

# AHIS3670 ANCIENT WORLD ON FILM

## TIMETABLE – 2009

Week	SEMINAR Tuesday 3-4 pm Room: SRLT3	LECTURE Tuesday 4-6 pm Room: SRLT3	FILM SCREENINGS Friday 11-3 pm Room: SRLT2
1	3/3: Introduction: definitions; film theory LG & TJR	3/3: Survey of Ancient World on Film TJR	6/3: <i>Life of Brian</i> and <i>A Funny Thing Happened on the Way to the Forum</i>
2	10/3: CD 1 Solomon Ch.1 LG	10/3: Myth Cycles 1 Fantasy Epic TJR	13/3: <i>Jason &amp; the Argonauts</i>  CC: <i>Hercules</i>
3	17/3: CD 2 Hero & Heroine in <i>Jason &amp; the Argonauts</i> LG	17/3: Myth Cycles 2 Odysseus TJR	20/3: <i>The Odyssey</i>
4	24/3: CD 3 Wanderings of Odysseus TJR	24/3: Myth Cycles 3 The Trojan War TJR	27/3: <i>Troy</i>
5	31/3: SP 1 <i>Troy</i> : Achilles' scenes with Hektor & Priam TJR	31/3: Hero 1: A Slave Spartacus TJR	3/4: <i>Spartacus</i>
6	7/4: SP 2 <i>Spartacus</i> – selected scenes TJR	7/4: Hero 2: A General Scipio Africanus vs Hannibal * TJR	10/4: Good Friday: No Screening * <i>Scipio Africanus: Defeat of Hannibal</i> will be shown in the lecture timeslot
7	21/4: SP 3 <i>Scipio Africanus</i> – Roman Values TJR	21/4: Hero 3: A King Leonidas at Thermopylae TJR	24/4: <i>300</i>  CC: <i>The 300 Spartans</i>
8	28/4: SP 4 <i>300</i> : Spartan Values TJR	28/4: Greek Tragedy 1 Jason & Medea LG	1/5: <i>Medea</i> (von Trier)  CC: <i>Medea</i> (Pasolini)
9	5/5: SP 5 <i>Medea</i> : Soliloquy and Killing of her Children LG	5/5: Greek Tragedy 2 The Daughters of Agamemnon LG	8/5: <i>Iphigenia</i>  CC: <i>Electra</i>
10	12/5: SP 6 <i>Iphigenia</i> - selected scenes LG	12/5: Imperial Rome 1 Portrayals of Power TJR	15/5: <i>Caligula</i>  CC: <i>I Claudius</i> (von Sternberg)
11	19/5: SP 7 <i>Caligula</i> - selected scenes LG	19/5: Imperial Rome 2 Decadence LG	22/5: <i>Fellini: Satyricon</i>  CC: <i>Rome</i> - selected episodes
12	26/5: SP 8 Trimalchio's Dinner; Livia & Proclus' Wedding LG	26/5: Imperial Rome 3 Spectacle TJR	29/5: <i>Gladiator</i> <i>Ben-Hur</i> (chariot race)  CC: <i>Demetrius and the Gladiators</i>
13	2/6: SP 9 Scenes from the Arena TJR	2/6: Imperial Rome 4 Christ on Screen TJR	5/6: <i>King of Kings</i>
14	9/6: No Seminar	9/6: CLASS TEST	12/6: No Screening

\* NB: The Semester Break starts on Good Friday, April 10, and extends to Friday, April 17.

Codes: CD = Class Discussion

SP = Seminar Paper Topic

CC = Cult Classic

Staff Codes: LG = Leanne Glass

TJR = Terry Ryan

# FILMS TO BE TREATED IN LECTURES

*Week and Date*

*Lecture Topic & Films to be Discussed in Class\**

[\*Films in bold type are to be screened on Fridays]

**Wk 1 (March 3)**

**Definitions and Film Theory**

**Survey of the Ancient World on Film**

Sword & Sandal: *Hercules (Dir: Pietro Francisci)*, *Hercules Returns*, *The Colossus of Rhodes*

Epic: *Cabiria*, *Last Days of Pompeii*, *Ben-Hur*; *Cleopatra*; *The Fall of the Roman Empire*

Historical Drama: *Caesar and Cleopatra*; *Julius Caesar*, *Alexander the Great*

Comedy: *Life of Brian (Dir: Terry Jones)*, *A Funny Thing Happened on the Way to the Forum (Dir: Richard Lester)*, *Carry on Cleo*

Television Series: *I Claudius*; *Xena*; *Rome (Dir: Michael Apted et al.)*, *Up Pompeii*

