AHIS3600
WOMEN IN ANCIENT LITERATURE
Course Outline Semester 2 - 2006

Course Co-ordinator: Dr Marguerite Johnson
Room: HO1.14 Humanities Office
Ph: 49215229 / 0432104884
Email: Marguerite.Johnson@newcastle.edu.au
Consultation hours: Wednesdays 1-2 or 4-5 (HO1.14)
Tutor: Mrs Mary Galvin
mary.galvin@studentmail.newcastle.edu.au

Semester: Semester 2, 2006
Unit Weighting 10
Teaching Methods Lecture & Tutorial

Course Description: Examines the representation of women in Greek and Roman literature. Topics will include the portrayal of mythical and legendary women as well as historical personages. Some attention will be given to visual representation as well.
AHIS3600 WOMEN IN ANCIENT LITERATURE - Ourimbah Campus

Semester 2 - 2006

<table>
<thead>
<tr>
<th>Activity</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture and Tutorial</td>
<td>Wednesday</td>
<td>2.00 PM - 4.00 PM</td>
<td>[O_LT1]</td>
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<tr>
<td>or</td>
<td>Wednesday</td>
<td>4.00 PM - 5.00 PM</td>
<td>[O_CS2.06]</td>
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AHIS3600

Effective Date: Summer - 2006

Units: 10

Course Level: 3000

Managing Campus: Ourimbah

Grading Basis: Graded

Course Description: See Above.

Transitional Arrangements: Students who have completed HUMA3600 can not enrol in AHIS3600.

Course Rationale: Classics aims to introduce students to a broad range of subjects and skills based on the study of ancient history, society and culture. In order to understand these three components, it is imperative to ascertain the role and representation of women in the ancient world.

Related to the above rationale connected with the discipline of Classics, the course is important in terms of an Arts degree. The latter aims to introduce students to a wide education in the humanities and an understanding of the role of women in antiquity stands at the forefront in gender studies, literary analysis (as the course will be based on literary portrayals), and the historical issues pertaining to women in Western culture.
It is also important to note that the course will fit in extremely well to the current and developing teaching and research interests. It has links to English, History and Sociology and Anthropology, for example, in that it marks the origins of the Western attitude towards women. It is, therefore, well-suited to interdisciplinary studies.

**Course Objectives.**

1. As a result of participating in this course, students will demonstrate: the provision of an understanding of the literary representation of female figures (mythical, legendary and historical) in the works of Greek and Roman writers.
2. As a result of participating in this course, students will demonstrate: the development of an appreciation of this tradition and its evolution by a focus on individual writers; social and cultural specificities; gender issues related to authorship; related modern criticism (including feminist critique) of the given areas.
3. As a result of participating in this course, students will demonstrate: the promotion of linkages and influences on later literary and cultural environments.

**Course Content**

The course will begin with an examination of female figures in the earliest extant literature of the ancient world, the epics of Homer, and will proceed to examine later works such as Hesiod's 'Theogony', which mark the beginning of the more negative representation of women in the Greek literary tradition. After an examination of the Greek world, students will be introduced to Roman writers such as the early comic playwrights, Plautus and Terence, through to the late republican and early imperial writers such as Catullus and Ovid. Attention will be given to what remains of female authors such as Sappho and Sulpicia.

**Assumed Knowledge**

20 units of either Classical Civilisation at First Year Level and/or English or History.

