

Maynooth University

DEPARTMENT OF ANCIENT CLASSICS

STUDENT HANDBOOK

MA IN CLASSICS

and

MA IN CLASSICAL STUDIES

Academic Year 2017-2018

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INTRODUCTION

Welcome to the Department of Ancient Classics. We hope you will find your studies with us stimulating and enjoyable. This Handbook is designed to explain to you how your MA course works, so please read it carefully. It sets out details of the modules offered as part of the course, including their credit values and how they are assessed; and also, among other things, gives guidance on the presentation of written work, including the dissertation or long essay. If there is information you need but which is not covered in this Handbook, then do not hesitate to ask a member of staff for guidance.

POSTGRADUATE COURSES

The Department of Ancient Classics offers three degree courses at the MA level.

- The *MA in Classical Studies* is a one-year course, which does not involve language study.
- The *MA in Classics* is a two-year course, which includes the study of Greek or Latin.
- The *MA in Ancient, Medieval, and Renaissance Thought* is a one-year course taught jointly with the Department of Philosophy. Details concerning this course may be found in a separate Handbook.

This Handbook concerns itself with the *MA in Classical Studies* and the *MA in Classics*. Despite the fundamental differences between the two courses, however, they have many common elements. All the taught modules offered to students registered for the MA in Classical Studies are also available to students registered for the MA in Classics, and students in the two categories taking the same module are taught together, with the same work required of them.

Except in language modules in the MA in Classics, teaching is carried out in seminars, where the full participation of all students is essential.

COURSE ADMINISTRATION

General administrative issues related to either course are handled by Prof. David Scourfield, who is the Department's Director of Research and Postgraduate Studies. Any queries about the course should be directed to him. He may be contacted by telephone (01 708 3692) or email (david.scourfield@nuim.ie), or in one of his regular consultation hours. If there is information you need which is not covered in this Handbook, please feel free to ask Prof. Scourfield for guidance. Queries about an individual module should be directed to the person teaching it.

POSTGRADUATES AND THE DEPARTMENT'S RESEARCH CULTURE

As a postgraduate student, you will be actively involved in the Department's research culture. In the first place, the topics studied in core modules are normally close to the particular research interests of the members of staff who teach them. Beyond this, you will be required to write, under the supervision of an appropriate member of staff, a dissertation or long essay, which in itself amounts to a research project. It is also expected that you will participate actively in the **Maynooth Classics Seminar** (on which see further p. 3 below), and you will be encouraged to attend seminars and possibly conferences where research papers are presented.

The ethos of postgraduate work in the Department is thus quite different from that of undergraduate work. MA study is not simply a natural progression from undergraduate study; it represents a significant step up, both in the kinds of contribution that students are expected to make to their own learning and to learning in general, and in the intellectual sophistication they are expected to display in discussion and in their writing.

THE DEPARTMENT

STAFF

The offices of all staff in the Department of Ancient Classics are located in the Arts Building on the North Campus.

Staff	Office No.	Telephone No.
Senior Lecturer and Head of Department Dr Kieran McGroarty	6	(01) 708 3973
Professor of Classics Professor David Scourfield	5	(01) 708 3692
Adjunct Professor Professor George Huxley		
Lecturers		
Dr Gordon Campbell	8	(01) 708 3720
Dr William Desmond	4	(01) 708 3693
Dr Maeve O'Brien	3	(01) 708 3807
Dr Michael Williams	7	(01) 708 3694

All teaching staff are available to see students during two weekly **consultation hours**, details of which are posted on the Departmental webpage and beside the door of each staff member's office. If you are unable to come to see the staff member at any of these times, you must arrange another appointment. The best way to do this is to speak to the member of staff concerned at the beginning or end of a seminar, or to contact the Executive Assistant at the Departmental Office.

Departmental Office	Office No.	Telephone No. Fax No.
<i>Senior Executive Assistant</i> Ms Breege Lynch	9	Tel (01) 708 3316 Fax (01) 708 6485

COMMUNICATIONS

Departmental Website

Further information about the Department and its activities can be found online at:

<https://www.maynoothuniversity.ie/ancient-classics>

Notice-boards

There are notice-boards in the Arts Building located between offices 6 and 9 where the Department posts important information. **You should get into the habit of consulting these notice-boards regularly.**

THE MAYNOOTH CLASSICS SEMINAR

As part of its research culture, the Department hosts a series of research seminars throughout the academic year. Originally entitled the **Classics Research Discussion Group (CRDG)** established in 2000; now the **Maynooth Classics Seminar (MCS)**, since 2011, these seminars allow visiting speakers or members of the Department's staff, or postgraduate students to deliver academic papers to an interested audience.

The MCS was established in order to foster and promote an active research culture involving both staff and postgraduates in the Department. The MCS seeks to provide:

- a non-threatening atmosphere for the presentation and discussion of work in progress;
- a sense of group identity for postgraduates in the Department, for whose benefit the Seminar was primarily established;
- a social forum for interaction between staff and postgraduates:

ATTENDANCE AND PARTICIPATION

Attendance at the MCS seminar is expected of all postgraduate students, indeed, in some cases, it is compulsory, see GC650. If you are unable to attend a meeting, please inform the organizer (Prof. David Scourfield) in advance. Details of meetings are advertised on the Department's web-pages and notice-boards: keep checking these regularly so that you know when and where meetings are taking place.

Postgraduates participate in seminars in two ways. In the first place, postgraduates are encouraged to ask questions and participate in the discussion that follows a paper: learning to engage in academic debate is an important aspect of work at this level. Secondly, postgraduates themselves may give papers at the MCS. This is expected of postgraduates doing research degrees (PhD, MLitt), and it is also normal practice in the Department for students taking the MA in Classics to give a short paper (usually about 20 minutes) in the second year of their course, when their dissertation work is well advanced. If you are in this category, David Scourfield, as Director of Research and Postgraduate Studies, will consult with your supervisor before formally inviting you to speak. Very occasionally, a student taking the MA in Classical Studies or the MA in Ancient, Medieval, and Renaissance Thought may similarly be invited to give a short paper. Giving a paper at the MCS can be a valuable experience for a postgraduate for many reasons. The writing of the paper affords a useful discipline; helpful feedback is often derived from the discussion; and successful delivery of a paper and handling of the questions which follow can be extremely affirming. No less importantly, an ability to present results of research in oral form is a key transferable skill, relevant to many professions.

Tips on preparing a paper

- If you are going to present a paper at the MCS, it should normally be derived from work you have carried out for your MA dissertation.
- It is essential that you liaise closely with your supervisor in advance. Discuss the subject and scope of your paper, and submit a preliminary version in good time for your supervisor to read and comment on it.
- Prepare a full script from which to read: this will make presentation of the paper much less nerve-racking.
- Ask your fellow-postgraduates to read over the paper, and perhaps listen to you giving a practice reading of it.
- Read through the paper on the day.
- If you would like to have a handout, supply it to the Executive Assistant a few days in advance and she will have it copied for you.
- When you deliver the paper, speak clearly and articulately, and *do not rush*.

SCHEDULING

Meetings of the Maynooth Classics Seminar normally take place on Friday afternoons at 4 p.m. There are typically four meetings altogether in each semester.

COURSE REQUIREMENTS AND STRUCTURES

MA in CLASSICAL STUDIES (one year full-time)

COURSE DESCRIPTION

This is a one-year course, designed to provide graduates with in-depth study of specific topics within the field of Classics, and a set of research skills appropriate to work at this level. The possibility of language study is not offered in this course.

