

Bryn Mawr College

Scholarship, Research, and Creative Work at Bryn Mawr College

Blended Learning in the Liberal Arts Conference

2019 Conference Archive

May 23rd, 3:00 PM - 4:15 PM

Hacking the Core: Developing & Using an App Book

Noel Dolan

noel.dolan@villanova.edu

Paul Camacho

Villanova University, paul.camacho@villanova.edu

Ian Clausen

Villanova University, ian.clausen@villanova.edu

Follow this and additional works at: https://repository.brynmawr.edu/blended_learning

[Let us know how access to this document benefits you.](#)

Dolan, Noel; Camacho, Paul; and Clausen, Ian, "Hacking the Core: Developing & Using an App Book" (2019). *Blended Learning in the Liberal Arts Conference*. 19.

https://repository.brynmawr.edu/blended_learning/2019/2019/19

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College.

https://repository.brynmawr.edu/blended_learning/2019/2019/19

For more information, please contact repository@brynmawr.edu.





Hacking the Core

Developing and Using and App Book

Noël Dolan, Paul Camacho, and Ian Clausen

**Augustine and Culture Seminar Program
Villanova University**

Part 1: Choosing a Text



Noël Dolan, noel.dolan@villanova.edu

Augustine and Culture Seminar Program
Villanova University

The background is a composite image. It features a classical painting of a bearded man with a long black beard and hair, wearing a red robe and a gold crown-like headpiece. He is holding a tablet. Overlaid on this is a modern silver tablet, which is held in the same position as the tablet in the painting. The text is overlaid on the center of the image.

Know Your University

Part 1: Choosing a Text



VILLANOVA







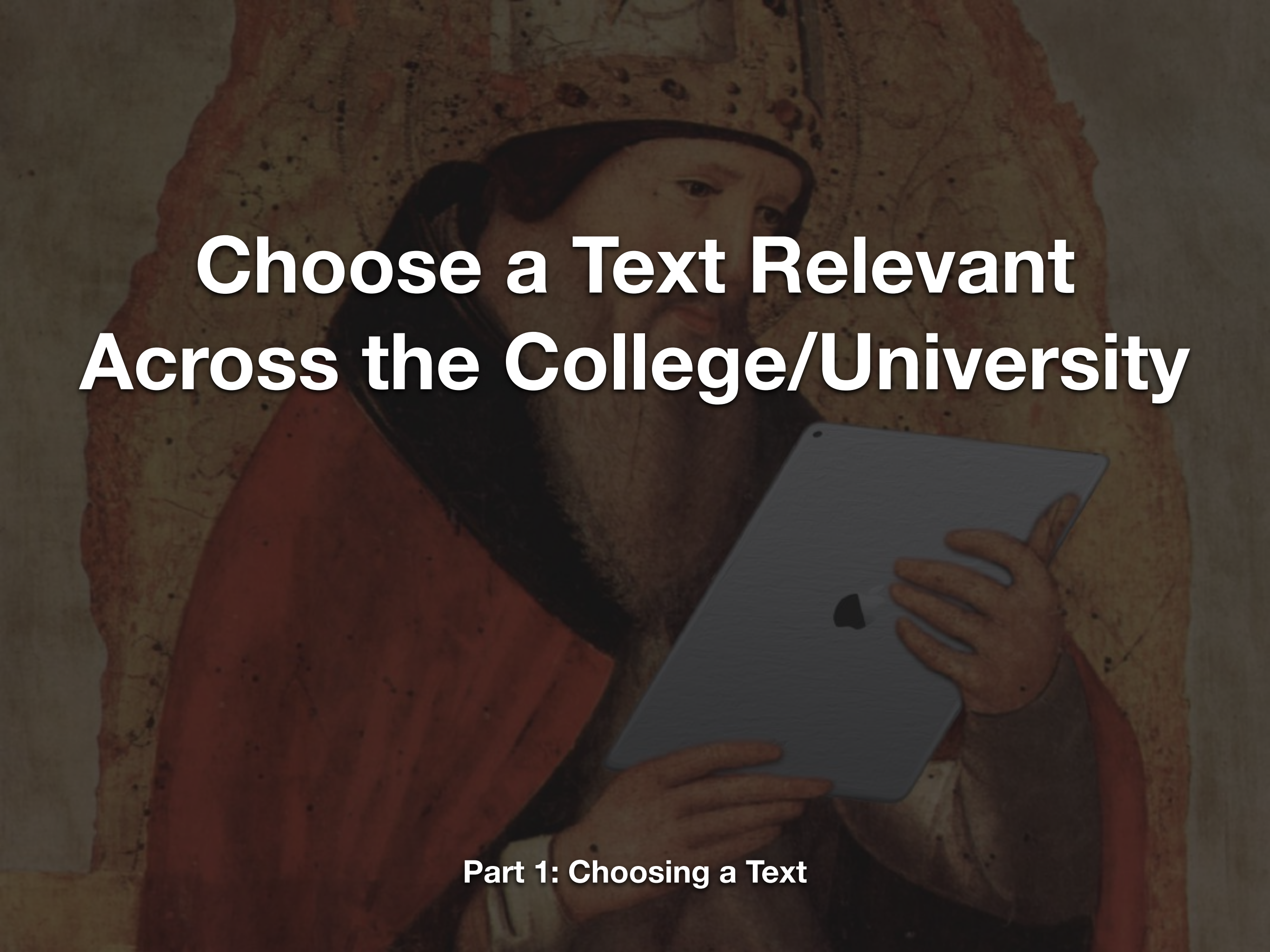
Work in Conjunction with Your Mission Statement

Part 1: Choosing a Text

“...a dynamic vision
of people living in
community united
in ‘mind and heart’
in the ardent search
for Wisdom”