**Contact Hours**

<table>
<thead>
<tr>
<th>Contact Hours</th>
<th>Lecture for 2 Hour(s) per Week</th>
<th>for Full Term</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tutorial for 1 Hour(s) per Fortnight</td>
<td>for Full Term</td>
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</table>

**Assessment**

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Class Test: One text analysis test or equivalent task = 15% - 500 words (approx)</th>
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<tbody>
<tr>
<td></td>
<td>The text analysis test will involve the writing of two commentaries on text pieces of literature within a one-hour time frame. In the test students will be issued with a variety of passages to choose from.</td>
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<tr>
<td></td>
<td>Essays / Written Assignments: One tutorial paper or equivalent task = 25% - 1500-2000 words</td>
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School of Humanities and Social Science
Journal: One 'journal' project or equivalent task = 60% 3000-3500 words

The 'journal' project will entail the student choosing and designing an area of research. Eg an individual female figure from the Greek or Roman literary world can be selected. Presentation of the research can take a variety of approaches. Eg video presentation, internet site, and more traditional modes such as hand-made 'books'.

<table>
<thead>
<tr>
<th>Programs</th>
<th>Elective</th>
<th>Directed</th>
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</thead>
<tbody>
<tr>
<td>10946 - B Teaching / B Arts [CC]</td>
<td></td>
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<tr>
<td>10435 - B Arts</td>
<td></td>
<td></td>
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<tr>
<td>10847 - B Arts [CC]</td>
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**Online Tutorial Registration:**
Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:

Registrations close at the end of week 2 of semester.

**Studentmail and Blackboard:** www.blackboard.newcastle.edu.au/
This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

**Written Assignment Presentation and Submission Details:**
Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

**Hard copy submission:**
- **Where possible, type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University coversheet:** All assignments must be submitted with the University coversheet:
- **Assignments are to be submitted in class**
  - Do not fax or email assignments: Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus
is an unacceptable excuse. Assignments mailed to Schools are accepted from the date posted.

8. **Keep a copy of all assignments:** All assignments are date-stamped upon receipt. However, it is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in hard copy and on disk.

**Online copy submission to Turnitin:**

In addition to hard copy submission, students are required to submit an electronic version of all tutorial assignments and essays to Turnitin via the course Blackboard website:

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing.

Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

**Plagiarism:**

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one’s own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another’s ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity on the University of Newcastle Website.

The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may –

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

**Special Consideration/Extension of Time Applications:**

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School of Humanities and Social Science
Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Students wishing to apply for Special Consideration or Extension of Time should obtain the appropriate form from the Student Focus Centre http://www.newcastle.edu.au/study/forms/index.html.

**Penalties for Late Assignments:**
Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.

**No Assignment Re-submission:**
Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

**Re-marks:**
Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at: www.newcastle.edu.au/policy/academic/adm_prog/procedures_appeals_finalresult.pdf

**Return of Assignments:**
Where possible, assignments will be marked within 3 weeks and returned to students in class.

**Preferred Referencing Style:**
Please consult the document at the end of this course guide.
Further information on referencing and general study skills can be obtained from:

**Student Representatives:**
We are very interested in your feedback and suggestions for improvement. Student Representatives are the channel of communication between students and the School Board. Contact details of Student Representatives can be found on the School website.

**Student Communication:**
Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website. http://www.newcastle.edu.au/school/hss/
Essential Online Information for Students:
Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:

Changing your Enrolment
The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:
For semester 1 courses: 31 March 2006
For semester 2 courses: 31 August 2006
For Trimester 1 courses: 17 February 2006
For Trimester 2 courses: 9 June 2006

Students may withdraw from a course without academic penalty on or before the last day of semester and prior to the commencement of the formal exam period. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with the Student Enquiry Centre.

To change your enrolment online, please refer to
http://www.newcastle.edu.au/study/enrolment/changingenrolment.html

Contact Details
Faculty Student Service Offices
The Faculty of Education and Arts
Room: GP1-22 (General Purpose Building)
Phone: 02 4921 5314

Ourimbah Focus
Room: AB1.01 (Administration Building)
Phone: 02 4348 4030

The Dean of Students
Dr Jennifer Archer
Phone: 02 4921 5806
Fax: 02 4921 7151
resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Dr Bill Gladstone  
Phone: 02 4348 4123  
Fax: 02 4348 4145

Various services are offered by the University Student Support Unit:  