Students are required to take five taught modules and to write a long essay of *c.*7,500 words on a topic approved by the Head of the Department of Ancient Classics under the supervision of a designated supervisor. The topic is chosen by the end of the first semester, and work on the long essay begun after the January examination period. The long essay must be submitted by a specified date at the end of June; students will be notified of this date during the year.

LIST OF MODULES AVAILABLE IN 2017-2018

The following is a list of the modules offered in the MA in Classical Studies.

First semester

GC631 Texts and Interpretation: An Introduction to Classical Scholarship (compulsory)	10 credits
GC636 Lives of the Early Saints	10 credits
GC644 Philosophy and Kingship in Antiquity	10 credits

Second semester

GC634 Literature and Learning in the Second Century AD: Apuleius and his Contemporaries	10 credits
GC638 Cosmology in Antiquity	10 credits
GC641 Popular Culture in Classical Athens	10 credits
GC697 Long Essay (compulsory)	10 credits

CREDITS

Students take modules to a total value of 60 credits, made up as follows:

First semester

One compulsory and two other core modules	3 x 10 credits =	30 credits
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Second semester

Two core modules	2 x 10 credits =	20 credits
GC697 Long Essay (compulsory)		10 credits
	Total	60 credits

TEACHING ARRANGEMENTS

Except for GC697, for which a series of one-to-one supervision sessions is arranged, all modules are taught in a seminar format. There will be a minimum of 12 seminar hours in each module. Some modules are likely to be taught in eight 90-minute sessions (one per week for eight weeks = 12 hours in total), whereas others are likely to be taught in sixteen one-hour sessions (two per week for eight weeks = 16 hours in total). In either case, seminars will conclude in Week 8 or Week 9 of the semester, with the remaining time left available for students to work on their coursework essays or other assignments.

ASSESSMENT

GC631 is assessed by two pieces of written coursework, as follows:

1 coursework essay, 3,000-4,000 words in length	67%
1 shorter written assignment	33%

All other core modules (GC634, GC636, GC638, GC641 and GC644) are assessed by a combination of coursework and examination, as follows:

1 coursework essay, 3,000-4,000 words in length	40%
3-hour examination at the end of the appropriate semester	60%

For Departmental regulations on the submission of essays and other written assignments, see pp. 11-12 below.

GC697 is assessed entirely on the basis of the long essay itself, for which see further pp. 13-14 below.

MA in CLASSICS (two years full-time)

COURSE DESCRIPTION

This is a two-year course, designed to provide graduates with in-depth study of a range of areas within the field of Classics, and with the skills necessary for carrying out research in one or more Classical disciplines; and also to provide knowledge of one of the ancient languages.

In the first year, candidates are required to take one compulsory core module, three optional core modules out of a choice of four, and *either* introductory Greek *or* introductory Latin. In the second year, 2017 entrants will take *either* six modules of Greek or Latin, *or* three core modules out of a choice of four or five.

Candidates are also required to write a dissertation of 15,000-20,000 words on a topic approved by the Head of the Department of Ancient Classics under the supervision of a designated supervisor. Work on this is begun in the summer vacation between the first and the second year, and the dissertation must be submitted by a specified date at the end of June in the second year; students will be notified of the date in good time.

LIST OF MODULES AVAILABLE IN 2017-2018

The following is a list of modules offered in the MA in Classics.

Compulsory module

GC631 Texts and Interpretation: An Introduction to Classical Scholarship 10 credits

Core modules

GC634 Literature and Learning in the Second Century AD: Apuleius and his Contemporaries 10 credits

GC636 Lives of the Early Saints 10 credits

GC638 Cosmology in Antiquity 10 credits

GC641 Popular Culture in Classical Athens 10 credits

GC644 Philosophy and Kingship in Antiquity 10 credits

GC650 Seminar Report 5 credits

Introductory language modules

GR151 An Introduction to Ancient Greek I 7.5 credits

GR152 An Introduction to Ancient Greek II 7.5 credits

LN151 An Introduction to Latin I 7.5 credits

LN152 An Introduction to Latin II 7.5 credits

Intermediate language modules

GR201 Greek Text 1	5 credits
GR202 Greek Text 2	5 credits
GR203 Greek Text 3	5 credits
GR204 Greek Text 4	5 credits
GR211 Intermediate Greek Language 1	5 credits
GR212 Intermediate Greek Language 2	5 credits
LN201 Latin Text 1	5 credits
LN202 Latin Text 2	5 credits
LN203 Latin Text 3	5 credits
LN204 Latin Text 4	5 credits
LN211 Intermediate Latin Language 1	5 credits
LN212 Intermediate Latin Language 2	5 credits
GC698 Dissertation (compulsory)	30 credits

CREDITS

Students take modules to a total value of 120 credits over two years, made up as follows:

Year 1

First semester

One introductory language module (GR151 or LN151)	7.5 credits
GC631 (compulsory)	10 credits
One core module: GC636 or GC644	10 credits
GC650 Seminar Report (Continues in Second Semester)	5 credits

Second semester

One introductory language module (GR152 or LN152)	7.5 credits
Two core modules: GC634, GC638 or GC641 2x10 credits =	20 credits

Year 2

Six intermediate language modules	6 x 5 credits	
or three core modules	3 x 10 credits =	30 credits
GC698 Dissertation (compulsory)		30 credits
	Total	120 credits

TEACHING ARRANGEMENTS

First-year language modules are taught in regular 50-minute classes, with four classes held each week of the semester. Second-year language modules are taught in regular 50-minute classes, with six classes held each week of the semester. For all of these classes, MA students are combined with undergraduate students taking the same modules, and they sit the same test and examination.

For supervision arrangements regarding GC698, see pp. 13-19 below.

All other modules are taught in a seminar format. There will be a minimum of 12 seminar hours in each module. Some modules are likely to be taught in eight 90-minute sessions (one per week for eight weeks = 12 hours in total), whereas others are likely to be taught in sixteen one-hour sessions (two per week for eight weeks = 16 hours in total). In either case, seminars will conclude in Week 8 or Week 9 of the semester, with the remaining time left available for students to work on their coursework essays or other assignments.

ASSESSMENT

GC631 is assessed by two pieces of written coursework, as follows:

1 coursework essay, 3,000-4,000 words in length	67%
1 shorter written assignment	33%

All core modules (GC634, GC636, GC638, GC641 and GC644) are assessed by a combination of coursework and examination, as follows:

1 coursework essay, 3,000-4,000 words in length	40%
3-hour examination at the end of the appropriate semester	60%

GC650 is assessed by one 5,000 word assignment at the end of semester 2

For Departmental regulations on the submission of essays and other written assignments, see pp. 11-12 below.

For assessment of language modules you should consult the Department's student handbooks for undergraduate programmes in Greek and Latin.

GC698 is assessed entirely on the basis of the dissertation itself, for which see further pp. 15-19 below.

DESCRIPTIONS OF THE CORE MODULES AVAILABLE IN 2017-2018

GC631 TEXTS AND INTERPRETATION: AN INTRODUCTION TO CLASSICAL SCHOLARSHIP

Semester: 1

Credits: 10

Instructor: Professor Scourfield

Teaching methods: A minimum of 12 seminar hours

Module content: This module provides an introduction to important aspects of classical scholarship, with a particular focus on ancient texts. After some consideration of what 'studying Classics' might be taken to mean, students are introduced to key bibliographical and other scholarly resources in a hands-on session in the University Library. The module then proceeds to look at the history of the transmission of ancient texts from the time of their creation to the present day. This involves the study of the papyrus book and the codex, the circumstances in which and the means by which ancient works were preserved during the Middle Ages, the importance of the Renaissance for the survival and transmission of these texts, and the development of the science of textual criticism. Following this, attention is devoted to two broad topics: problems involved in the translation of Greek and Latin texts into modern languages such as English, and approaches to the interpretation of ancient texts, especially since the rise of literary theory.

