in the game, the Oligarchs and Socratics managed to establish a council which would control all legislative debate in the assembly, which was a significant victory for those factions. After a particularly heated session filled with passionate arguments, the assembly voted to enfranchise women who could demonstrate that they were intelligent enough to participate in government. On the last day of the game, the Rich Athlete, who was played by a graduate student who had joined us in order to learn more about

[7] Carnes (2014) offers a comprehensive discussion of how students respond to the *Reacting to the Past* pedagogy.

Reacting to the Past, shocked everyone when he successfully established himself as tyrant.

After the last session of the game, we had a post-mortem. Mark Carnes recommends in the *"Reacting to the Past" Pedagogy Manual* that post-mortems be casual and relaxed, and I have always followed this model after playing a game.[8] We talked about what had happened in our game and about what students would do differently if they had the opportunity to play it again. As mentioned earlier, the Oligarchs and Socratics had managed to establish a council in our game, and many students in the other factions reported that they did not appreciate when the debate was taking place how important this accomplishment would be for the overall government of Athens. Most students said that they never realized how difficult it was to get a law passed in a democracy and how much deal-making takes place. We talked at length about how unrealistic it was that some women had been given the right to vote.[9] I talked briefly about what had actually happened after the Thirty Tyrants were expelled from Athens. Because the students had just experienced the dynamics of the historical period through the game, they seemed much more interested in the actual history. In the end, I announced that the Oligarchs had won the game, and they came forward vaunting with their hands joined in the air to receive their gold crowns.

With one week remaining in the semester, we turned to Plato's *Symposium* and to the last role-playing contest. We spent two days discussing the text itself and analyzing the various speeches. The dialogue served as a fitting text to study after playing the game, in which the students had experienced rhetorical competition firsthand. The energy of the game was still present during this last week of class, and in general our discussion was quite lively. On the last day of class, we held our final competition. For this contest, students composed short speeches and poems about love for our own class symposium. I brought in a few main dishes which were inspired by ancient Greek recipes and grape juice, and the students all brought in additional dishes to share. A few students knew how to play instruments, and they entertained everyone with music. As we ate, the students read their speeches and poems to the others. After everyone had performed, we turned back to Plato's text and discussed how the convivial setting of the dialogue informs the content of the speeches. Students noted that the

[8] Carnes (2005) 23–4.

[9] Carnes (2014) 246–70, discusses how "getting it wrong" in *Reacting to the Past* games can help students better understand history.

experience of sitting around in a circle listening to speeches about love made Plato's dialogue come alive for them. I tallied votes in the usual manner. The student who had won both the rhapsode contest and the epinician ode contest won again, but I was thrilled to see that the student who had been shaking during that first recitation of the *Iliad* received a number of votes from his classmates for his speech, which he had read quite well with noticeable confidence.

Repeating the New Format with Some Improvements

Because the new format had worked so well the first time I tried it, I used it again the very next semester when I was teaching a section of Greek Culture in which twenty students were enrolled, but I made a few modifications this second time around. First, because several students in the first class were calling each other by Greek names they had made up, I decided that all students should have Greek names. Students constructed their own names using a collection of Greek roots listed on a handout. The students really seemed to enjoy this exercise, and an added bonus was that the activity served to introduce many students to ancient Greek. In fact, several students commented during this class session that they were interested in taking Greek. The students used the names throughout the semester, and I even overheard some of them referring to each other by their Greek names outside of class. Second, I added a fifth contest to the format. After reading Pindar and discussing Greek sanctuaries and athletics in class, students in this second class competed in a reenactment of the Panathenaic Games. This activity required more preparation than the other contests, but it was worth it. We held our Games in a garden on campus which features a large expanse of lawn. Our Panathenaic event began with a solemn procession into the garden staged by graduate students who had volunteered to serve as "priests." They led a sacrificial animal, which was a piñata shaped like a goat, and, after prayers and a ritual sacrifice, the games began. Athletic events included a long jump, a sprint, a relay race, a discus throw, a javelin throw and a race in full armor. We used a Frisbee for a discus and a broom handle for a javelin. For the race in full armor, students ran wearing a backpack full of books. I did not require that all students actually compete in the athletic events, but everyone was expected to participate at least by cheering their teammates on. The students seemed to enjoy this contest in particular, and it certainly underscored the general theme of competition. Third, because students had participated in the reenactment of the Panathenaic Games, for the epinician ode contest which followed soon after, I allowed them to compose their odes in honor of one of the teams or individual student-athletes in the class. Since everyone had been present for the events

which these poems celebrated, the odes which focused on victories won in our reenactment of the Panathenaic Games were especially entertaining. More importantly, the discussion of epinician poetry which followed the contest was more fruitful because of students' firsthand experience of the subject matter.

Writing Assignments

In the restructured course, I also extended the role-playing element to the three writing assignments. The students' first assignment covered the *Iliad*. For this exercise, students were asked to write a five to eight-page essay about how their characters in the game would react to a public recitation of the *Iliad*. Students had to think about their own characters' position in Athenian society and how someone in that position would react to the political system of the Homeric world. The exercise not only required students to examine the *Iliad* thoroughly, but it also got the students to start thinking actively about their characters' political views in the game, thus providing an opportunity for early game set-up.

The second writing assignment covered drama. I asked students to choose one of the tragedies we had read in class and to pretend that their character in the game had just seen that play in the Theater of Dionysus. Students were asked to consider how their character would react to the spectacle and content of the tragedy and then to write a review of the play in character. I advised students to think about the mythical basis of the play, the individual characters, political overtones and statements which the play might suggest, the setting and of course the tragic element itself. I did not require that students do outside research for their papers, but many students did prepare for the review by looking at a few books and articles. The writing exercise worked well because it motivated students to examine the plays quite carefully and because it got them to think deeply about the political and social ideals of their political faction, thereby further preparing students for the game.