VILLANOVA UNIVERSITY

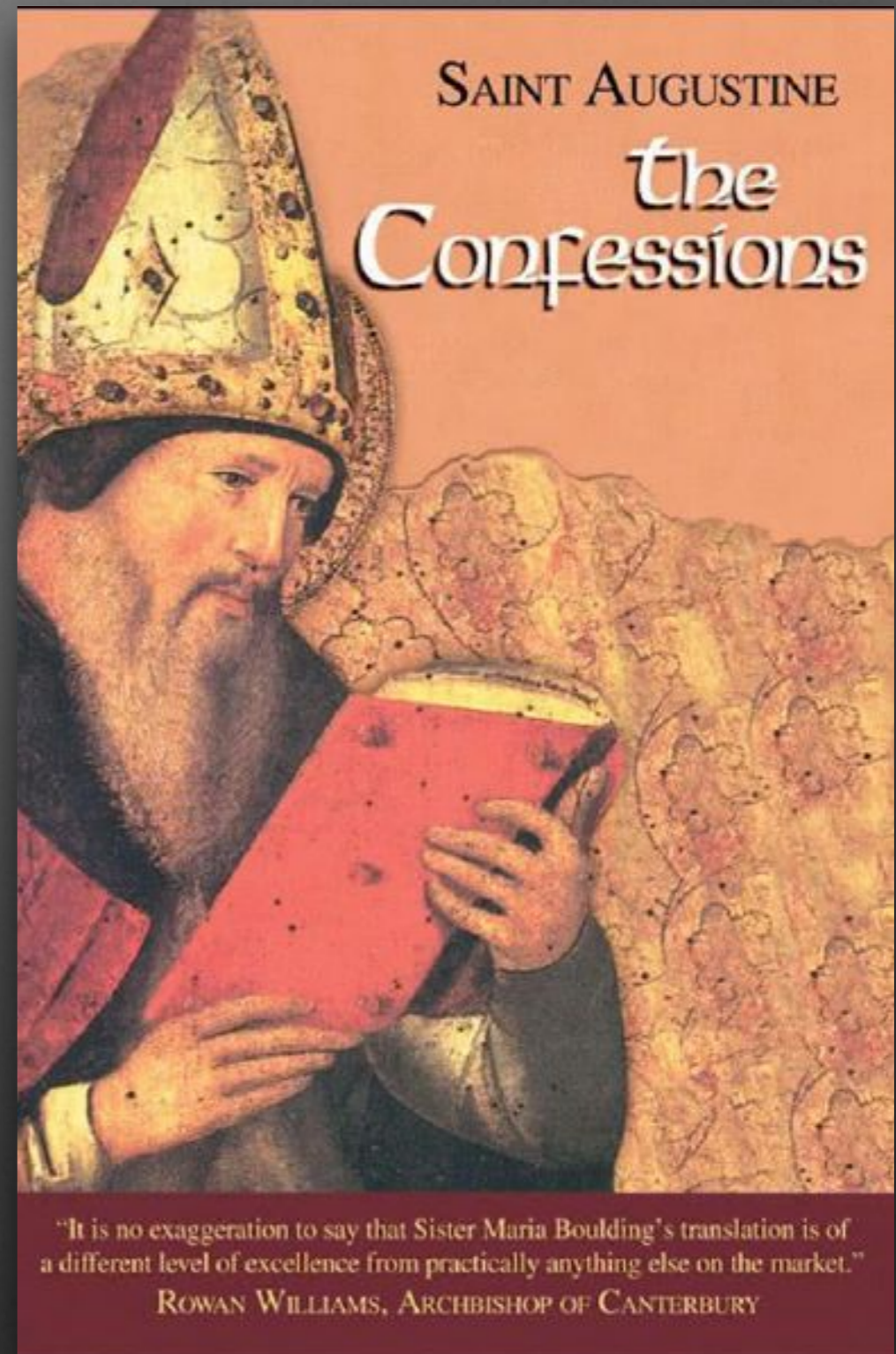


Choose a Text Relevant Across the College/University

Part 1: Choosing a Text

Saint Augustine
The Confessions

Translated by
Maria Boulding
(New City Press)