Learning outcomes: On successful completion of the module, students should be able to:

- Examine the notion of 'the classics' and 'a classic'.
- Identify essential resources for the study of Classical Antiquity.
- Analyse the transmission of key texts from antiquity to the present.
- Discuss issues of translation between languages and cultures.
- Apply and evaluate different theoretical approaches to the study of literature.
- Demonstrate the ability to communicate original ideas in both oral and written form.

Assessment: Total marks 100%. One coursework essay of 3,000-4,000 words (67%), and one shorter written assignment (33%).

GC634 LITERATURE AND LEARNING IN THE SECOND CENTURY AD: APULEIUS AND HIS CONTEMPORARIES

Semester: 2

Credits: 10

Instructor: Dr O'Brien

Teaching methods: A minimum of 12 seminar hours

Module content: This module seeks to locate the literary and philosophical output of Apuleius of Madaura (c. AD 125-c. 180) in the context of the cultural movement known as the Second Sophistic. While the main focus of the module is on Apuleius himself, it thus also considers other key intellectual figures of the period. Among the texts examined in detail are Apuleius' *Apologia*, his speech of defence while on trial on a charge of practising magic, and his *Metamorphoses* or *Golden Ass*, the only Latin novel to survive complete. Special attention is devoted to the application of modern literary theory to the *Metamorphoses*, and to Apuleius' peculiar contribution to Middle Platonism, namely his development of Socratic theology and classification of the 'daemon'.

Learning outcomes: On successful completion of the module, students should be able to:

- Describe the cultural background of the 'Second Sophistic'.
- Identify themes and motifs important in the literary work of Apuleius.
- Assess Apuleius as an intellectual figure typical of his age.
- Assess modern critical approaches to the ancient novel.
- Develop research skills and a flair for independent questioning.

Assessment: Total marks 100%. One coursework essay of 3,000-4,000 words (40%) and one three-hour examination (60%) at the end of semester 2.

GC636 LIVES OF THE EARLY SAINTS

Semester: 1

Credits: 10

Instructor: Dr Williams

Teaching methods: A minimum of 12 seminar hours

Module content: The world of the later Roman empire was marked by the emergence and increasing prominence of a new way of life and a new form of Christian piety in the lives of the early saints: men and women who pioneered the monastic and ascetic life in the desert and the city. This module sets out to examine the lives of a selection of these saints with two main aims: first, to understand the social world from which monks and other ascetics emerged and which they (sometimes violently) rejected; second, to read the lives of the saints as they were recorded by contemporaries, and through them to gain an understanding of the nascent genre of hagiography. Considering both historical and literary questions, the module thus explores the complex interaction of miracle stories, historical drama, and religious exhortation which characterises these texts, and the extent to which – perhaps like the saints themselves – they opposed or exploited the social conventions of their time.

Learning outcomes: On successful completion of the module, students should be able to:

- Demonstrate a close familiarity with the most important saints' lives of late antiquity.
- Assess the value of hagiography as evidence for events and attitudes in this period.
- Explain the most important differences between various traditions of hagiography.
- Evaluate the possible purposes and functions of individual hagiographies.
- Evaluate the most important scholarly approaches to the study of hagiography.
- Develop the ability to communicate original ideas in oral and written form.

Assessment: Total marks 100%. One coursework essay of 3,000-4,000 words (40%) and one three-hour examination (60%) at the end of semester 1

GC638 COSMOLOGY IN ANTIQUITY

Semester: 2

Credits: 10

Instructor: Dr Campbell

Teaching methods: A minimum of 12 seminar hours

Module Content: The Greek word ‘cosmos’ has a primary sense of ‘order’, hence it is the order and arrangement of the universe that cosmology engages with. Add to this the Greek word ‘logos’, and we get ‘cosmology’, with two fundamental meanings: either ‘a rational account of the order of the universe’ or ‘the study of the reason or mind behind the order of the universe.’ Thus ancient cosmology encompasses everything in the universe, and attempts to explain the world from its creation to its destruction, the origins of life, the nature of the gods, and especially the place of humans within the great world system. After an introduction to the main themes and traditions of ancient cosmology, this module proceeds to the study of three seminal ancient texts: Hesiod’s *Theogony*, Plato’s *Timaeus*, and Book Two of Cicero’s *On the Nature of the Gods*.

Learning Outcomes: On successful completion of the module, students should be able to:

- Analyse the themes of ancient cosmological texts from ancient Babylon to Republican Rome.
- Assess the influence of near-eastern ideas on early Greek cosmological thinking.
- Interpret critically the doctrines of the individual cosmologists.
- Display understanding of the origins of creationist and anti-creationist ideas.
- Develop research skills and a flair for independent questioning.

Assessment: Total marks 100%. One coursework essay of 3,000-4,000 words (40%) and one three-hour examination (60%) at the end of semester 2.

GC641 POPULAR CULTURE IN CLASSICAL ATHENS

Semester: 2

Credits: 10

Instructor: Dr McGroarty

Teaching methods: A minimum of 12 seminar hours

Module content: The subject of this module is the social and cultural world of Athens in the classical period. After consideration of the principal sources for the period and the difficulties they present, the main areas that go to make up the social and cultural fabric of classical Athenian society are explored. We begin with analysis of the various groupings that made up the population of Athens, with particular attention being paid to women, children, and the *oikos*. Occupations, professions, lifestyles, and recreation are then discussed in some detail. Against this less well known background, the more popular topics of religion, literature, art, and the theatre are then studied. An examination of the nature and frequency of warfare closes this study.

Learning outcomes: On successful completion of the module, students should be able to:

- Identify the main social and cultural phenomena of the classical period at Athens.
- Discuss the social and cultural phenomena that shaped the lives of the population in classical Athens.
- Assess the source materials from which our understanding of Athenian culture in the classical period emerges.
- Analyse the various components that allow us to define this period as distinctly classical.
- Argue coherently about the chief issues that give rise to our understanding of the social and cultural world of classical Athens.
- Develop research skills and a flair for independent questioning.

Assessment: Total marks 100%. One coursework essay of 3,000-4,000 words (40%) and one three-hour examination (60%) at the end of semester 2.

GC644 PHILOSOPHY AND KINGSHIP IN ANTIQUITY

Semester: 1

Credits: 10

Instructor: Dr Desmond

Teaching methods: A minimum of 12 seminar hours

Module Objective: On successful completion of this module, students will have acquired a detailed understanding of the political thought of several prominent authors in their historical contexts.

Module Content: Kingship was the dominant political institution in the ancient Mediterranean world and exercised a continuing fascination even for Greeks and Romans who lived in proudly non-monarchical regimes. We will begin by surveying kingship in the Archaic Mediterranean world, primarily through the lens of Homer's poems and Herodotus' History but with some reference to comparative Persian and Hebrew material. We turn then to central texts of the fourth-century BC: selected passages from Plato's Republic, Aristotle's Politics, Xenophon's Cyropaedia and Isocrates' kingship orations offer different visions of the ideal ruler as well as competing definitions of philosophy and wisdom. After touching on Hellenistic monarchs and Roman views, we will spend several weeks on Lives of Plutarch and how they appropriate 'classic' themes of the education and virtues of the king/leader, the nature of wisdom and its relation to power, the use and abuse of law, rhetoric and myth, and differing relations of rulers and ruled. We will end by glancing at the adaption of classical themes in the late antique, Medieval and Renaissance periods when new ideals of Christian monarchy evolved.