Greek Tragedy: *Oedipus Rex*

**Wk 2 (March 10)**

**Myth Cycles 1 – Fantasy Epic**

*Clash of the Titans (Dir: Desmond Davis)*

*Jason & the Argonauts (Dir: Don Chaffey)*

**Wk 3 (March 17)**

**Myth Cycles 2 – The Adventures of Odysseus**

*The Odyssey (Dir: Andrei Konchalovsky)* [television two part mini-series]

*Ulysses (Dir: Mario Camerini)*

**Wk 4 (March 24)**

**Myth Cycles 3 – The Trojan War**

*Troy (Dir: Wolfgang Petersen)*

**Wk 5 (March 31)**

**The Hero 1: A Slave - Spartacus**

*Sins of Rome (Dir: Riccardo Freda)*

*Spartacus (Dir: Stanley Kubrick)*

**Wk 6 (April 7)**

**The Hero 2: A General – Scipio Africanus**

*Hannibal (Dir: Edgar G. Ulmer)*

*Jupiter's Darling (Dir: George Sidney)*

*Scipio Africanus – The Defeat of Hannibal (Dir: Carmine Gallone)*

and

*Cabiria (Dir: Piero Fosco)*

-----Mid-Semester Break: April 10-17-----

**Wk 7 (April 21)****The Hero 3: A King – Leonidas of Sparta**

*The Spartans* (Dir: Melanie Archer with Bettany Hughes) [television documentary]

*The Three Hundred Spartans* (Dir: Rudolph Maté)

*300* (Dir: Zack Snyder)

and

*Alexander Revisited* (Dir: Oliver Stone)

**Wk 8 (April 28)****Greek Tragedy 1 – Jason and Medea**

*Medea* (Dir: Lars von Trier)

*Medea* (Dir: Pier Paolo Pasolini)

**Wk 9 (May 5)****Greek Tragedy 2 – The Daughters of Agamemnon**

*Electra* (Dir: Michael Cacoyannis)

*Iphigenia* (Dir: Michael Cacoyannis)

*The Trojan Women* (Dir: Michael Cacoyannis)

**Wk 10 (May 12)****Imperial Rome 1 – Portrayals of Power**

*Caligula* (Dir: Tinto Brass)

*I Claudius* (Dir: Herbert Wise et al.) [television series]

*I Claudius* (Dir: Josef von Sternberg)

*Quo Vadis?* (Dir: Mervyn LeRoy)

*The Robe* (Dir: Henry Koster)

**Wk 11 (May 19)****Imperial Rome 2 - Decadence**

*Fellini: Satyricon* (Dir: Federico Fellini)

*Rome* (Dir: Michael Apted et al.) [television series]

**Wk 12 (May 26)****Imperial Rome 3 - Spectacle**

*Ben-Hur* (Dir: William Wyler)

*Cleopatra* (Dir: Joseph L. Mankiewicz)

*Demetrius and the Gladiators* (Dir: Delmer Daves)

*Gladiator* (Dir: Ridley Scott)

*The Fall of the Roman Empire* (Dir: Anthony Mann)

**Wk 13 (June 2)****Imperial Rome 4 – Christ on the Screen**

*King of Kings* (Dir: Nicholas Ray)

*The King of Kings* (Dir: Cecil B. de Mille)

*The Gospel According to St Matthew* (Dir: Pier Paolo Pasolini)

*The Last Temptation of Christ* (Dir: Martin Scorsese)

*The Passion of the Christ* (Dir: Mel Gibson)

## SEMINARS

**Seminar participation and contribution, 40%**  
**4 seminar assignments at 10% each**

### CLASS DISCUSSIONS

### WEEKS 1 TO 4

**NB:** The Class Discussion sessions are NOT open for written submission of a paper but are designed to familiarise students with what is expected in formal Seminar Papers from Week 5 onwards

#### 🏠 WEEK 1 [3 March] – Introduction to the Course (incorporating the first lecture)

#### 🏠 WEEK 2 [10 March] – Class Discussion 1: Issues Raised in Ch 1 of Solomon

##### Question:

Please read the chapter entitled 'A Survey of the Genre' from Solomon and discuss the key features raised therein.

##### Set Reading:

Solomon, Jon. *The Ancient World in the Cinema*. Revised and expanded edition. New Haven: 2001. 1-35.

#### 🏠 WEEK 3 [17 March] – Class Discussion 2: Hero and Heroine in Fantasy Epic

The purpose of this discussion is to set the pattern of what is expected in coming weeks when topics for Formal Seminar papers are to commence. The reading is an example of what *can* be employed to give background information to aid in the formation of your responses to filmic representations.