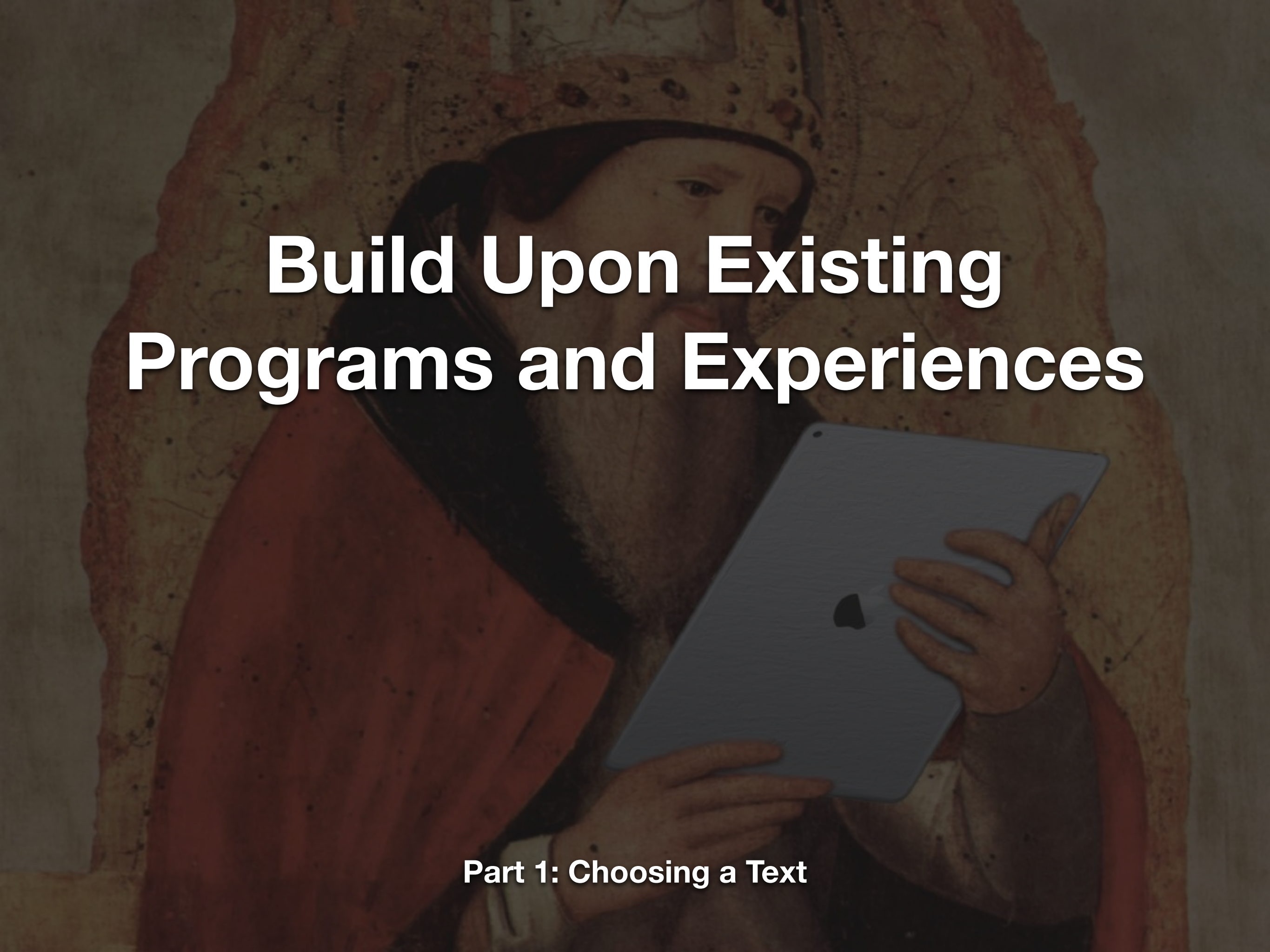


A medieval manuscript illumination of a bearded man in a red robe holding a tablet, with a modern tablet overlaid on his hands.

Put Together an Interdisciplinary Work Team

Part 1: Choosing a Text





Build Upon Existing Programs and Experiences

Part 1: Choosing a Text



Part 2: Navigating the Technical Details



Paul Camacho, paul.camacho@villanova.edu

**Augustine and Culture Seminar Program
Villanova University**

What is an App Book?



Part 2: Navigating the Technical Details

Alonso

King of Naples

As King of Naples Alonso controls a large area of the Italian peninsula south of the Papal States. During Shakespeare's lifetime, Spain controlled that part of Italy.

Alonso is a ruler of mixed qualities - guilty of conspiracy against Prospero but capable of repenting and wishing he had acted differently.

Origin Of Name

A common Italian name used here for a fictional character.

ACT I SCENE 2
IN UNINHABITED ISLAND.

Enter PROSPERO and MIRANDA.

Miranda If by your art, my dearest father, you have
Put the wild waters in this roar, allay them
The sky, it seems, would pour down stinking pitch
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer - a brave vessel
(Who had no doubt some noble creature in her)
Dashed all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perished.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallowed and

The Ship at anchor

A Proemitory

Inside Caliban's Cave

Gathering Wood

Somewhere on the Island

Act 1 Scene 2 Line 1

Take me to

The Waste Land


The most revolutionary poem of the last hundred years, brought to life for a 21st century audience.



Download on the
App Store



“As someone coming from the wrong side of the two cultures, Eliot’s poem had effectively been closed off to me for decades. Now it isn’t, and that in itself would almost justify the price of the iPad that made it possible.”

The background is a composite image. It features a medieval manuscript illumination of a bearded man in a red robe holding a tablet. The tablet has a modern Apple logo on its back, creating a juxtaposition of old and new technology. The text is overlaid on this image.

Why an App Book?

Part 2: Navigating the Technical Details

Students are More Active Learners

In pilot classes (90 students total):

79% (Spring 2012), **85%** (Fall 2012) of students reported:

“I am more likely to pursue extra information (footnotes, commentaries, definitions) on the App than with the paper version”

Students are More Active Learners

In pilot classes (90 students total):

On a 1-5 scale, students on average reported:

“The App was helpful to complete readings” - 4.69

“I used the App to explore additional material related to the reading” - 4.81

Students are More Active Learners

In pilot classes (90 students total):


81% of students responded yes to the statement:

“Using the App Book was directly beneficial to my participation in the first-year program”

Working with a Publisher

The background is a composite image. It features a classical painting of a bearded man with a long, dark beard and a crown-like headpiece, wearing a red robe. He is holding a tablet. Overlaid on this is a modern, silver tablet, which is held in the same position as the tablet in the painting. The overall image has a dark, semi-transparent overlay.

Part 2: Navigating the Technical Details



Working with Style Manuals

Part 2: Navigating the Technical Details

Citation Examples:

NB: These are only examples. Please use care when citing this work. The actual Version and Release Date can be found on the Extras/About page

Original Text (Print Edition)

The Confessions, Revised (The Works of Saint Augustine: A Translation for the 21st Century, Vol. 1) 2nd edition. Trans. Maria Boulding, OSB. Hyde Park, New York: New City Press, 2012.

MLA

Citing the text - Apple iOS:

Augustine. The Confessions, translated by Maria Boulding, 2nd ed., New City Press, 2012. Augustine's Confessions mobile app, edited by Allan Fitzgerald and Noël Falco Dolan, iOS version 1.5.0, Villanova University, 29 Nov. 2016, <https://itunes.apple.com/us/app/augustines-confessions/id1031371222>.