Learning Outcomes: On successful completion of the module, students should be able to:

- Analyse the institution of kingship in different periods of ancient Mediterranean history.
- Explain major thinkers' approaches to the virtues of leadership, notably wisdom.
- Identify and analyse representative themes in Plutarch's Lives.
- Identify and assess continuities and changes across a range of genres and periods.
- Demonstrate the ability to communicate effectively in both oral and written form.

Assessment: Total marks 100%. One coursework essay of 3,000-4,000 words (40%) and one three-hour examination (60%) at the end of semester 1.

GC650 SEMINAR REPORT

Semesters: 1&2

Credits: 5

Instructor: Dr Williams

Teaching methods: A minimum of 6 seminar hours

Module content: In this module, students write a report of c.5000 words on a selection of papers presented at the Maynooth Classics Seminar (MCS) during the academic year. The report should consist of a brief introduction, a critical summary of four seminar papers, and a short reflective conclusion. Guidance in the preparation of the report will be provided.

Learning outcomes: On successful completion of the module, students should possess: an enhanced ability to listen to, take notes on, summarize in written form, and offer simple critique of orally delivered academic papers.

Assessment: Total marks 100%. Continuous Assessment details: one written report of c.5000 words.

ESSAY REGULATIONS

GENERAL REGULATIONS

- **All students are required to familiarize themselves with the terms and conditions set out in this section, and to act accordingly.**

In modules GC634, GC636, GC638, GC641 and GC644, essays account for 40% of the total mark for the module. Essays also form part of the assessment in the language modules GR201, GR202, GR203, GR204, LN201, LN202, LN203, and LN204. For further information on these language modules, see the Department's student handbooks for undergraduate programmes in Greek and Latin.

These essay regulations do not apply to the long essay (GC697) or dissertation (GC698), which are subject to separate rules of presentation and submission as set out on pp. 13-25 below.

- Essays, with a Departmental **Essay Cover Sheet** (see below under PLAGIARISM), should be **deposited in the letterbox outside office 9 in the Arts Building** (Departmental Office) by the deadline given. **TWO COPIES** of each essay must be submitted, each with a Departmental Essay Cover Sheet. **A word count must also be supplied.**
- **Do not hand essays to members of staff, or leave essays under their doors.**

LATE SUBMISSION OF ESSAYS

PLEASE READ CAREFULLY

- Ten percentage points will be deducted from the mark awarded for an essay/written assignment during the first week or part thereof that the essay/written assignment is submitted beyond the due date. Essays/written assignments submitted **more than one week late** will not be accepted at all, unless an extension has been granted by the Head of Department.
- Extensions will be granted only in **exceptional circumstances**. The student must apply to the **Head of Department** for such an extension **in advance of the due date**, and the grounds for the application must be **extremely cogent, such as difficult personal circumstances** or a **substantial period of illness**. **The student will be required to supply a medical certificate as proof of illness**. Where an extension is granted, a new due date will be set, and if this date is not met the essay/written assignment will be penalized as described above.
- **For the Academic Year 2017-2018, the following schedule will be adopted for the imposition of penalties for late submission:**

First Semester

Due date for essays in GC636 and GC644: Friday 1 December 2017 by 5 pm.

A penalty of ten percentage points will be deducted from the mark awarded for an essay submitted in the week from 5 pm on Friday 1 December 2017 to 5 pm on Friday 8 December 2017.

Second Semester

Due date for essays in GC634, GC638 and GC641: Monday 23 April 2018 by 5 pm.

A penalty of ten percentage points will be deducted from the mark awarded for an essay submitted in the week from 5 pm on Monday 23 April 2018 to 5 pm on Monday 30 April 2018.

Details concerning the length and submission dates for essay/other written work in module GC631 will be supplied by the lecturer concerned.

PLAGIARISM

- Plagiarism means presenting as your own someone else's words or ideas without acknowledgement, or the use, in whole or in part, of another student's essay. **This is regarded as cheating and will be penalized, possibly attracting a mark of zero.**
- **Plagiarism is a form of academic dishonesty** and will be treated with the utmost seriousness wherever discovered. **For NUI Maynooth's policy on plagiarism, see www.maynoothuniversity.ie/exams/information-students. The Department strongly advises you to read this document.**
- **When you quote the words of a modern author, you should use quotation marks and clearly indicate your source by means of a footnote or a reference in parentheses. You should do this for every quotation separately. Likewise, when you are paraphrasing modern authors, the source should be indicated clearly.**
- As a safeguard against plagiarism, each student must attach to the front of both copies of each essay a copy of the Departmental **Essay Cover Sheet**, and sign the declaration at the bottom of the sheet. An essay will not be accepted without an attached Essay Cover Sheet and completed declaration. Cover Sheets may be downloaded from the Departmental web-page or are available from the holder located outside the office of the executive assistant, Departmental office 9.

EXAMINATION MATTERS

For the procedures concerning the discussion, checking, and appeal of examination results, also consult the following link: www.maynoothuniversity.ie/exams/information-students.

LONG ESSAY (GC697)

Students taking the MA in Classical Studies are required to write a long essay of *c.*7,500 words. The first step is the choice of an appropriate topic and supervisor within the Department, in consultation with the Head of Department and the Director of Research and Postgraduate Studies. The topic is chosen before the end of the first semester, and work on the long essay should begin following the January examination period between the first and second semesters. Work on the long essay should then continue throughout the second semester, under the guidance of the supervisor, in preparation for final submission of the essay in late June of that year.

LONG ESSAY WORK AND SUPERVISION IN THE MA IN CLASSICAL STUDIES

1. The first step is to decide on a topic for the long essay, and this should be done before the end of the first semester. It is important that this should be something manageable in such a short space of time, and with which the student is already to some extent familiar. In general, it is advisable to seek a topic that arises out of a core module taken during the first semester of the MA year or out of a module taken in the second or third undergraduate year. There remains the possibility of pursuing some other private enthusiasm, but students should be aware that topics for which they have an inadequate background, or for which a suitable supervisor is not available, will not be permitted.
2. Before the end of the first semester, a supervisor will be appointed from within the Department, and a meeting will be arranged to discuss preliminary matters and an appropriate starting point for approaching the topic: this is likely to include recommendations for reading within the primary and secondary literature. Once a start has been made, following the January examination period, on the process of reading and planning for the essay, **three or four** subsequent meetings of at least an hour should be scheduled between supervisor and student at regular intervals, in order to discuss the work as it progresses. These meetings will be most effective if they involve the discussion of some quantity of written work. The student will be expected to submit written work to the supervisor in good time before each supervision session, and the supervisor will be expected to read and make written comments on it before the session. Should a student miss a scheduled meeting for any reason other than illness or serious personal difficulty, the supervisor will not be obliged to reschedule it.
3. The supervisor will be expected to read, comment on, and discuss with the student one complete draft of the long essay **no later than 8 June**. The supervisor will return the draft with comments **no later than 15 June**.
4. After the meeting to discuss the complete draft of the long essay, the supervisor will have discharged his/her obligation to the student in the supervisory role. The student should be aware that from this point s/he is on his/her own; any questions concerning the content or presentation of the long essay should already have been raised with the supervisor and dealt with. **The supervisor should not be considered to be 'on call' for the student in the weeks and days before the final submission date.**

Writing the long essay

5. It is important *both* to plan your essay carefully *and* to begin the process of writing well before you are required to submit a full draft to your supervisor; and, as indicated above, you will find that regular supervision sessions will benefit from the submission of written work in advance wherever possible. To help make the task more manageable, you may find it appropriate to divide your long essay into two or three shorter sections, whether in your own mind or more explicitly by means of subheadings in the essay itself. In addition, it is important to provide your essay with a formal introduction and conclusion, in which you make clear the scope, structure and argument of your essay, and put forward the results of your study.
6. In preparation for the essay you are expected to read and make use of a significant amount of material, both primary and secondary, although the balance between them will depend on the topic you have chosen and should be discussed with your supervisor. As a rough estimate, you should expect to include in your final bibliography 15-30 items of secondary literature, whether these are books, chapters of books,

or journal articles; and remember, the aim is not to compile an impressive list but to make use of all of these works!