<table>
<thead>
<tr>
<th>Grading guide</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
</tr>
<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
</tr>
<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
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</table>

**Grading guide**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
</tr>
<tr>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<tr>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
</tr>
<tr>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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**LECTURE OUTLINE**

<table>
<thead>
<tr>
<th></th>
<th>Date</th>
<th>Topic</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>19 July</td>
<td>Introduction: Studying Women in Ancient Literature &amp; Goddesses in Antiquity *</td>
</tr>
<tr>
<td>2</td>
<td>26 July</td>
<td>Greek Goddesses &amp; Female Archetypes</td>
</tr>
<tr>
<td>3</td>
<td>2 Aug</td>
<td>Matriarchy: Fact or Fiction?</td>
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<tr>
<td>4</td>
<td>9 Aug</td>
<td>Heroines: Helen of Troy; Clytemnestra; Atalanta; Amazons</td>
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<tr>
<td>5</td>
<td>16 Aug</td>
<td>Maenads &amp; Monsters</td>
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<tr>
<td>6</td>
<td>23 Aug</td>
<td>Poets: Sappho; Nossis; Erinna; Corinna</td>
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<tr>
<td>7</td>
<td>30 Aug</td>
<td>Prostitution in Classical Greece</td>
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<tr>
<td>8</td>
<td>6 Sept</td>
<td>Gynaecological Texts: The Hippocratic Corpus; Aristotle</td>
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<tr>
<td>9</td>
<td>13 Sept</td>
<td>Historical Women: Aspasia</td>
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<tr>
<td>10</td>
<td>20 Sept</td>
<td>Roman Women: Introduction</td>
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<tr>
<td>11</td>
<td>27 Sept</td>
<td>Women in Roman Myth &amp; Early ‘History’</td>
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<tr>
<td>12</td>
<td>18 Oct</td>
<td>Historical Women: Cornelia; Epitaphs; Cleopatra</td>
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<tr>
<td>13</td>
<td>25 Oct</td>
<td>Class Test 1 hr</td>
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<tr>
<td></td>
<td></td>
<td>Women in Roman Elegy</td>
</tr>
<tr>
<td>14</td>
<td>1 Nov</td>
<td>Conclusion: Research Project Display</td>
</tr>
</tbody>
</table>

* Due to overseas conference commitments, Terry Ryan will be replacing me in week 1
# TUTORIAL OUTLINE

<table>
<thead>
<tr>
<th>No</th>
<th>Date</th>
<th>Tutorial Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19 July</td>
<td>NO TUTORIAL</td>
</tr>
<tr>
<td>2</td>
<td>26 July</td>
<td>VIDEO [Marguerite Johnson]</td>
</tr>
<tr>
<td>3</td>
<td>2 Aug</td>
<td>TUTORIAL: Demeter &amp; Persephone [Mary Galvin]</td>
</tr>
<tr>
<td>4</td>
<td>9 Aug</td>
<td>TUTORIAL: Matriarchy [Marguerite Johnson]</td>
</tr>
<tr>
<td>5</td>
<td>16 Aug</td>
<td>TUTORIAL: The Amazons [Mary Galvin]</td>
</tr>
<tr>
<td>6</td>
<td>23 Aug</td>
<td>NO TUTORIAL</td>
</tr>
<tr>
<td>7</td>
<td>30 Aug</td>
<td>TUTORIAL: Erinna [Mary Galvin]</td>
</tr>
<tr>
<td>8</td>
<td>6 Sept</td>
<td>NO TUTORIAL</td>
</tr>
<tr>
<td>9</td>
<td>13 Sept</td>
<td>NO TUTORIAL</td>
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<tr>
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<td>25 Oct</td>
<td>NO TUTORIAL</td>
</tr>
<tr>
<td>14</td>
<td>1 Nov</td>
<td>NO TUTORIAL</td>
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</table>
GENERAL ADVICE & MARKING CRITERIA