##### Question:

Discuss the portrayal of Jason as 'heroic type' in *Jason and the Argonauts*.

- What insights do you get into the mentalities associated with representing Greek myth via the filmic medium?
- Discuss the representation of the character of Medea
- Compare and contrast their character portrayals with those of Apollonius (*Argonautica* Book 3) and Ovid (*Heroides* 12)

##### Reading - Modern:

There is an enormous amount of ancient material written on the adventures of each of these heroes. For the purposes of a general discussion of their representation you could consult: Solomon, J. 'The Musclemans Epics.' In *The Ancient World in the Cinema*. New Haven: 2001. 307-23.

##### Reading – Ancient:

Apollonius of Rhodes. *Argonautika* 3; Ovid. *Heroides* 12, *Metamorphoses* 7.

##### Background Reading

There are chapters and extracts on both heroes in major source books on classical mythology: Morford, Mark P. O. and Robert J. Lenardon. *Classical Mythology*. 7<sup>th</sup> ed. New York: 2003. Harris, Stephen L. and Gloria Platzner. *Classical Mythology: Images and Insights*. 4<sup>th</sup> ed. Boston: 2004.

## 🏠 WEEK 4 [24 March] – Class Discussion 3: Wanderings of Odysseus

As with Week 3, the purpose of this discussion is to set the pattern of what is expected in coming weeks when topics for Formal Seminar papers are to commence. The reading is an example of what *can* be employed to give background information to aid in the formation of your responses to filmic representations.

### **Question:**

Discuss the representation of Odysseus in each of the following extracts from Homer's *Odyssey* and compare them with the treatment of the same episodes in Konchalovsky's filmic version, *The Odyssey*.

### **Reading – Ancient:**

Odysseus with Kalypso	<i>Odyssey</i> 4.555-60; 5.1-280
Odysseus with the Kyklops	<i>Odyssey</i> 9.105-566

## SEMINAR PAPERS    WEEKS 4 TO 13

The CTS specifies a word limit of 500 words for these exercises. In reality, 500 is the barest *minimum* for any *in-depth* appreciation of the issues raised in these topics. You are advised to aim for an upper limit of (no more than) 1000 to 1250 words if you aspire to achieve the higher grades.

The Seminar component for the course requires you to attempt **any FOUR** of the topics set down for Weeks 5 through to 13. There is no restriction on your choice of topics and your choices will not have an impact on your freedom to choose from the Major Essay topics.

### 🏰 WEEK 5 [31 March] – Seminar Paper 1: Achilles, Hektor and Priam

#### Question:

Compare and contrast the following scenes in *Troy* with their counterparts in Homer's *Iliad*. To what extent has Petersen augmented and/or deviated from the original and what is the impact of his representation of the character of Achilles in these scenes?

#### Reading Modern:

Winkler, M.M. ed. *Troy: From Homer's Iliad to Hollywood Epic*, Blackwell, 2007.

#### Reading – Ancient:

Homer *Iliad*

- Achilles fights and kills Hektor: Book 22.1-429
- Priam comes to Achilles to redeem Hektor's body: Book 24.468-676

#### Background Reading

There are chapters and extracts Troy in the major source books on classical mythology:

Morford, M. P. and R. J. Lenardon. *Classical Mythology*, 7<sup>th</sup> ed. New York, 2003.

Harris, S. L. and G. Platzner. *Classical Mythology: Images and Insights*, 4<sup>th</sup> ed. Boston, 2004.

### 🏰 WEEK 6 [7 April] – Seminar Paper 2: Spartacus

#### Question:

What do you see as the essential themes underlining the representation of Spartacus in Kubrick's film? To what extent are these in line with the views of the ancient writers and in what key areas do they differ? Pay close attention to the following scenes and issues in the film:

- The attitudes towards slaves
- The breakout from the gladiatorial school
- Portrayal of Crassus
- Death of Spartacus - triumph of the human spirit

#### Reading - Modern:

Cyrino, M.S. *Big Screen Rome*, Blackwell, 2005: Ch.4 'Spartacus.'

Winkler, M.M. ed. *Spartacus: Film and History*, Blackwell, 2007.

Wyke, M. 'Spartacus: Testing the Strength of the Body Politic' in *Projecting the Past: Ancient Rome, Cinema and History*, Routledge, 1997: 34-72.

#### Reading – Ancient:

The main ancient sources are contained on pages 233-47 of Winkler.