7. To get some idea of the main lines of scholarly discussion in your subject, it is recommended that you start off with basic works of reference. If there is an entry on your topic in the *Oxford Classical Dictionary* (*OCD*), have a look at that. Moreover, you might take a look at the entry for your topic in all three editions of the *OCD* (published in 1948, 1970, and 1996): how has the content of the entry changed (if at all) from one edition to the next? Such changes might tell you how the scholarly approach to your subject has developed and shifted over the last half-century. (Likewise, if your topic does not appear in earlier editions of the *OCD*, what might its inclusion in later editions tell you about the way scholarship has evolved?) This, however, should only be a starting-point.
8. Entries in the *OCD* will often give a basic bibliography of perhaps two or three works. This will start you off in the quest for modern literature on your topic: you can look up these books and articles, see what they cite in their footnotes and bibliographies, or what they say about the works of other scholars, and go on from there. But remember that there are other ways of following up leads. You should by this stage have some familiarity with *L'Année philologique*, which is the fundamental resource used by scholars to identify recent bibliography. It may take you a little while to discover how *L'Année philologique* indexes your subject; but once you have worked that out, finding material should be a reasonably straightforward and systematic business – and an even easier one now that it is available online (through the library). Once again, the works you find by this method will have their own citations and bibliographies, and these will point you towards the most important scholarly contributions on any topic. This is therefore a much better method than indiscriminate searching of online databases (such as JSTOR or ProjectMUSE, both on offer via the library website), which should really only be considered a last resort. Wikipedia is not an option!
9. Remember that your long essay is intended as a piece of independent scholarly work, and that it will therefore be judged by those standards. Great care should therefore be taken regarding the citation of primary and secondary sources, and generally in all aspects of writing and presentation. For details of the presentation of the long essay and dissertation, see pp. 20-21 below; for the appropriate style for citations and bibliography, see the guide to presentation on pp. 22-25 below.

SUBMISSION OF THE LONG ESSAY

1. The student should submit two hard-cover copies of his/her long essay to the Examinations Office by the submission date. One copy is sent by the Examinations Office to the External Examiner, and a second to the Head of Department, for passing on to the Internal Examiner (who will normally be the Supervisor).
2. The final submission deadline for the long essay is normally in late June. Students will be advised by the Department of the precise date by which the long essay must be submitted.

SUMMARY SCHEDULE

Before end of first semester	Agree topic with Director of Research and Postgraduate Studies and Head of Department
January examination period	Begin work on planning and writing long essay
Second semester	3-4 regular meetings with supervisor to discuss essay
Before 8 June	Submit full draft of long essay to supervisor
Before 15 June	Meet with supervisor to discuss submitted draft
Late June 2018	Final submission date

DISSERTATION (GC698)

Students taking the MA in Classics are required to write a dissertation of between 15,000 and 20,000 words. The process of writing the dissertation begins in the second semester of the first year, when, through a series of meetings involving the student, the Director of Research and Postgraduate Studies, and the Head of Department, a subject area for the dissertation is determined. Each student is allocated a supervisor, who guides the student through the early stages of planning and writing the dissertation. The first stage in this process is the completion of a detailed research proposal (of around 1,000 words) and an appropriate bibliographical exercise as agreed with the supervisor, and these should be completed during the summer vacation between the first and the second year. This proposal and bibliography then serve as a basis from which to develop the dissertation, on which the student will then continue to work throughout the second year of study, in preparation for final submission of the dissertation in July of that year.

DISSERTATION WORK AND SUPERVISION IN THE MA IN CLASSICS

1. Each student needs to consider what to choose for his/her dissertation topic during the first year of study. In general, it is advisable to seek a topic that arises out of a core module taken in the first MA year or out of a module taken in the second or third undergraduate year. There remains the possibility of pursuing some other private enthusiasm, but students should be aware that topics for which they have an inadequate background, or for which a suitable supervisor is not available, will not be permitted. At the beginning of the second semester of the first year, the Head of Department and the Director of Research and Postgraduate Studies will meet with each student individually to discuss possible topics.
2. By 30 March in the first year of study students should have a clear idea of the general area in which they wish to work. A second meeting with the Head of Department and the Director of Research and Postgraduate Studies will be arranged for April at which a dissertation topic, broadly defined if necessary, will be agreed. The Head of Department will then appoint a supervisor.
3. Each student and his/her supervisor will meet as soon as possible after the May/June examinations in the first year, and in any case not later than 27 June. The task of preparing the research proposal and bibliographical exercise on the chosen topic, which is to be completed during the summer vacation, will be discussed and its requirements explained to the student. (See further below under 'Research Proposal and Bibliographical Exercise: Some Guidelines'.)
4. The completed proposal and bibliographical exercise should be submitted to the supervisor on the Monday of the week before the first semester of the second year begins. A meeting will then be arranged to discuss the essay before the end of the second week of the semester.
5. Work on the dissertation should proceed steadily through the whole of the second year of study, so that the process of writing begins in the first semester of the second year and not in (or after!) the second semester. **Six** further meetings of at least an hour should be scheduled between supervisor and student at regular intervals during the year (prior to the conclusion of teaching), and these will be most effective if they involve the discussion of some quantity of written work. The student will be expected to submit written work to the supervisor in good time before each supervision session, and the supervisor will be expected to read and make written comments on it before the session. Should a student miss a scheduled meeting for any reason other than illness or serious personal difficulty, the supervisor will not be obliged to reschedule it.
6. The supervisor will be expected to read, comment on, and discuss with the student one complete draft of the dissertation **no later than 4 June** in the second year of study.
7. After the meeting to discuss the complete draft of the dissertation **no later than 11 June**, the supervisor will have discharged his/her obligation to the student in the supervisory role. The student should be aware that from this point s/he is on his/her own; any questions concerning the content or presentation of the dissertation should already have been raised with the supervisor and dealt with. **The supervisor should not be considered to be 'on call' for the student in the weeks and days before the final submission date.**