TUTORIAL PAPERS

• it is up to each individual how their tutorial papers are written
• point-form is entirely acceptable
• point-form works best if points are arranged under headings
• as there is a word limit, point-form may be useful to students who wish to provide as much of the important information as possible without exceeding the word limit
• you can, however, write a tutorial paper in essay format
• tutorials are assessed on the written work in addition to contribution to the class discussion
• tutorial papers must include footnotes/endnotes where needed and must have a full bibliography
• students may pick whichever tutorial topics for presentation
• students may attempt additional papers if they choose and the highest marks will be accepted
• regardless of whether or not you are presenting a tutorial paper, you are required to attend all tutorial meetings and to participate

Tutorial papers must be handed-in immediately after the tutorial for written comment and grading. Late papers - i.e. papers written after the tutorial meeting will not be accepted because of the disadvantage to other students (i.e. those who have written the paper without the advantage of listening to the discussion beforehand). Special consideration will only be given in exceptional cases with the provision of the appropriate certification.

*** STUDENTS CAN NOT ATTEMPT A TUTORIAL PAPER AND A RESEARCH PROJECT ON THE SAME TOPIC. ***

• Research – reading of all set ancient material and reading of at least two of the recommended secondary sources.
• Direct, thoughtful and critical use of ancient source material in the answering of the question.
• Demonstrated awareness of the types of ancient sources you are using (eg dates for authors, genres, etc).
• Demonstration of the consultation of secondary sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of secondary sources (eg comparing and contrasting interpretations, etc).
• Organisation of material in an effective way – essentially in a way that answers the question. This includes a logical development of ideas – connections between ideas, points of argumentation, etc.
• Relevant material only.
• Support of argumentation by the inclusion of appropriate evidence and examples.
• Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
• Participation in the class discussion.
RESEARCH PROJECT

Please read some of the advice you may find applicable from the information on tutorial papers and seminar discussion papers. This project will require a greater degree of research and a greater need for correct syntax, grammar, etc.

Students are to select one area from the course that interests them. This subject will be the basis for the research project. Examples include: a particular goddess; a particular heroine; a character from a play. The choice is entirely yours.

Research as much as you regard as adequate on the chosen topic.

The design of the topic must show originality; i.e. I’m not looking for an essay. Designs may include: the compilation of a ‘book;’ video; web-page; series of visual representation (eg slides) with commentary; a mock ‘journal’ written from someone else’s perspective (eg your chosen individual); or any other format you choose.

Projects must include either one or both of the following: ancient written evidence; epigraphical evidence; archaeological; artistic representations (ancient, modern or both).

It may help if you pose a question: eg was Medea really evil? How are Athenian women represented on grave inscriptions? How did Spartan women live?

Be aware of changing aspects of your given topic in regard to progression in history. The latter could be a focus of your project. Eg How did Medea change over the centuries?

I’m not looking for a school project! Your work must be sophisticated and professionally presented.

Please Note: You may require some technical assistance from a third-party; if so, you must discuss the assistance with me and, at the submission of the project, you must include a written report on the assistance, including a percentage weighting - e.g. Student’s Name: Mary Shelley: 85% / Assistant's Name: John Donne: 15%.

A full bibliography must be submitted with the project.

Footnotes/endnotes are not to be included.

You may not undertake a research project on your chosen tutorial paper. You may, however, undertake a research project on the seminar discussion papers.

This project must begin early in the semester.
**TUTORIAL TOPICS**

Please choose ONE of the following topics - 800-1000 words each

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**Wk 3  2 Aug  Demeter & Persephone:**

**Question:** Discuss the Homeric Hymn to Demeter and analyse the following themes in relation to the portrayal of the two goddesses:
- the presentations of the archetypes of ‘mother’ and ‘maid’ (kore)
- any significant meanings / messages contained in the Hymn (e.g. of a religious nature; a social nature, etc).