## Mid-Semester Break: April 10 to April 17

### 🏠 WEEK 7 [21 April] - Seminar Paper 3: Scipio Africanus

#### Question:

Discuss the filmic treatment of Scipio Africanus and his qualities as a Roman commander, compared with those of Hannibal, the formidable enemy of Rome. What are your views on the overt use of Fascist symbolism around Scipio in Gallone's film?

#### Reading - Modern:

Eldridge, D. *Hollywood's History Films*. London, 2006.

#### Reading – Ancient:

Livy. *Hannibal's War*, trans. J.C.Yardley, Oxford, 2006.

- 21.4 [Character of Hannibal]
- 26.18-20 [Scipio takes the Spanish Command]
- 30.28-36 [Battle of Zama]

Polybius. *Rise of the Roman Empire*, trans. Ian Scott-Kilvert, Penguin, 1979.

- 9.22-26 [Character of Hannibal]
- 10.1-5 [Scipio Takes the Spanish Command (cc.4-5 tr. W.R.Paton, Loeb,1968)]
- 15.5-18 [Battle of Zama]

### 🏠 WEEK 8 [28 April] – Seminar Paper 4: Leonidas at Thermopylae

Leaving aside some historical and geographical infelicities, have Miller & Varley successfully brought to life what Herodotus said about the stand at Thermopylae in 480BC under Leonidas?

To what extent does the film *300* undermine either the 'known' values of the Spartans or their actions at Thermopylae due to the means by which Miller and Varley have chosen to depict the events?

#### Reading - Ancient:

Herodotus. *The Histories*, especially 7.201-233

#### Reading – The Comic Book:

Miller, F. and L.Varley. *300*, Milwaukee, 1999.

#### Additional Filmic Background:

*The Three Hundred Spartans* [1981]. Directed by Rudolph Maté with a screenplay by Rudolph Maté and George St.George, and filmed at Thermopylae, this film adopts a very different approach.

## 📌 WEEK 9 [5 May] – Seminar Paper 5: Medea

### Question:

How closely has Lars von Trier kept to Euripides' treatment of Medea in her reaction to being 'dumped' and exiled and then later determining to kill her children, once she has arranged a safe passage for herself from Corinth?

To what extent do you find yourself in sympathy with her position?

You may choose to note (briefly) the treatment of these scenes by Pasolini.

### Reading - Modern:

Euripides *Medea*, trans. James Morwood (Oxford, 1998).

Christie, I. 'Between Magic and Realism: Medea on Film.' In Edith Hall, Fiona Macintosh and Oliver Taplin (edd.), *Medea in Performance 1500-2000*, Oxford, 2000: 144-65.

Easterling, P.E. 'The Infanticide in Euripides' *Medea*' *Yale Classical Studies* 25 (1977): 177-191

Foley, H. 'Medea's Divided Self' *Classical Antiquity* 8 (1989): 61-85

Gellie, G. 'The Character of Medea' *Bulletin of the Institute for Classical Studies* 35 (1988): 15-22

Kovacs, D. 'On Medea's Great Monologue (E. *Med.* 1021-80)' *Classical Quarterly* 36 (1986) 343-352

Ryan, C. M. 'Salvaging the Sacred: Female Subjectivity in Pasolini's Medea.' *Italica* 76 (1999): 193-204. [Library database]

### Reading - Ancient:

Euripides. *Medea*. In *Medea and Other Plays*.

Soliloquy and Aftermath      Euripides *Medea* 97-409

Death of the Children      Euripides *Medea* 1237-1293

## 📌 WEEK 10 [12 May] – Seminar Paper 6: Iphigenia

### Question:

To what extent does Cacoyannis recapture the Euripidean representation of Iphigenia (*Iphigenia at Aulis*) and to what extent does he add his own distinctive elements to the story? Pay close attention to the final scenes between Iphigenia, Achilles, Klytaemestra and the sacrificial ending.

### Reading - Modern:

#### *On Cacoyannis' Film*

McDonald, M. and M. M. Winkler. 'Michael Cacoyannis and Irene Papas on Greek Tragedy.' In Martin M. Winkler (ed.). *Classical Myth and Culture in the Cinema*. (Oxford, 2001): 72-89.

McDonald, M. 'Eye of the Camera, Eye of the Victim: *Iphigenia* by Euripides and Cacoyannis.' In Martin M. Winkler (ed.), *Classical Myth and Culture in the Cinema* (Oxford, 2001): 90-101.

Cacoyannis, M. '*Iphigenia*: A Visual Essay.' In Martin M. Winkler (ed.), *Classical Myth and Culture in the Cinema*. (Oxford, 2001): 102-17.