Introduction

1. Before the summer between your first and second year you will meet with your supervisor and arrange to complete a detailed research proposal and an appropriate bibliographical exercise, to be submitted before the start of the following semester. The research proposal should be around 1,000 words in length, and is intended to provide you and your supervisor with a statement of the scope and argument of your planned dissertation. The bibliographical exercise is most likely to take the form of an annotated bibliography of between 20 and 30 items, setting out not only what sources, books and articles you intend to read (or have already read), but also the specific contribution that each item is likely to make to your project. In each case it is important to remember that this task is not primarily about impressing your supervisor but about preparing yourself to write an effective dissertation: it is an opportunity to discover whether there are any difficulties in your planned approach and to find ways of surmounting them.
2. The aim of writing a **research proposal** is to clarify two things: what you are setting out to achieve, and the means by which you will achieve it. You will therefore need to decide first on the *scope* of your dissertation project – that is, area on which you are intending to focus, and the material that will be relevant to your study. This may be defined in terms of texts, if for example you have chosen to write about Aeschylus' *Oresteia*, or Apuleius' *Apology*; or chronologically, so that you might want to look at Athenian culture from 400-350 BC, or Rome during the reigns of the Antonine emperors. Secondly, you will need to set out the anticipated *argument* of your dissertation. This does not mean that you must know your conclusions in advance, although it may be valuable to consider some of the results you are expecting to find. Instead, it means that you should have in mind *both* a question or problem about the area that you have chosen to investigate, *and* an approach that you have decided to take to solving it. Once these are combined, they will constitute your argument. For example, your question might concern the way women are portrayed in Greek tragedy; and your approach might be to select three different portrayals of tragic women to see what they have in common. Your argument is therefore that the characters you have chosen will shed light on the portrayal of women in Greek tragedy in general. These points need not be made so explicit in your own research proposal, but it is important that you end up with a clear idea of the point that your dissertation is intended to establish.
3. It is important to remember that, just as every dissertation is different, so too is every research proposal. In some cases you may have a fairly broad question but will apply it to a very restricted range of sources (for example: What can be discovered about Athenian domestic life from *Lysias* 1?); in others, you may examine a very specific question across a wider range of material (for example: How is Romulus presented in Augustan poetry?). Sometimes you will choose your period or text before you come up with a question; in other cases, you might have a question and need to decide what is the most appropriate material to examine. You should therefore discuss with your supervisor and consider for yourself how best to organise your proposal. You may also choose to discuss the proposal with your fellow students, or find examples of similar proposals online or in the various books in the NUIM library on writing a postgraduate thesis. (But beware that many of these will refer primarily to PhD proposals, which are inevitably required to be more complex and wide-ranging, and usually longer than the 1,000 words you have available.)
4. The purpose of the **bibliographical exercise** is to start you thinking about your dissertation topic. It aims to get you to identify primary and secondary literature that is likely to be central to it. But the goal is not just to compile a working bibliography – or, worse, to copy and paste the titles of what look like relevant books from lecture handouts or other books in the field. Instead, you should be thinking critically about the material you plan to use, and the result is likely to be an annotated bibliography which will serve as both a guide to and a critique of this material. It will not then be simply a matter of collecting the details of the material, but of reading as much of it as possible, and establishing not only the areas of the field which have received most attention but also the arguments and debates which will be most productive for your own research project.
5. As noted above, for the annotated bibliography you will be expected to come up with between 20 and 30 items, whether primary sources, journal articles, books, or chapters in books. Some of the basic reading should already be familiar to you from your previous studies, or have come up in discussion with your

supervisor. Below you will find some further guidelines to follow in coming up with appropriate material, and also some guidance on the kinds of annotation that will be expected for each item in your bibliography.

Exploring the scholarship

6. To get some idea of the main lines of scholarly discussion in your subject, it is recommended that you start off with basic works of reference. If there is an entry on your topic in the *Oxford Classical Dictionary* (*OCD*), have a look at that. Moreover, you might take a look at the entry for your topic in all three editions of the *OCD* (published in 1948, 1970, and 1996): how has the content of the entry changed (if at all) from one edition to the next? Such changes might tell you how the scholarly approach to your subject has developed and shifted over the last half-century or so. (Likewise, if your topic does not appear in earlier editions of the *OCD*, what might its inclusion in later editions tell you about the way scholarship has evolved?) This, however, should only be a starting point.
7. Entries in the *OCD* will often give a basic bibliography of perhaps two or three works. This will start you off in the quest for modern scholarship on your topic: you can look up these books and articles, see what they cite in their footnotes and bibliographies, or what they say about the works of other scholars, and go on from there. But remember that there are other ways of following up leads. You should by this stage have some familiarity with *L'Année philologique*, which is the fundamental resource used by scholars to identify recent bibliography. It may take you a little while to discover how *L'Année philologique* indexes your subject; but once you have worked that out, finding material should be a reasonably straightforward and systematic business – and an even easier one now that it is available online (through the library). Once again, the works you find by this method will have their own citations and bibliographies, and these will point you towards the most important scholarly contributions on any topic. This is therefore a much better method than indiscriminate searching of online databases (such as JSTOR or ProjectMUSE, both on offer via the library website), which should really only be considered a last resort. Wikipedia is not an option!

Identifying the issues

8. You are most likely to be asked to provide an annotated bibliography, and this means that you will need some awareness of which works in your particular area have been the most significant, and which will be most useful for your own dissertation. The aim here is to get you thinking critically about your topic, and so you should be considering not just *what* scholars have written about a particular topic but also, more importantly, *why* they have written it, and *whether* or *how far* what they have written bears up to scrutiny. At this stage you will probably not be in a position to assess whether a particular scholarly argument fits well with the primary source material, although this is something you will certainly need to be doing as you come to write the dissertation. You will, however, be able to recognise the points of disagreement between scholars over various aspects of your topic, and you should draw attention to these. In each case, you should make an effort to identify the argument being made in an article or book (or a single chapter), and whether it affirms or challenges other work in the field. This will stand you in good stead when it comes to writing the dissertation itself, as it will allow you to position your own argument in the ongoing scholarly debate – mentioning the various scholars with whom you agree or disagree, and *why*.
9. One way of getting a helpful perspective on what a particular scholar has written in a particular book is to look up a review of the book in a journal such as *The Classical Review*, *Bryn Mawr Classical Review* (an online journal), *The Journal of Hellenic Studies*, or *The Journal of Roman Studies*. Reviews can often be tracked down through looking up the book you are interested in in *L'Année philologique*. Sometimes you will find longer 'review articles' that analyse the development of particular topics of study over certain periods of time; *The Journal of Roman Studies* makes a bit of a speciality of this. Another journal, *Lustrum*, publishes very detailed bibliographical surveys on particular authors or areas, but these are relatively few in number and you will be lucky if you find a recent one in the area of your dissertation topic. As before, you may not be in a position to adjudicate between these rival scholarly positions at this stage, but an awareness of the issues at stake in the discussion will prove invaluable as you come to think about your own position.
10. As you weigh up the arguments of individual scholars, remember also that approaches to a particular topic change over time, as new ways of looking at and thinking about the world emerge. Of course, some

traditional approaches are very tenacious, and classical scholarship runs along a spectrum from very conservative to very radical, so that different ways of doing things coexist. But broad changes become very apparent over a period of twenty or thirty years or so, and you will find that scholars writing about a topic in (say) the 1950s are likely to approach it in quite a different way from scholars writing in the 1980s or the 2000s (this is especially true in literary studies). Developing a sense of these changes, or (as some would say) fashions, in scholarship is very useful in coming to understand how modern scholarship does things. This will in turn provide you with something more to say in your annotations than simply that one scholar disagrees with another: instead, you might find yourself taking a particular scholar or publication as representative of one school of thought on your subject, and begin to think about the influences and the assumptions that underpin that scholarly approach.

11. Finally, do not imagine that you should try to read *everything* on the topic you choose: for some topics that would take forever! Your bibliography should deal with the major works, and, in many cases, the most recent. If you have been searching by means of the latest *OCD* and through *L'Année philologique*, then you will probably have a list of recent works and also a sense of which of the older works continue to be influential on the development of your topic. These are the areas on which you should focus your bibliography and whose importance for your project you need to assess and explain in the annotations. There is little point in digging up an obscure article from 1920 (e.g. via JSTOR) and finding that it is very unlikely to add anything to your dissertation. Again, the point is not to accumulate as much bibliography as possible, but rather to establish for your own sake the main outlines of the scholarly debate to which you will be making your contribution.