**Reading: Ancient:**
SEE THE TUTORIAL BOOKLET

**Reading: Modern:**

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**Wk 4  9 Aug  Matriarchy:**

**Question:** How convincing is the matriarchy theory? Is the belief in matriarchy relevant or needed today?
Primary Reading:


SEE THE TUTORIAL BOOKLET FOR BOTH OF THE ABOVE SOURCES

Reading: Additional:


Wk 5 16 Aug The Amazons:

Question: What do the Amazons symbolize in the Greek world?

Reading: Ancient:
SEE THE TUTORIAL BOOKLET

Reading: Modern:


Wilde, Lyn Webster. ‘Did the Amazons Really Exist?’
http://www.stoa.org/diotima/essays/wilde.shtml

Wk 7 30 Aug Erinna:

Question: Discuss the main sentiments of Erinna’s fragment. Is it more likely that a male wrote the piece? Give reasons for your answer.

Reading: Ancient:
SEE THE TUTORIAL BOOKLET

Reading: Modern:

Wk 11 27 Sept The Hippocratic Corpus:

Question: What insights into the male view of women are obtained from the Hippocratic Corpus? You may wish to analyse one, some or all of the following:
- the need for virgins to marry and have intercourse
- male anatomy as superior to female anatomy
- the wondering womb
- menstruation

Reading: Ancient:
M. Lefkowitz and M. Fant. Women’s Life in Greece and Rome – on-line extracts at Diotima:
http://www.stoa.org/diotima/anthology/wlgr/wlgr-medicine.shtml

Reading: Modern:


**Wk 12 18 Oct The Sabine Women:**

**Question:** What does this legend reveal about the Roman attitude towards women? In your answer you may wish to consider how seriously such a story was taken in antiquity.

**Reading: Ancient:**
SEE THE TUTORIAL BOOKLET

**Reading Modern:**


**HELPFUL REFERENCES ON 3-DAY LOAN:**

**Please also consult:**
Diotima – website.
Tutorial Papers

The seminar / tutorial paper is a shortened version of an essay. The major difference lies in the presentation: a seminar / tutorial paper may take the form of an essay-style structure or it can be presented in sub-heading format with short analyses of specific issues related to the topic. Either format is acceptable. The underlying purpose of a seminar / tutorial paper is similar to that of a larger essay. It is anticipated that students will build on previous assignments – and the feedback they receive – to write a paper that demonstrates the following:

- Research – reading of all set ancient material and reading of at least two of the recommended secondary sources.
- Direct use of ancient source material in the answering of the question.
- Demonstrated awareness of the types of ancient sources you are using (e.g. dates for authors, genres, degrees of bias evident, etc).
- Demonstration of the consultation of modern sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of modern sources (e.g. comparing and contrasting interpretations, etc). This can be done in endnotes/footnotes.
- Organisation of material in an effective way – essentially in a way that answers the question.
- An awareness of what is relevant for inclusion and what is not.
- Support of argumentation by the inclusion of appropriate evidence and examples.
- Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.

1. STRUCTURE:
- Make sure you indicate in your introduction where your paper is heading. Address each component of the question in your introduction. When it comes to writing the 'middle' of the paper, use each of these key points for a paragraph (for essay-style) or heading (for point-form).
• Support your key points by references to or quotations from an ancient or modern source.

• Support your key points with examples, facts, figures.

• Keep addressing the question as you progress, so you won't go off the track or bring in unnecessary information. Keep asking yourself: 'am I answering the question?' and 'is this piece of information needed to answer the question?'

• When including footnotes or endnotes you can do more than reference material taken from ancient or modern sources. Notes can be used to acknowledge variations in information (e.g. dates or interpretations). Notes can also be used to define words (e.g. if you use a Greek or Roman word in your paper, you can include a brief definition in a footnote or endnote). Such notes can add to the paper without intruding on the flow and focus of the main work.