**On Euripides' Play**

Chant, D. 'Role Inversion and its Function in the *Iphigenia at Aulis*,' *Ramus* 15 (1986) 83-92.

**Reading – Ancient:**

Euripides. *Iphigenia at Aulis*. In James Morwood *Euripides: Bacchae and Other Plays*, Oxford, 1999.

[http://classics.mit.edu/Euripides/iphi\\_aul.html](http://classics.mit.edu/Euripides/iphi_aul.html)

## **🏠 WEEK 11 [19 May] – Seminar Paper 7: Characterisation of Caligula (Accession of Claudius)**

**Question:**

Discuss the treatment in Tinto Brass' representation of Caligula in his film *Caligula* with regard to the murder of Tiberius, incest with his sister Drusilla, his cruelty and madness. Even so, do you find any grounds for empathy with MacDowell's portrayal of the lead character compared, for example, with the treatment provided by Suetonius?

You are invited to comment (briefly) on the portrait of Claudius in Brass' film (tangential) compared with that in the rushes from von Sternberg's uncompleted film *I, Claudius*, starring Charles Laughton (based on the novels by Robert Graves).

**NB:** Very few modern scholars pay serious attention to Brass' *Caligula* due to the Producer, Bob Guccione, inserting gratuitous pornographic scenes, post-completion. As a result, modern secondary reading tends to be dismissive and sporadic.

**Reading – Internet Sites:**

No Author. 'An Interview with Guccione.'

<http://alexdlg.tripod.com/interviews/guccione80.html>

Kraus, Daniel. 'Porn for Thought.'

<http://www.salon.com/ent/movies/feature/1999/11/30/caligula/>

**Reading - Ancient:**

Suetonius *Caligula* 10-14; 29-30, 32; 36; 38; 56-58 (death).

Suetonius *Claudius* I7-11 (accession).

Sources contained in Suetonius *The Twelve Caesars*, trans. Robert Graves, Penguin, 1979.

## 📅 WEEK 12 [26 May] – Seminar Paper 8: Decadent Rome

### Question:

How successfully does Fellini convey the decadence of Imperial Rome in comparison to Petronius' representation in the *Satyricon* 26-78: 'Trimalchio's Dinner Party'? You could also consider the representation of a Roman wedding (that of Livia and Proclus) in Brass' *Caligula*.

### Reading – Modern:

Arrowsmith, William. 'Luxury and Death in the *Satyricon*.' In Niall Rudd (ed.), *Essays on Classical Literature*. Cambridge: 1972. 122-44.

Degli-Esposti, Christina. 'Federico Fellini's Intervista or the Neo-Baroque Creativity of the Analysand on Screen.' *Italica* 73 (1996): 157-72. Library database.

Segal, Erich. 'Arbitrary *Satyricon*: Petronius and Fellini.' *Diacritics* 1 (1971): 54-57. Library database.

Sullivan, J. P. *The Satyricon of Petronius*. London: 1968.

Sullivan, J. P. 'The Social Ambience of Petronius' *Satyricon* and *Fellini Satyricon*.' In Martin M. Winkler (ed.), *Classical Myth and Culture in the Cinema*. Oxford: 2001. 258-71.

### Reading – Ancient:

Petronius. *Satyricon*, trans. J. P. Sullivan (Penguin, 1986). Pay close attention to the 'Dinner with Trimalchio,' sections 26-78 (pp.51-91).

## 📅 WEEK 13 [6 June] – Seminar Paper 9

### Question:

Compare and contrast the use of arena-spectacle in the relevant scenes from the following films:

*Demetrius and the Gladiators* – Demetrius, enraged, kills several opponents

*Spartacus* – the duel in the arena at Capua for the amusement of Crassus' party

*Gladiator* – the Zama re-enactment and single-combat with Commodus

In your answer, you may also include the arena scene from *Quo Vadis*?

To what extent do these scenes add to or subtract from the characterisation of the participants in each case?

### Reading – Ancient:

Martial *Book on Spectacles*; *Epigrams* 5.24 (Hermes the Gladiator)

### Reading – Modern:

Cyrino, M.S.. 'Gladiator' Ch.9 in *Big Screen Rome*, Blackwell, 2005: 207-256.

Winkler, M.M. ed. *Gladiator: Film and History*, Blackwell, 2005.