Practicalities

12. You should be looking to provide between 20 and 30 items for your annotated bibliography, unless there are reasons (which you should discuss and agree with your supervisor *before* going away for the summer) why this would be inappropriate. Each item should be correctly listed according to the guidelines for bibliographies provided below (pp. 22-25), as they would be for any other essay. Each item should also be accompanied by at least two or three lines of annotations.
13. The precise content of these annotations will vary, but may include: the precise sections relevant to your own project (e.g. chapters or paragraphs of a primary source, chapters in books, or more rarely sections in a long journal article); how this work or its author fits into the larger debate around the topic you are studying (how influential it has been, or which positions it adopts or disputes, as discussed above); what this work will provide for your own study of the topic (e.g. specific information, or authoritative support for a particular point you want to make, or some justification for your methodological approach); whether there are aspects of the work (or author) which will be problematic (e.g. the author has an obvious agenda, or was working from an outdated source, or bases arguments on a language – Greek, Coptic, Hittite – you don't understand, the book is not available in Maynooth, etc.). You will probably discover other things that you will want to say in your annotations, and that is how it should be. Remember that the purpose is to orient yourself (and to some extent, your supervisor) with regard to the existing literature so that you will be able to make your own argument all the better.
14. The deadline for the research proposal and bibliographical exercise will be the Monday of the week before the first semester of the academic year.

SUBMISSION OF THE DISSERTATION

1. The student should submit two hard-cover copies of his/her dissertation to the Examinations Office by the submission date. One copy is sent by the Examinations Office to the External Examiner, and a second to the Head of Department, for passing on to the Internal Examiner (who will normally be the Supervisor).
2. The final submission deadline for the dissertation **is normally towards the end of June** of the second year. Students will be advised by the Department of the precise date by which the dissertation must be submitted.

SUMMARY SCHEDULE

Year 1

February

Initial meeting to discuss topics

April

Agree topic with Director of Research and Postgraduate Studies and Head of Department

June

Meet supervisor to discuss research proposal/bibliographical exercise

Year 2

Monday before first semester begins

Submit completed proposal/bibliographical exercise to supervisor

Before end of Week 2 of semester

Meet with supervisor to discuss submitted work

September–May

6 one-hour meetings with supervisor to discuss dissertation

Before 4 June

Submit full draft of dissertation to supervisor

Before 11 June

Meet with supervisor to discuss submitted draft

Toward the end of June

Final submission date

PRESENTATION OF LONG ESSAYS AND DISSERTATIONS

Text

- The essay or dissertation should be typed in 12 point in a good clear font (e.g. Times New Roman, Garamond, Palatino). Text should be double-spaced.
- Margins should be approximately 2.5-3.25 cm on each side (2.54 and 3.17 cm, i.e. 1.00 and 1.25 inches, are the default top/bottom and left/right margins in MS Word). You might want to allow a slightly wider margin on the left-hand side of the page, since part of this will be taken up by binding.
- Extensive quotations from sources should have an indented left margin. Such quotations may be double- or single-spaced.
- Pages should be numbered. The main text should be paginated using Arabic numerals (1, 2, 3 ...). Front matter may be paginated separately using lower-case Roman numerals (i, ii, iii ...).
- Clear distinctions should be made (using bold or italic type, etc.) between the various levels of heading and subheading.

Front matter (to be printed at the beginning of the essay / dissertation)

- Title page (see p. 20 below).
- Abstract (a succinct description of the aims, approaches, and conclusions of the essay / dissertation): no more than one page.
- Table of contents.
- Preface/acknowledgements.
- List of/note on abbreviations. (If you are following a standard reference work when citing Greek or Latin texts or certain modern works of scholarship in abbreviated form, it will be sufficient to advise the reader of that; if, however, your abbreviations are not those used in such standard works—or if they do not appear in standard works—then you will need to compile and present a list).

End matter (to be printed at the end of the dissertation)

- List of primary sources, including the names of editors/translators, and the place and date of publication (for details of appropriate style and presentation, see pp. 21-24 below).
- Bibliography of secondary works (for details of appropriate style and presentation, see pp. 21-24 below).

Layout of title page

On the next page is a guide to the format of the title page. Text enclosed in brackets will need to be supplied by the candidate. Text not enclosed in brackets is standard form. All text should be double-spaced, but you may want to spend some time formatting the text for a pleasing visual effect.

Last things

For further ideas on presentation, have a look at submitted dissertations (many of these are lodged in the University Library). Your supervisor will also be able to show you examples as well as give you advice on various matters.

The **two hard-bound copies** of the long essay/dissertation should be submitted to the Examinations Office (**not** the Department).

[TITLE OF ESSAY/DISSERTATION]

[Subtitle (where applicable)]

[Name of author]

Submitted in partial fulfilment of the requirements for the
degree of Master of Arts in Classics¹

Maynooth University

Department of Ancient Classics

[Date of submission]

Head of Department: [Name]

Supervisor: [Name]

¹ Or 'Master of Arts in Classical Studies' (as appropriate).

GUIDE TO THE PRESENTATION OF WRITTEN WORK

INTRODUCTION

This guide is intended to help you with the presentation of the essays and other assignments (not to mention the dissertation or long essay) you will write in the Department of Ancient Classics. It sets out a number of guidelines that will help you present your work in the best manner possible. Good presentation is an important aspect of good written work, and should be taken seriously. All essays must be typed.

USING SOURCES: SOME GENERAL POINTS

When you submit a piece of written work, you will make frequent reference to books, articles, and ancient sources. Sometimes you will quote directly from a source—and remember, if you quote an author's words directly, you must put them in single quotation marks (‘ ’)—or make use of a specific piece of information or an idea that you have found in your reading. More frequently, perhaps, you will summarise information found in one of your sources. In *all* cases, you will need to inform your reader where you found the material. This applies both to the ancient sources and to modern works. Therefore you will need to include both references and a bibliography. The format outlined below is based on the ‘Harvard’ style, which is perhaps the easiest to use. For further information on using sources, see G. Harvey, *Writing With Sources: A Guide for Students* (Hackett, 1998).

REFERENCES

References in the text of your assignment provide the minimum amount of information needed to point the reader to more detailed information in the bibliography. It is perhaps easiest to put references in parentheses (sometimes called ‘round brackets’) in the text, like this: (Shotter 1994: 96) or (Virgil, *Aeneid*, 2.3). However, it is also perfectly acceptable to put them in footnotes, if your word-processing program has a footnote command.

There are slightly different procedures for referencing material from ancient sources and modern studies. We will begin by looking at modern works, since the basic principles here are perhaps easier to grasp.

References to modern works

If you are quoting from or referring to a modern work, your reference will need to include three items of information. For example, imagine that you want to quote from or refer to the following text from p. 96 of David Shotter's book *The Fall of the Roman Republic* (London, 1994): ‘Historians have traditionally seen the battle of Actium as a watershed—the end of the republic and beginning of the Augustan *principate*. It is doubtful whether most Romans would have been aware of this great milestone, as Octavian, his faction and patronage represented a massive demonstration of continuity.’ Any quotation from or reference to this text will be followed by the reference (Shotter 1994: 96). This contains the following items of information:

- (a) Shotter the surname of the author of the book
- (b) 1994: the year in which the book was *first* published, followed by a colon (:)
- (c) 96 the number of the page from which you are quoting or to which you are referring.

Remember that the shorthand used in the reference (Shotter 1994) *must* be explained in the bibliography. If you quote the text, the passage in your essay will look something like this:

David Shotter argues that, however important the battle of Actium might seem in hindsight, ‘It is doubtful whether most Romans would have been aware of this great milestone, as Octavian, his faction and patronage represented a massive demonstration of continuity’ (Shotter 1994: 96).

Sometimes you will not need to quote an author directly, but only to refer to his/her arguments. Using Shotter as an example, the passage in your essay will look something like this:

Although modern historians have seen the battle of Actium as marking the end of the republic and the beginning of the principate, it is probable that the Romans themselves saw no such momentous change and regarded Octavian's victory instead as marking continuity with the past (Shotter 1994: 96).