• The conclusion should sum-up the main points and give a concise answer to the question. It should not bring in any new or unrelated material.

2. RESEARCHING AND WRITING THE PAPER:
• Read all the ancient sources thoroughly make notes as you go.

• Read secondary sources in conjunction with the ancient sources. At times you will need the secondary sources to guide you through topics and give you a better understanding of the ancient material. We recommend consulting the modern sources listed for a particular topic as these are geared towards the particular subject. Take notes on key points.

• Always make sure to record the author's name, title of the work, publishing details and page numbers as you take notes. This will ensure that when the time comes to write-up your paper you have all the details to include in the notes and bibliography. Inadequate or incomplete notes and bibliography (e.g. missing page numbers, absence of publishing details, etc) may result in the deduction of marks.

• Try to establish your own opinions as you progress with your research. Research and writing at tertiary level does involve your having an opinion and supporting it through the careful structure of a paper and a persuasive argument.

• Plan your papers carefully before you begin writing them. After your research is complete, start to plan. Read through the notes you have taken and then write down all the important ideas and points.

• Follow-up by organising this material into a coherent order. Each major point should represent a paragraph/heading of the paper.

• Write the first draft, making sure that each major point is allocated a separate paragraph/heading and is supported by facts, references to and/or quotations from ancient and modern sources.
• Read through the first draft. Then, with your original notes nearby, write in any additional information you feel is needed.

• Check the style and content, revising when necessary.

• Write the final draft.

• Proof-read the final copy for spelling errors, typographical errors, etc.

3. WRITING STYLE:
• Write as simply and clearly as possible.

• Do not over-write – i.e. use more words than you need to.

• Avoid overly descriptive or ‘flowery’ language.

4. SOME ADDITIONAL TIPS:
• Never write the paper the night before.

• Try to allow time to elapse between certain stages in the writing process. E.g. After you have completed the first draft, allow time to elapse before proceeding to the next stage where you are re-reading the paper and writing in additional points. A break from the work will give you a much sharper, more critical ‘eye’.

• Always keep drafts and a copy of the final work. Draft copies are vital in case something goes wrong during the writing process and you accidentally lose your work. Remember we do not accept computer problems (‘crashes’, printing difficulties, etc) as a reason for lateness of work.

5. THE WORD LIMIT:
• There is always a word limit set, so adjust your research accordingly.

• A limit is imposed to make students better researchers, thinkers and writers, because it forces students to decide what should go in the paper and what should be left out. Hopefully this means that only work that has direct relevance to the topic will be included in any paper. All this is part of the CRITICAL THINKING PROCESS.

• Exceeding or not reaching the word limit by more than 10% will lead to deductions of marks. Falling short of the word limit may well indicate that the student has not researched enough, did not understand the topic, or ran out of time!

6. INSTRUCTIONAL WORDS:
• ANALYSE: identify and examine the key components of a topic and interpret these components
• COMPARE: identify the similarities and differences within a given topic and elaborate on these

• DISCUSS: examine a text, character, historical event, etc and interpret it - demonstrate your views on a given topic

• ASSESS: attempt to objectively evaluate two sides of an argument - a conclusion should then be reached as to which side of the argument is most acceptable

7. PLAGIARISM:
• This word is derived from the Latin, plagarius, which means 'kidnapper' or 'plunderer'.

• Plagiarism is the direct 'plundering' of a source - ancient or modern - without acknowledgment.

Plagiarism can take a variety of forms:
• a single sentence unacknowledged
• a phrase unacknowledged
• a sentence or sentences with a few words changed unacknowledged
• a theory or argument unacknowledged

• How do you acknowledge information? By using quotation marks, italics or indentation and accompanying footnote / endnote if you are including a piece that is verbatim; or a footnote / endnote after information that has been paraphrased; or a footnote / endnote after an idea, argument, or particular piece of information taken from an ancient or modern source.