For the last writing assignment, I asked students to write about the *Republic*. Once again, I asked students to consider the text from the perspective of their characters and to write about how their characters would react to hearing people talk about the ideas in the *Republic* for the first time. Students were expected to consider their character's reaction to the text as a whole as well as reactions to specific ideas and sections. In general, these papers were quite good. It was clear that most students were thinking critically about the text and also using primary evidence effectively to back up their positions. Thus, this last writing assignment laid the groundwork for the type of work required for success in the actual game.

Results of the Study

In both classes which followed the new format, I conducted a qualitative survey of students' reactions to the new course structure. The study relied on students' anonymous self-reporting, and participation in the study was optional. No incentives were offered for completing the survey. In the first class, nine out of twelve students participated, and in the second class fourteen out of twenty students took part. The study produced the following results. First, the study showed that in general the role-playing, competitive approach was popular with the students. Twenty-two out of the twenty-three respondents chose either the *Reacting to the Past* game or another role-playing competition as their favorite activity of the semester, with a majority of respondents choosing the game itself. Second, the study showed that students felt that the *Reacting to the Past* method was an effective pedagogy. Twenty-two out of twenty-three respondents said that they had learned a significant amount about ancient Greek culture and history from the experience of playing the game. Students also reported that by playing the game they had developed skills in oral argument, critical thinking, strategizing, writing and teamwork and that the experience had helped in overcoming anxiety in general. When asked from which activity they had learned the most during the term, nineteen out of the twenty-three respondents reported that they had learned the most from either the game itself or one of the other role-playing competitions. When asked specifically about the new role-playing contests, twenty-one out of twenty-three students reported that the new contests had helped them develop a deeper understanding of Greek literature and culture. Thus, students in both classes not only enjoyed the role-playing approach but, most notably, felt that it contributed positively to their learning.

Assessment

In both classes which followed the new format, students were evaluated using the same measures as students in previous classes which were taught using a traditional lecture format. Grades were primarily based on a midterm (25%), the three writing assignments (30%) and a cumulative final exam (35%). Because the new format was experimental and because some students are naturally more outgoing than others, I did not feel comfortable assigning letter grades for performance in the individual role-playing contests or for performance in the game itself. Instead, students received a letter grade for class participation (10%). To earn a high grade in this category, they were expected to participate fully in all of the role-playing activities and to be well-prepared, active players in the game. To encourage robust competition, students who won the *Reacting to the Past*

game itself received three extra credit points towards the final course grade. Thus, students were rewarded for winning but were not penalized for losing.[10]

As for overall performance in the course, students in both classes which followed the new format performed just as well as students in previous classes. The design and content of the two exams was the same as in earlier classes. Both the midterm and the longer final exam consisted of three sections. For the first section, students were expected to recognize and write explications about passages from the primary texts covered in class. The second section required students to identify important terms, places, literary characters and historical figures. For the last section, students wrote essays about topics such as the development of democracy in Athens, the relationship between gender and power in Greek literature, the role of the gods in Greek literature and society and the evolution of the heroic ideal from the Homeric epics to the literature of the 5th century BCE, for example. (They could choose topics from among several possibilities for this last section.) In the two restructured classes, grades on both exams were consistent with grades in previous classes. In answering questions for the study, a few students specifically reported that participating in the role-playing contests and playing the game helped them remember course material better than listening to lectures.[11] In the classes which followed the new format, students actually wrote better papers than students in previous classes. To be sure, in the restructured course the three writing assignments were tailored to complement the role-playing nature of the course, but students in the classes which followed the new format analyzed texts more carefully and thought more deeply about their arguments. Thus, while there was no significant difference in final course grades between the classes which followed the new format and earlier classes, there was noticeable improvement in this specific area.

Conclusion

In general, structuring the course around the *Reacting to the Past* game worked well, and, even though the new format often required additional time to prepare for class, I will continue to use it in my Greek Culture course. *Reacting to the Past* has been shown to help classes evolve into true learning communities, and this evolution certainly occurred in these two classes. The adoption of roles early in

[10] Kohn (1993) discusses potential negative effects of rewards-based assessment.

[11] Cf. Wouters, van Nimwegen, van Oostendorp and van der Spek (2013), in which investigators found that students who participated in serious games while also experiencing other instructional methods and working in groups learned more than students who were taught with conventional methods.

the semester and the collective participation in the new role-playing contests created a sense of community in the first few weeks of the term which lasted for the entire semester, and as a result students exhibited increased motivation.[12] Most importantly, the new format in no way detracted from general performance and actually enhanced learning in the course, as the students themselves reported in the formal survey.[13] Extending the role-playing pedagogy to the entire term brought the energy of a *Reacting to the Past* game to the whole semester and engendered excitement about reading the various texts we covered in class. Students really seemed to enjoy coming to class and discussing the literature. Several students in both classes even met with me at the end of the semester to discuss majoring or minoring in classics, which to me is always evidence of an effective introductory course.

CHRISTINE L. ALBRIGHT

University of Georgia, calbrigh@uga.edu

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[12] For the positive effect of learning communities on students' motivation, learning outcomes, and general success in college, see, for example: Gabelnick, MacGregor, Matthews and Smith (1990); Shapiro and Levine (1999); Laufgraben and Shapiro (2004); Smith, MacGregor, Matthews and Gabelnick (2004); Zhao and Kuh (2004); and Kuh, Kinzie, Schuh and Whitt (2005).

[13] Richlin (2013) describes how role-playing exercises have contributed to better learning among students enrolled in classes about Roman culture.

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