Citing the text - Android OS:

Augustine. The Confessions, translated by Maria Boulding, 2nd ed., New City Press, 2012. Augustine's Confessions mobile app, edited by Allan Fitzgerald and Noël Falco Dolan, Android version 1.5.0, Villanova University, 29 Nov. 2016, <https://play.google.com/store/apps/details?id=edu.villanova.theconfessions>.

Citing a commentary - Apple iOS:

Cameron, Michael. "Commentary on II.2.4." Augustine's Confessions mobile app, edited by Allan Fitzgerald and Noël Falco Dolan, iOS version 1.5.0, Villanova University, 29 Nov. 2016, <https://itunes.apple.com/us/app/augustines-confessions/id1031371222>.

Citing a commentary - Android OS

Cameron, Michael. "Commentary on II.2.4." Augustine's Confessions mobile app, edited by Allan Fitzgerald and Noël Falco Dolan, Android version 1.5.0, Villanova University, 29 Nov. 2016, <https://play.google.com/store/apps/details?id=edu.villanova.theconfessions>.

Chicago

Citing the text - Apple iOS:

Augustine. The Confessions. Translated by Maria Boulding. 2nd ed. Hyde Park, New York: New City Press, 2012. In Augustine's Confessions mobile app. Edited by Allan Fitzgerald and Noël Falco Dolan. iOS version 1.5.0. Villanova University, November 29, 2016. <https://itunes.apple.com/us/app/augustines-confessions/id1031371222>.

Citing the text - Android OS:

Augustine. The Confessions. Translated by Maria Boulding. 2nd ed. Hyde Park, New York: New City Press, 2012.

A woman with a long black braid is holding a silver tablet. The image is overlaid with a dark, textured circular graphic that frames the central text. The background is a light, textured surface.

Working with Technical Support

Part 2: Navigating the Technical Details



A person with a beard and glasses is shown from the chest up, holding a silver laptop. The person is wearing a dark jacket over a light-colored shirt. The background is a textured, light-colored wall. A large, dark, circular graphic with a rough, torn-edge texture is overlaid on the image, centered behind the person's head and shoulders. The text is overlaid on this graphic.

Designing Features for Students and Faculty

Part 2: Navigating the Technical Details





Aa



Augustine picked up his pen, prayed to his God to enable him to say what he had to say, and began.

BOOK I

Infancy and Boyhood

Opening prayer and meditation

1,1. Great are you, O Lord, and exceedingly worthy of praise; **1** **1** your power is immense, and your wisdom beyond reckoning. **2** And so we humans, who are a due part of your creation, long to praise you— we who carry our mortality about with us, **3** carry the evidence of our sin and with it the proof that you thwart the proud. **4** Yet these humans, due part of your creation as they are, still do long to praise you. You arouse us so that praising you may bring us joy, because you have made us and drawn us to yourself, and our heart is unquiet until it rests in you. **2**

1

Grant me to know and understand, Lord, which comes first: to call upon you or to praise you? To know you or to call upon you? Must we know you before we can call upon you? Anyone who invokes what is still unknown may be making a mistake. Or should you be invoked first, so that we may then come to know you? But how can people call upon someone in whom they do not yet believe? And how can they believe without a preacher? **5** But scripture tells us that those who seek the Lord will praise him, **6** for as they seek they find him, **7** and on finding him they will praise him. Let me seek you, then, Lord, even while I am calling upon you, and call upon you

46 minutes · 21 pages left



Home



Books



Commentaries



Gallery



Audio



Timeline



Journey

More

Introduction to Book 2

Fr. Allan Fitzgerald

John Cavadini has called Book Two “Augustine’s Book of Shadows.” Augustine’s attentive examination of his youthful libido and of a little gang’s theft of pears may hide its real purpose: examining the first of the three categories of sin found in 1 John 2:16: “sensual lust (*concupiscentia carnis*), enticement for the eyes (*concupiscentia oculorum*), and a pretentious life (*ambitio saeculi*)...” Books Two, Three and Four treat these three sins, one per book. Books Six, Seven and Eight deal with healing these same sins in reverse order, i.e. Book Eight is about the healing of lust.

The theft of pears describes the fall into fleshly desire – a parallel with the parable of the Prodigal Son (Luke 15) who came to realize the extent and folly of his waste of his inheritance and his father’s love. Augustine saw himself as having wasted the love that had been given to him; wasted, too, his self-esteem. Writing as someone who had already found himself, it was possible for him to see what the experience of emptiness was all about, describing it as loving his own ruin (*Conf 2.4.9: amavi perire*).

Why does Augustine tell the story? “So that I and whoever reads this might think together about how deep is that depth from which we cry to you.” Recalling how he came to be so empty, so irrational, will be a way to invite others to see it with new eyes, to see beyond the emptiness. Hence, he is not just telling his own story. The key to Augustine’s resolution of this problem is to see that the concupiscence of the flesh seeks its rest anywhere but in God. His love affairs are described as restless motion: “I was tossed to and fro, I poured myself out, was made to flow away in all directions and boiled off” (*Conf 2.2.2*), signs of the dispersion. Augustine explains, “A soul that turns away from you therefore lapses into fornication when it seeks apart from you what it can never find in pure and limpid form except by returning to you.” This is the literary key to the book – a book of Shadows, of insubstantiality, of emptiness, of want.



Following a medieval tradition, the panel narrates a scene moving from left to right, so that the image of young Augustine and his teacher appears twice. First, Augustine arrives at school in Thagaste with his mother, St. Monica (marked with a halo), and is received, and then we see him studying his Greek letters while his teacher flogs a small child (something that St. Augustine recalls worrying about intensely as a student).