## ADDITIONAL IMPORTANT INFORMATION

### ABOUT RESOURCES:

While this is a film course and it is natural for students to consult film reviews, you are urged not to rely on film reviews accessed from the Internet. Sources such as IMDb (The Internet Movie Database) are useful for checking film details (director, date, etc), please limit your use of this site for such information. If you're unsure about other sites, please ask.

### RESPECT:

In tutorials we must all agree to respect each other's point of view and opinions. While we may disagree or debate issues, personal attacks and/or deprecating remarks will not be tolerated. This classroom will be a secure place to discuss ideas. **AND REMEMBER, PLEASE LISTEN TO THE VIEWS OF OTHERS AND DO NOT TALK OVER PEOPLE!**

### CRITICAL READING:

All readings are in Short Loans. While I have listed many critical texts for each assessment topic, you are (obviously) not expected to read them all. However, for an understanding of each text that is not of a superficial nature, you are encouraged to consult **at least two** critical texts per assessment topic.

### SEMINAR PAPERS:

- Can be written in point-form (that is, paragraphs using headings) or in essay-format. Either style must be accompanied with formal endnotes or footnotes and a bibliography. Please see the attached material on **CORRECT** and **EXPECTED** referencing for this course. Endnotes/footnotes, bibliography and quotations do not count toward the word limit.
- You must have written the paper beforehand, bring it to the **SEMINAR**, make contributions to the discussion, then submit the paper at the end of the class for assessment. Assessment is based on (a) the quality of the written work and (b) contribution to the class discussion. Even when you are not presenting an assessable paper, you will be expected to have done some preparation and be willing to contribute to the discussion.
- **ASSESSMENT / GRADING CRITERIA FOR THE SEMINAR PAPER:**
  1. Research – analysis of all set material (i.e. the film[s] \* in question) and reading of **at least two** of the recommended critical sources (where available).
  2. Direct use of source material (i.e. the **ancient texts** where specified) in the answering of the question.
  3. Demonstrated awareness of the types of sources (i.e. the film[s] in question) you are using (e.g. dates for film, genres, styles, etc).
  4. Demonstration of the consultation of critical sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of critical sources (e.g. comparing and contrasting interpretations, etc).

5. 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.
6. Relevant material only.
7. Support of argumentation by the inclusion of appropriate evidence and examples.
8. Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
9. Participation in the class discussion.

\* Students will be assessed on their demonstrated ability to interpret THE FILM[S].

### MAJOR ESSAY:

- This must be written in formal essay format and must be accompanied with formal endnotes or footnotes and a bibliography. Please see the attached material on CORRECT and EXPECTED referencing for this course. Endnotes/footnotes, bibliography and quotations do not count toward the word limit.
- **ASSESSMENT / GRADING CRITERIA FOR THE MAJOR ESSAY:**
  1. Research –analysis of all set material (i.e. the film[s]\* in question) and reading of **at least two** of the recommended critical sources.
  2. Direct use of source material (i.e. the **ancient texts** where specified) in the answering of the question.
  3. Demonstrated awareness of the types of sources (i.e. the film[s]) you are using (e.g. dates for films, genres, style, etc).
  4. Demonstration of the consultation of critical sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of critical sources (e.g. comparing and contrasting interpretations, etc).
  5. 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.
  6. Relevant material only.
  7. Support of argumentation by the inclusion of appropriate evidence and examples.
  8. Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
  9. Of course, this assignment requires a greater degree of research and a greater need for correct syntax, grammar, etc.

\* Students will be assessed on their demonstrated ability to **interpret** THE FILM[S].

**GRADING SCALE:**

Grading guide		
<b>49% less</b>	<b>Fail (FF)</b>	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.
<b>50% 64%</b>	<b>Pass (P)</b>	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.
<b>65% 74%</b>	<b>Credit (C)</b>	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.
<b>75% 84%</b>	<b>Distinction (D)</b>	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.
<b>85% up</b>	<b>High Distinction (HD)</b>	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.

*Life of Brian*

*School of Humanities and Social Science Guide to Academic Integrity*

Academic integrity encompasses the academic values of honesty, trust, fairness and respect. Plagiarism is inconsistent with academic integrity, because it entails the representation of the work of someone else, as your own. Plagiarism, in all its possible forms, is a matter that the University takes very seriously. We wish to ensure that the qualification you receive is the result of your own work, and will give you the support you need to ensure you have the academic communication skills to assist you in your progress to achieve your goals at University.

Some students encounter problems because they do not pay attention to developing the skills of academic writing. The information provided below is intended to ensure that no student will be in any doubt as to what the referencing rules and requirements are, where you can go to for help, and how best to prevent plagiarism. You do need to take an active approach to the prevention of problems of this kind occurring in your work.