• Under NO CIRCUMSTANCES are you to use the work of another student.

• Plagiarism is academic misconduct and if a student is found guilty of it, the paper in question will be FAILED (further action may be taken under some circumstances).

8. PRESENTATION:

FOOTNOTES & ENDNOTES:
• Footnotes are placed at the foot or bottom of the page

• Endnotes are placed at the end of the paper, preferably on a separate sheet of paper (and before the bibliography)

• EITHER IS ACCEPTABLE - BUT ONLY ONE OR THE OTHER

• The notes must be numbered consecutively

For a BOOK, they should look like this:

For an **ARTICLE**, they should look like this:


- **There is no need to provide all the details of the publication after you have made your first note. Therefore, when repeating the works cited above, you can write surnames plus page. Eg: Lefkowitz 99 or Walcot 41.**

- If you are using two works by the same author, cite the title of each book or the date along with the author's surname and the page in subsequent notes. Eg: Lefkowitz (1986) 88 and Lefkowitz (1972) 35.

**BIBLIOGRAPHY:**

- All work must have a bibliography (a list of ALL the books and articles you have consulted while researching the paper).

- The bibliography should go on a separate page at the end of the paper.

A book should be set out as follows:


NB: No page numbers included for a book.

An article should be set out as follows:


NB: All page numbers included for an article.

**BIBLIOGRAPHIES GO IN ALPHABETICAL ORDER - AUTHOR’S SURNAME FIRST.**


**QUOTATIONS:**

- If the quotation is lengthy (exceeding 2-3 lines) it is given a new line and is indented.

- When indenting there is no need for quotation marks unless someone is actually speaking.

- Shorter quotations can be placed in quotation marks and written into the text.
• When quoting from an ancient author you can use an abbreviated style of referencing in the text of the paper - eg (Il 22.134-35). The marker will then look for the details of the translator, publisher, etc in the bibliography.

1. **SPELLING, SYNTAX, PUNCTUATION & SPELLING:**
   • Everyone makes spelling errors. However, with computer 'spell-checks' there is less reason for poor spelling these days. If using a word-processor or writing your papers, correct spelling is ultimately your responsibility. Poor spelling detracts from your work and can ruin the best of papers. So, if you have a 'spell-check', use it, and for those writing their papers by hand, use a dictionary.

**SYNTAX:**
• This is sentence structure. Students often fall into the trap of writing incomplete sentences (often the result of splitting what should be one sentence into two). Another problem is the sentence that goes for several lines with little if any punctuation (commas, semi-colons, full-stops). There are all sorts of syntax problems, but to avoid them, try reading your paper aloud (if what you’re reading doesn’t sound right - rewrite).

**PUNCTUATION:**

* Apostrophes: usually indicate possession.*

Correct examples in the SINGULAR:
• The woman’s book.
• The child’s toy.

Correct examples in the PLURAL:
• The boys’ uniforms.
• The animals’ food.

Correct examples in the COLLECTIVE PLURAL:
• The men’s tent.
• The people’s treaty.

* Confused Words:*
• its / it’s
  its = possessive pronoun and DOES NOT TAKE AN APOSTROPHE ‘S’. Eg: The book had lost its cover.
  it’s = shortening of it is: Eg: It’s a hot day.
• there / their
  there is an adverb and indicates a place or direction. Eg: I put the book over there. Eg: There is a river north of Newcastle.
  their is a possessive pronoun in the plural. Eg: It is their home.
SAMPLE BIBLIOGRAPHY

You can have two lists in the bibliography – one for ancient texts and one for modern ones. Eg:

**Ancient Texts:**

**Modern Texts:**


*Or, you can combine the list. E.g:*


**Other Material:**

**Lecture Notes:**

**Internet Material:**
http://www.perseus.tufts.edu/classes/finalp.html. (4 Dec. 1998). **NB - last date = date of access.**

**Course Documents:**