Artist: Benozzo Gozzoli

Medium: fresco

Location: Apical Chapel, Sant'Agostino, San Gimignano, scene 1, north wall



Home



Books



Commentaries



Galleries



Audio



Timeline



Journey



More

Audio

Book 1: Infancy and Boyhood
Catherine Conybeare

Book 2: Adolescence
Fr. Peter Donohue

Book 3: Student Years at Carthage
Timothy Homer

Book 4: Augustine the Manichee
Peter Busch

Book 5: Faustus at Carthage, Augustine to Rome and Milan
Mark Scott

Book 6: Milan, 385: Progress, Friends, Perplexities
Noel Falco Dolan

Book 7: Neo-Platonism Frees Augustine's Mind
Fr. Allan Fitzgerald





Book 8: Conversion
Fr. David Cregan




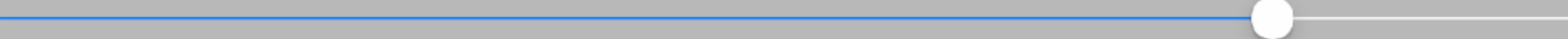

Book 9: Death and Rebirth
Crystal J. Lucky

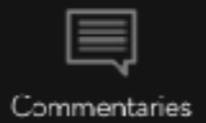
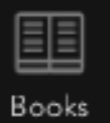
Book 10: Memory

02:05  -64:40

Book 8: Conversion - Fr. David Cregan



Timeline

385 AD

In the spring, Monica joins Augustine in Milan. Augustine visits the Bishop of Milan, Ambrose, and attends Sunday worship to hear the famed preacher.

Jerome, a priest and secretary to Damasus, bishop of Rome, who revises the Latin Bible based on the original Greek, leaves Rome for good that spring and sails to Palestine from Ostia on a spiritual journey.

386 AD

Monica arranges a legally and socially suitable marriage for her son. Augustine's partner, the mother of Adeodatus, returns to North Africa alone. Adeodatus remains with his father.

Reads Platonic books; studies the letters of Paul; is visited by Ponticianus in June.
Confessions 7, 9, 13; Vs. Academics 2, 2, 5

Basilica affair in Milan, in which Bishop Ambrose is asked to cede one of the three Orthodox Christian basilicas to the Arian sect. Repeated attempts to seize or claim the Portian basilica are met with peaceful resistance. In April, the siege to which Augustine refers in Book 9, in which Ambrose and parishioners sung hymns, takes place, and eventually the Emperor backs down.

On June 17, the relics of Gervasius and Protasius, the patron saints of Milan, are discovered in the Portian basilica which had been under siege, as referred to in Book 9, para. 16. This discovery increases pressure on the Emperor to cease.

Augustine has a great moment of conversion to Christianity in the garden of his residence in Milan in August.
Confessions 8, 12, 30

In September, he goes to Cassiciacum, in the countryside outside of Milan, and stays at a friend's villa.

Historical Context 

Home



Books



Commentaries



Galleries



Audio



Timeline



Journey



More

Saint Augustine of Hi...



The Journey of Saint Augustine

Here begins the story of the travels of a man named Augustine...



OVERVIEW MAP

POWERED BY esri Esri HERE Garmin FAO NOAA USGS

Augustine and Music

Aeterna Christi Munera

Hymn attributed to St. Ambrose 'Aeterna Christi Munera' set to the ancient Greek 'Song

Restless is the Heart

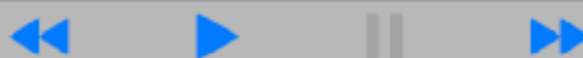
Refrain from 'Restless is the Heart' by Bernadette Farrell c1989 OCP

In Book 9, chapter 7, 15 Augustine discusses the novelty of Ambrose's use of hymns in church, writing, "Not long since, the faithful of the church in Milan had begun to find mutual comfort and encouragement in the liturgy through the practice of singing hymns, in which everyone fervently joined with voice and heart." He indicates that the practice, which he attributes the religions of the East, started as a means to "prevent the people losing heart and fainting from weariness" while maintaining a vigil against a challenge from Justina, mother of boy-emperor Valentinian.

To help the reader understand the sound, the Villanova Pastorals music group made a recording utilizing a confirmed hymn text of St. Ambrose set to a common Greek melody since Ambrose was known to have incorporated Greek musical technique to the singing of Christian texts. After researching the issue, and considering a number of melodies from Greek and Roman sources (scholarship on the subject is limited and not in accord), Don Gianella, who directed the group in this endeavor, settled on this melody, which music scholars have approximated utilizing mathematical equations matched with the duration in seconds of the time.