Every student should take careful note of the following seven essential plagiarism prevention strategies:

**1. Know the relevant policies.**

The policies on Academic Integrity are clear on what plagiarism is, what practices must be avoided, and what will happen in the event that you don't avoid them. It details the role of the Student Academic Conduct Officer (SACO) and what will happen if you are referred to the School SACO as a result of a possible plagiarism problem with an assignment that you have submitted.

**2. Develop your writing skills.**

It seems that many students who plagiarise others' work do so because they have difficulty expressing ideas in their own words. If you know you have this kind of problem you should seek help. You can develop your writing skills by attending the courses run by Learning Support Program. You can also arrange a consultation with Learning Advisors who will review your work and guide you in writing in a clear academic style that follows the requirements of your discipline. Germov, John (2000) *Get great marks for your essays* St Leonards, N.S.W. Allen & Unwin, 2nd ed is available in the library.

**3. Do the on-line library InfoSkills tutorial on writing and plagiarism.**

InfoSkills is a series of interactive packages specifically designed to help guide you through the preparation of your written work. There are sections on planning for researching your assignment, finding information, writing and plagiarism, and using information ethically. Most of the plagiarism referrals to SACOs come from a lack of writing skill, rather than an intention to cheat.

**4. Use Turnitin effectively.**

Make full use of your Turnitin originality reports. These are designed to provide you with information on your referencing. You should submit to Turnitin in advance of the due date, to give yourself time to read your report. Read the whole report and not just the similarity index, and make a resubmission if changes are necessary. All courses

allow overwriting of Turnitin submissions up until the due date. The following guides to using Turnitin explain how to use it effectively, in particular how to interpret the Originality Report:

<http://www.newcastle.edu.au/service/turnitin/students/guides.html>

### 5. If in doubt, ask.

There should be a Blackboard discussion forum in every one of your courses that is devoted to the topic of assessment including writing, referencing and plagiarism prevention issues. If you have questions related to the referencing requirements as they apply to the assessment in your particular courses, you should ask before you submit the work. After the assignment has been assessed is too late to find out that you have misunderstood something. Use the Bb forums to ask your questions, because then everyone in the course can see the answers.

### 6. Learn from the mistakes of others.

There are a number of common misunderstandings about referencing, that you need to be clear on.



**Misunderstanding 1:** *If I cite the source in-text with author/year that means I can copy word for word.*

**WRONG.** Copying word for word is quotation. Quotation requires quotation marks and an author, year, page number citation (or an indented paragraph that replaces the quotation marks if the quotation is more than 40 words).

**Misunderstanding 2:** *Paraphrasing is using your own words so it does not need to be referenced.*

**WRONG.** Paraphrasing is a condensed version of another author's work, or putting the author's words into your own words. The source of the ideas in the paraphrased statement must be cited. You don't need quotation marks as it is not a direct quote, but otherwise cite a paraphrased statement as you would a word-for-word quote.

**Misunderstanding 3:** *If I am quoting an author, I need to quote the whole relevant section.*

**WRONG.** Short quotes are better than long ones. State what the author says in a particular paragraph in your own words, and quote just a key phrase. Using too many, or too long, quotes is unacceptable even if those quotes are accurately referenced. Assignments should be written substantially in your own words, with references used just to support your ideas and opinions, so direct quotations should be used sparingly.

**Misunderstanding 4:** *If my Turnitin submission has a low similarity index (SI) then I will be OK and there is no need to read my report in full.*

**WRONG.** A low SI does not automatically mean a plagiarism-free assignment. It depends on what the matches are. A low matching report can still have problems with the matches that are there, or have matches that were not picked up by Turnitin, but can be identified by the lecturer. If your SI is very low, it may mean that your assignment

has not used sufficient reference material, or that you have not cited the material that you have used.

A high-matching report can be due to things like the cover sheet and reference list, particularly if the assignment is small. Matches that are from common phrases are not a problem. Read your whole report, no matter what the SI is, make an assessment about each one of your matches, re-write those that you think might be a problem, and then resubmit (up until the due date).

Your lecturers will read the whole report if your paper arouses suspicions. Their familiarity with the discipline area will allow them to identify sources that Turnitin does not.

**Misunderstanding 5:** *If I just change a word or two in the paragraph I have copied from somewhere else, or take some out, then that is paraphrasing and that is OK. If I change every fifth word Turnitin will not pick it up as a match.*

**WRONG.** That is plagiarising (another form of plagiarism). Paraphrasing is writing and explaining an idea completely in your own words. It is not taking a paragraph written by someone else and changing around a word or two, or removing a sentence. That is not an acceptable practice. The Turnitin algorithm changes and your lecturer will find the writing style suspicious.