At other times, you will want to refer not to one page, but to a number of pages in the course of which an author puts forward an argument. In this case, the passage in your essay will look something like this:

Modern historians have seen the battle of Actium as marking the end of the republic and the beginning of the principate. Shotter argues, however, that there was more continuity than change (Shotter 1994: 96-100).

References to ancient sources

The system of referring to ancient sources does not use page numbers like modern works, but is based on ancient and medieval editorial conventions that divide ancient works into books and chapters (and sometimes sections too) in the case of prose works, and books and line numbers in the case of poetry. Consider the following examples.

i. Prose

If, for example, you want to quote the phrase ‘Political equality was a thing of the past; all eyes watched for imperial commands’ from the *Annals* by Tacitus, your reference will read as follows: (Tacitus, *Annals*, 1.4). This contains the following items of information:

- (a) Tacitus, the name of the author of the work, followed by a comma (,)
- (b) *Annals*, the name of the work *in italics* (or underlined if your word-processing package does not have an italics command), followed by a comma (,)
- (c) 1.4 the numbers of the book and chapter to which you are referring separated by a full stop (.). Thus ‘1.4’ means book 1, chapter 4.

If you quote the text, the passage in your essay will look something like this:

In the words of one ancient writer, ‘Political equality was a thing of the past; all eyes watched for imperial commands’ (Tacitus, *Annals*, 1.4).

Sometimes you will want to refer to, but not quote, an ancient author. In this case, the passage in your essay will look something like this:

One ancient author famously suggested that the rise of the emperor brought an end to free politics at Rome (Tacitus, *Annals*, 1.4).

At other times, you will want to refer not to one chapter in an ancient work, but to several chapters. In this case, the passage in your essay will look something like this:

Tacitus, writing a hundred years after the events he describes, saw the rise of Augustus as bringing to an end political liberty. In his view, the emperor buttressed his position by means of force and the establishment of a dynasty, while efforts to maintain the outward forms of the republic represented nothing but a sham (Tacitus, *Annals*, 1.2-4).

ii. Poetry

If you want to quote ‘Beyond all words, O queen, is the grief that you would have me revive’, the words uttered by Aeneas when he begins recounting the fall of Troy to Dido, your reference will read as follows: (Virgil, *Aeneid*, 2.3). This contains the following items of information:

- (a) Virgil, the name of the author of the work, followed by a comma (,)
- (b) *Aeneid*, the name of the work *in italics* (or underlined if your word-processing package does not have an italics command), followed by a comma (,)
- (c) 2.3 the numbers of the book and line to which you are referring separated by a full stop (.). Thus ‘2.3’ means book 2, line 3. **NB** Some translations give line numbers that do not reflect accurately the line numbers in the original Greek or Latin text. Therefore it is *very important* that you list the translation you have used in the bibliography.

If you quote the text, the passage in your essay will look something like this:

Asked by Dido to speak about Troy's fall, Aeneas responds: 'Beyond all words, O queen, is the grief that you would have me revive' (Virgil, *Aeneid*, 2.3).

If you want to refer to the text, rather than quote it, the passage in your essay will look something like this:

Asked by Dido to speak about Troy's fall, Aeneas remarks how this will bring back painful memories (Virgil, *Aeneid*, 2.3).

At other times, you will want to refer not to one line in an ancient work, but to several lines. In this case, the passage in your essay will look something like this:

As Aeneas and his companions arrive at Carthage, Jupiter looks down from heaven and makes his famous prophecy about the future course of Roman history (Virgil, *Aeneid*, 1.256-296).

BIBLIOGRAPHY

All dissertations, essays, and other assignments must include at the end a bibliography, which lists the books and articles you have cited. It should be arranged **alphabetically** according to author surname (or standard name in the case of ancient texts). You might find that it is better to have separate sections in your bibliography for ancient and modern works. There are different ways of listing ancient texts and modern books and articles in a bibliography. Here are some simple rules to follow:

Translations of ancient texts should be cited as follows:

Virgil, *Aeneid*, translated by H. Rushton Fairclough (London, 1935).

This contains the following pieces of information:

- | | | |
|-----|-------------------------------------|--|
| (a) | Virgil, | the name of the author of the work, followed by a comma (,) |
| (b) | <i>Aeneid</i> , | the title of the work <i>in italics</i> (or <u>underlined</u> if your word-processing package does not have an italics command), followed by a comma (,) |
| (c) | translated by H. Rushton Fairclough | the name of the translator (or editor) |
| (d) | (London, 1935). | the place, followed by a comma (,), and date of <i>first</i> publication in parentheses, followed by a full stop (. |

Editions of ancient texts in the original Greek or Latin should be cited as follows:

Sallust, *Bellum Catilinae*, edited by P. McGushin (London, 1995).

This contains the following pieces of information:

- | | | |
|-----|---------------------------|--|
| (a) | Sallust, | the name of the author of the work, followed by a comma (,) |
| (b) | <i>Bellum Catilinae</i> , | the title of the work <i>in italics</i> (or <u>underlined</u> if your word-processing package does not have an italics command), followed by a comma (,) |
| (c) | edited by P. McGushin | the name of the editor |
| (d) | (London, 1995). | the place, followed by a comma (,), and date of <i>first</i> publication in parentheses, followed by a full stop (. |

Modern books should be cited as follows:

Shotter, David, *The Fall of the Roman Republic* (London, 1994).

This contains the following pieces of information:

- (a) Shotter, David, the surname, followed by a comma (,), and first name (or initials) of the author of the work, followed by a comma (,)
- (b) *The Fall of the Roman Republic* the title of the work *in italics* (or underlined if your word-processing package does not have an italics command)
- (c) (London, 1994). the place, followed by a comma (,), and date of *first* publication in parentheses, followed by a full stop (.

Modern articles in journals should be cited as follows:

Griffin, Miriam, 'The Senate's Story', *Journal of Roman Studies* 87 (1997), 249-263.

This contains the following pieces of information:

- (a) Griffin, Miriam, the surname, followed by a comma (,), and first name (or initials) of the author of the work, followed by a comma (,)
- (b) 'The Senate's Story', the title of the article in quotation marks (''), followed by a comma (,)
- (c) *Journal of Roman Studies* the title *in italics* (or underlined if your word-processing package does not have an italics command) of the journal in which the article is published
- (d) 87 the volume number of the journal in which the article is published
- (e) (1997), the date of publication in parentheses, followed by a comma (,)
- (f) 249-263. the page numbers for the article, followed by a full stop (.

Modern articles in collections should be cited as follows:

Potter, D. S., 'Roman Religion: Ideas and Actions', in *Life, Death, and Entertainment in the Roman Empire*, edited by D. S. Potter and D. J. Mattingly (Ann Arbor, 1999), 113-167.

This contains the following pieces of information:

- (a) Potter, D. S., the surname, followed by a comma (,), and first name (or initials) of the author of the work, followed by a comma (,)
- (b) 'Roman Religion: Ideas and Actions', in the title of the article in quotation marks (''), followed by a comma (,)
- (c) *Life, Death, and Entertainment in the Roman Empire*, the title *in italics* (or underlined if your word-processing package does not have an italics command) of the collection in which the article is published, followed by a comma (,)
- (d) edited by D. S. Potter and D. J. Mattingly the name(s) of the editor(s) of the collection in which the article is published
- (e) (Ann Arbor, 1999), the place, followed by a comma (,), and date of *first* publication in parentheses, followed by a comma (,)
- (f) 113-167. the page numbers for the article, followed by a full stop (.