00:00

-00:00



Aeterna Christi Munera



Home



Books



Commentaries



Galleries



Audio



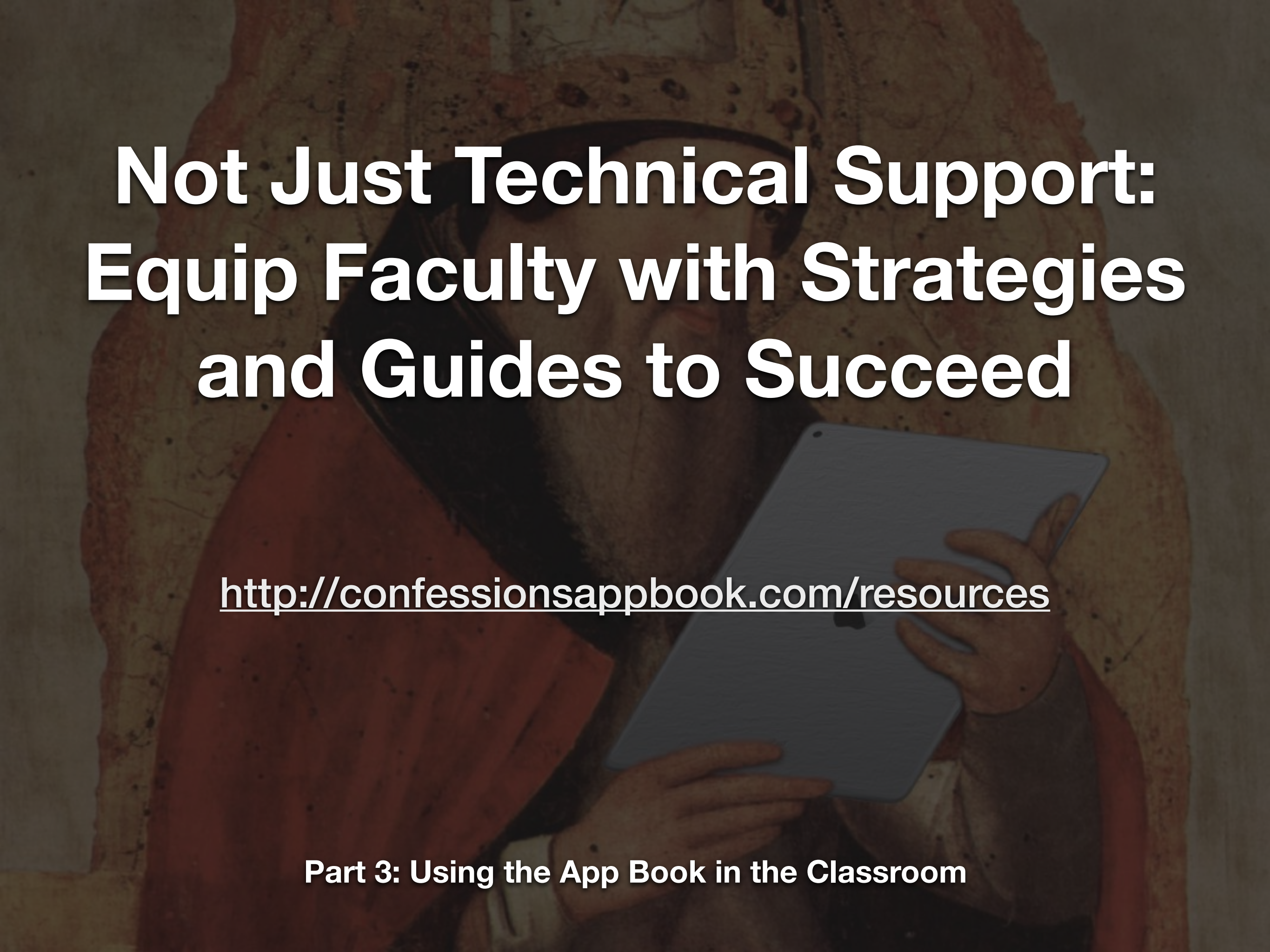
Timeline



Journey



More



Not Just Technical Support: Equip Faculty with Strategies and Guides to Succeed

<http://confessionsappbook.com/resources>

Part 3: Using the App Book in the Classroom

Confessions App Book

VIDEO GUIDES RESOURCES

Video Walkthroughs Teaching Guides F.A.Q.s

WHO WAS SAINT AUGUSTINE?



Teaching Guides

Resources for using the App Book in the classroom

Teaching Templates - Learn with the App Book

Augustine scholars and educators have prepared teaching documents for the first 10 books of Augustine's *Confessions*. These templates each focus on a specific passage, and provide suggestions for out-of-class assignments and in-class discussions. Useful for students and teachers of Augustine's *Confessions*, each template integrates with the unique in-app features of the *Confessions App Book*.

Download all the Template PDFs in a zip file, or browse individual templates below.

DOWNLOAD ALL THE TEMPLATES

BROWSE INDIVIDUAL TEMPLATES



Select An Individual Teaching Template

Choose from the templates below, organized by book and passage.



Book 1 - Augustine's Invocation of God

Augustine opens with an invocation of God, revealing his unquiet heart, and raising a central paradox in the act of confession: do we call upon God in order to know God, or must we know God before we can call God? [View PDF](#)



Book 2 - Augustine's Pear Tree Incident

Augustine recalls his experience stealing pears as a youth, plumbing the depths and complexities of his motives through confession. [View PDF](#)



Book 3 - Augustine's Taste for Drama

Augustine questions the pleasure he gets by suffering through watching tragedies that show the grief of others. [View PDF](#)