**Misunderstanding 6:** *If I have a reference list, I don't need to cite in-text.*

**WRONG.** You should never submit any work without in-text citations. The number of citations shows the breadth of your reading, and the way you discuss the ideas arising from them shows the depth of your understanding. In your reference list you should only list those sources that you have cited in text.

**Misunderstanding 7:** *If I have similar assignments in different courses I can submit different versions of the same paper.*

**WRONG.** This is recycling, a form of plagiarism. The declaration you sign when you submit assignments, which is displayed prominently in the Turnitin area where you submit, says clearly:

*By submitting an assessment item to the University of Newcastle through Blackboard, you are confirming the following statements:*

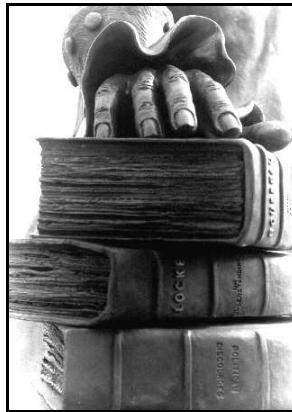
*I certify that this assessment item has not been submitted previously for academic credit in this or any other course....*

Substantially based on a Guide prepared by Lorinda Schultz  
Student Academic Conduct Officer, School of Nursing & Midwifery





# Writing at Tertiary Level



The same approach to all assignments can be undertaken for this course in terms of basic research, preparation and presentation (for variations, see the details on separate assignments earlier in this document). It is anticipated that students will build on previous assignments – and the feedback they receive – to write a paper that demonstrates the following:

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

## **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 the text and/or modern sources.
- 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 the set text or modern sources. Notes can be used to acknowledge variations in information (e.g. 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.

### **RESEARCHING AND WRITING THE PAPER:**

1. Read all the set text(s) thoroughly and make notes as you go.
2. Then read the critical sources. At times you will need the critical sources to guide you through topics and give you a better understanding of the set text(s). We recommend consulting the modern sources listed for a particular topic as these are geared towards the particular course. Take notes on key points.
3. 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.
4. 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.
5. 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.
6. Follow-up by organising this material into a coherent order. Each major point should represent a paragraph/heading of the paper.
7. 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 the text(s) and modern sources.
8. Read through the first draft. Then, with your original notes nearby, write in any additional information you feel is needed.
9. Check the style and content, revising when necessary.
10. Write the final draft.

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

#### **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.

#### **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.

#### **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!

#### **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

#### **PLAGIARISM:**

*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 a set text or critical source.

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

**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:

Mary Lefkowitz, *Women in Greek Myth* (Baltimore, 1986) 99.

◆ For an ARTICLE, they should look like this:

Peter Walcot, 'Greek Attitudes Towards Women,' *Greece and Rome* 31 (1984) 33.

**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. E.g: 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:**

Lefkowitz, Mary. *Women in Greek Myth*. Baltimore, 1986.

NB: **No** page numbers included for a book.

◆ **An article should be set out as follows:**

Walcot, Peter. 'Greek Attitudes Towards Women'. *Greece and Rome* 31 (1984): 1-23.

NB: **All** page numbers included for an article.

**NB: When citing a FILM in your Bibliography, it should read as follows:**

*The Robe* (1953), Director: Henry Koster.

**BIBLIOGRAPHIES GO IN ALPHABETICAL ORDER – AUTHOR'S SURNAME FIRST.**

YOU SHOULD HAVE A SEPARATE SECTION FOR THE SET TEXT AND, IN THE CASE OF A TRANSLATION, YOU MUST INCLUDE THE NAME OF THE TRANSLATOR. EG:

Homer. *Iliad*. Richmond Lattimore trans. Chicago, 1951.

**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 author you can use an abbreviated style of referencing in the text of the paper – e.g. (*Od.* 22.134-35). The marker will then look for the details of the translator, publisher, etc in the bibliography.

### **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:**

##### **(a) 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.

##### **(b) Confused Words:**

- its / it's

*its* = possessive pronoun and DOES NOT TAKE AN APOSTROPHE 'S'. E.g: The book had lost *its* cover.

*it's* = shortening of it is: E.g: *It's* a hot day.

- there / their

*there* = an adverb and indicates a place or direction. E.g: I put the book over *there*. Or: *There* is a river north of Newcastle.

*their* = a possessive pronoun in the plural. E.g: It is *their* home.