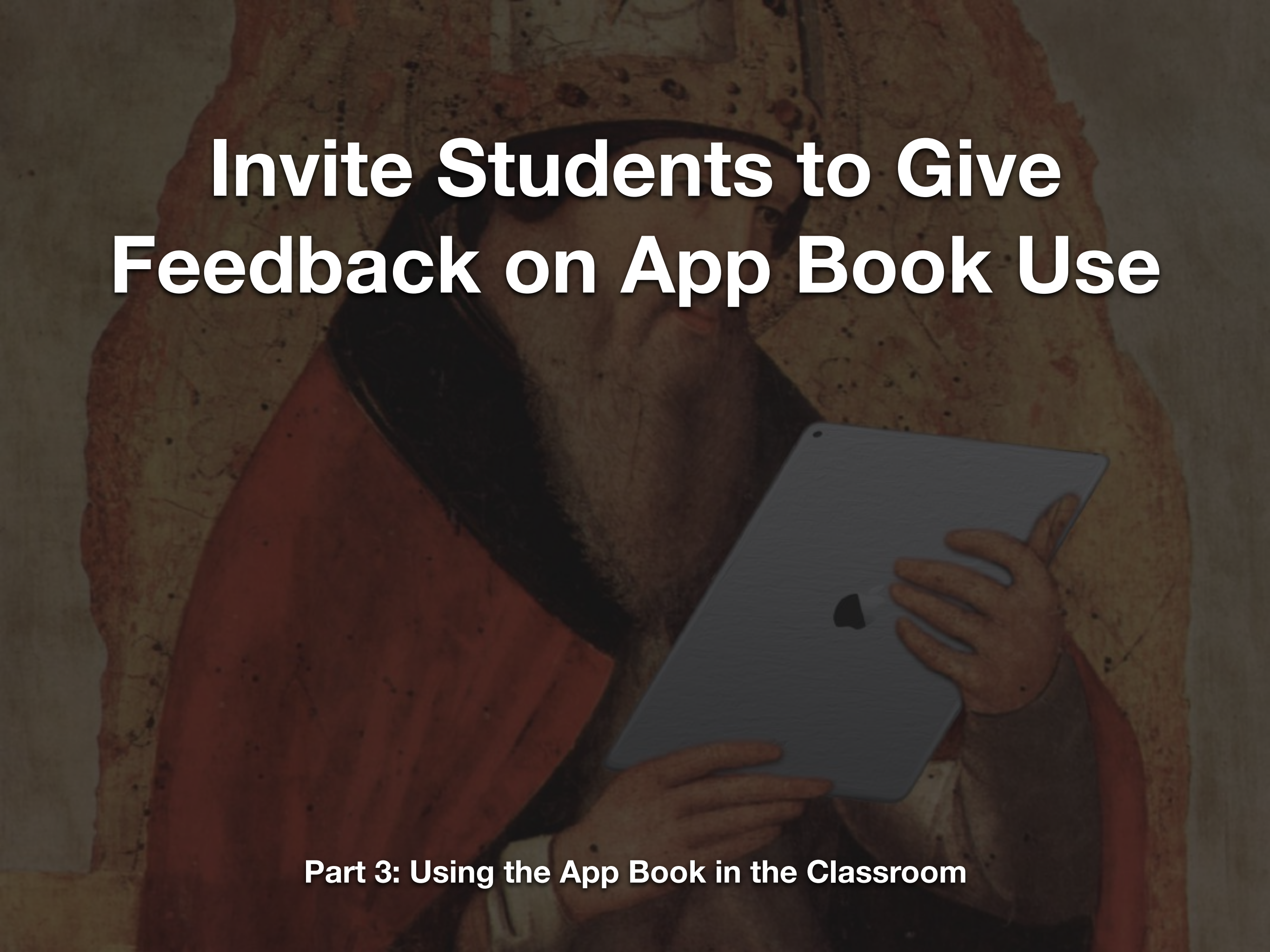
Part 3:

Using the App Book in the Classroom



Ian Clausen, ian.clausen@villanova.edu

Augustine and Culture Seminar Program
Villanova University

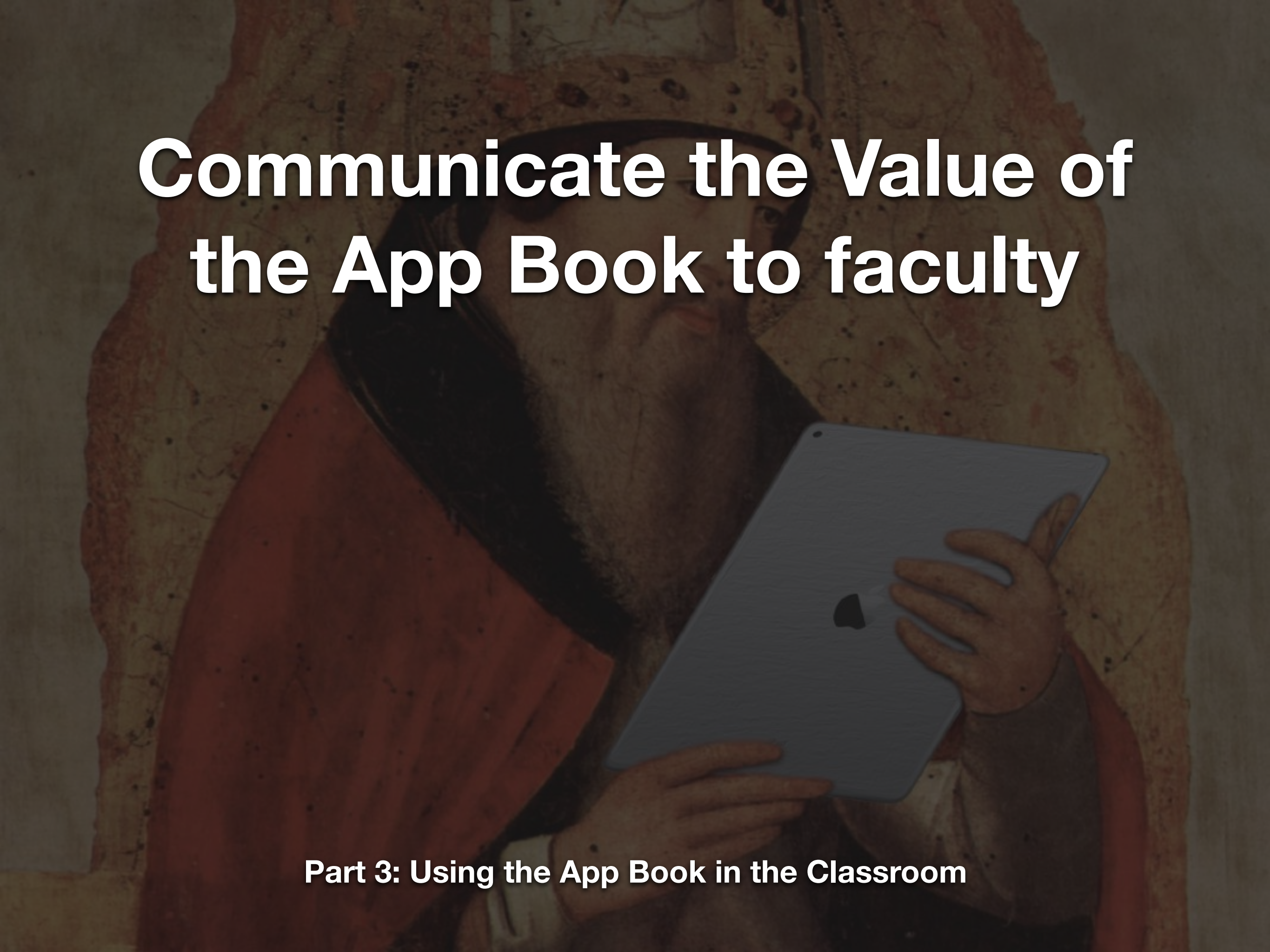
A person with glasses and a beard is holding a tablet. The image is darkened to serve as a background for the text.

Invite Students to Give Feedback on App Book Use

Part 3: Using the App Book in the Classroom

“The fact that anyone can take the Confessions on the go and read anywhere a scholarly edition of the book with excellent commentary goes a long way toward providing additional quality work, while at the same time synthesizing the efforts of many scholars. At this, the app excels.”

“Overall, I appreciate the efforts of Villanova’s App greatly, but I doubt that I will replace paper editions in the near future. ”

A woman with glasses is holding a tablet. The image is overlaid with a dark semi-transparent layer. The text is white and bold.

Communicate the Value of the App Book to faculty

Part 3: Using the App Book in the Classroom

A woman with a long black braid is holding a silver tablet. She is wearing a red top. The background is a textured, light-colored wall. The image is dimmed to serve as a background for the text.

Model Use of App Book in Hands-On Workshops

Part 3: Using the App Book in the Classroom

Invite faculty to voice reservations about the App Book, and use of technology in the classroom

Present App Book as a supplement, not a replacement, for hard-copy books

Remain flexible on how faculty implement App Book in the classroom



Using Teaching Guides

Part 3: Using the App Book in the Classroom



BOOK IV: Augustine's Grief Over the Death of a Friend

Confessions 4.4.7 - 4.8.13; Boulding Translation, pp. 61-65

Passage Summary

Augustine recalls his grief after the death of a friend. He questions his motives for grieving, and examines the beauty and perils of friendship

App Integrations

- Digital Highlighting & Annotation
- Synchronized Audio
- In-App Commentary
- In-App Teaching Tip

Learning Objectives

- Analysis and discussion
- Listening comprehension
- Close reading of primary texts
- Personal reflection
- Use of secondary source(s)

Further Connections

Confessions: The death of Augustine's friend corresponds to the death of Monnica in Book IX, and Augustine's grief in that moment shows his progress from Book IV. The separation of Augustine from his lover in Book VI uses similar anguished imagery as that deployed in Book IV.

Augustine and Culture: Aristotle's *Nicomachean Ethics* famously treats friendship as indispensable to the life well-lived; Shakespeare's *As You Like It* and *Twelfth Night* deal in themes of friendship and love; Jane Austen's *Pride and Prejudice* likewise; C.S. Lewis' *The Four Loves* provides an analysis of friendship similar to Augustine's.

In-App Commentaries: The commentaries by Joseph Grabau are particularly valuable for this exercise, locating Augustine's view of friendship in antiquity as well as his later corpus.

Out-Of-Class Assignment Suggestions

- Read Augustine's account of the death of a friend in Book IV.
- Highlight the reasons Augustine gives for criticizing his friendship (or grief over his friend's death).
- Using the App Annotation, summarize those reasons.
- After reading, consult the two commentaries (Brown 4 and 5) by Grabau. Note particularly Grabau's use of the phrase "order of love" in commentary 5. Think about how this phrase applies to Augustine's account of friendship.

In-Class Assignment Suggestions

- Ask students about the value of friendship. If you have read Aristotle's *Nicomachean Ethics*, compare Aristotle's view of friendship to the one found in Augustine. Alternately, invite students to discuss why friendship matters, what it is good for, and how it can go wrong.
- Read passage 4.9, where Augustine describes how "black grief" enveloped his hometown. Discuss the relationship between friendship and place.
- Invite students to cite the reasons Augustine critiques his love of his friend; put those reasons on the board. Discuss the concept of the "order of love" that is apparent in this section.
- Does Augustine's self-critique undermine the importance of friendship, or does it elevate it? Why or why not? Perhaps compare his view of friendship to today's view of friendship (e.g. virtual friends, followers, etc.).

A person with a beard and glasses is shown from the chest up, holding a tablet. The person is wearing a red garment. The background is a textured, light-colored surface. The image is dimly lit, with the text overlaid in white.

Sample Assignment: Using Audio

Part 3: Using the App Book in the Classroom

“The most helpful portion of the app was the audio. When there was no time to read, I was able to listen.”

“Overall, the Confessions Mobile App was a good supplement to my reading and understanding of Confessions. I found the readings to be extremely helpful as I find it easier to comprehend information when I take it in both audibly and visually.”

A person with a beard and glasses is holding a tablet. The image is overlaid with a dark semi-transparent rectangle containing white text.

Sample Assignment: App Book Research Papers

Part 3: Using the App Book in the Classroom

“Some of Augustine’s ideas were initially lost on me purely because of their somewhat abstract [sic]. The Confessions app was instrumental in my understanding of some of these passages. Rather than googling a specific passage and looking for reliable information that may have helped me to understand what Augustine had said, I had access to no shortage of reliable and accurate information available to me in the palm of my hand.”

“I really like the commentary that is provided throughout, as well as the teaching tips to help you gain a deeper understanding of what Augustine is trying to say. The commentaries give in-depth explanations of important topics and help to make clear some of the meaning behind the words of the Confessions by acting as a supplemental tool to help gain better understanding of the text.”

The *Confessions* App Book

Augustine's classic text.
More relevant than ever.



www.confessionsappbook.com





Hacking the Core

Developing and Using and App Book

Noël Dolan, Paul Camacho, and Ian Clausen

**Augustine and Culture Seminar Program
Villanova University**