

HUMA3603

Ancient Cultures: The Art of Magic

School of Humanities
Central Coast
Faculty of Education and Arts

Course Description: Deals with definitions of magic, witchcraft, religion and the connections between occult practices and religious belief/practice. Later lectures deal with the actual practice of various forms of magic in antiquity, beginning with those who practiced it, and concluding with the degrees of belief in such activities and reactions against them. Actual magic practices such as curse tablets, binding spells, alchemy and astrology are analysed. The second major component of the subject is based on the fantasy world of magic and witchcraft in literature. In addition to looking at Greek and Roman literature there is a comparative element involving fairy-tales and material from the age of the Witch Hunts.

Contact hours: 2 lecture hours per week and 1 tutorial hour per fortnight (approx)

Times:

Lectures: Tuesday 3-5 (CS2.01)

Tutorials: Tuesday 1-2 (CS2.07) OR 2-3 (CS1.06) OR 5-6 (CS1.04)

Assessment:

One tutorial paper (1000-1200 words) = 25%

One essay (2000-2500 words) = 50%

One case study [800-1000 words] = 15%

Class test = 10%

Textbook: Georg Luck, *Arcana Mundi*

Course Co-ordinator: Dr Marguerite Johnson
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Consultation Times: Tuesday 11-12 and Wednesday 2-3 (other times by appointment)

Counts Towards Majors in: Gender Studies OR Literature & Performance
OR Societies & Cultures

Course Outline

Week	Date	Lecture	Tutorial
1	25/2	Introduction & Definitions	
2	4/3	Hecate	
3	11/3	The Practitioners Reasons for Magic	NON-ASSESSABLE (but compulsory) TUTORIAL: Definitions
4	18/3	Curse Tablets, Binding Spells & Voodoo Dolls	Hecate
5	25/3	Curse Tablets, Binding Spells & Voodoo Dolls cont.	The Practitioners
6	1/4	Greek Magical Papyri & Spellbooks	
7	8/4	Amulets & Herbalism	Curse Tablets, Binding Spells & Voodoo Dolls
		<i>SEMESTER RECESS</i>	
8	29/4	Astrology	
9	6/5	Belief in the Efficiency of Magic Reactions to the Practice of Magic	(Text Analysis Due in Lecture Time)
10	13/5	The Tools of the Witch Magic & Witchcraft in Greek Literature	Amulets
11	20/5	Magic & Witchcraft in Roman Literature	
12	27/5	Video Presentation: 'The Burning Times' & Witchcraft in Early Modern Europe	Witches in Greek & Roman Literature
13	3/6	Magic & Witchcraft in Fairy Tales	Witchcraft in Early Modern Europe
14	10/6	(Class Test in Lecture Time)	
15	17/6	(Major Essay Due by 5pm)	

Additional Information

ACADEMIC MISCONDUCT:

Please read the information in the section entitled 'Writing at Tertiary Level' §7 and consult the University of Newcastle's website.

ADVERSE CIRCUMSTANCES (THAT MAY AFFECT ASSESSMENT):

For PROGRESSIVE ASSESSMENTS you must apply for 'Notification of Adverse Circumstances (that may affect progressive assessment).' For the CLASS TEST you must apply for Special Consideration (which is for examinations / tests only). Forms and details are available on the University of Newcastle's website. **Extensions will NOT be granted unless one of the above forms is completed. Extensions will only be granted after the Course Co-ordinator discusses the application with the Head of School.**

ATTENDANCE:

It is the student's responsibility to attend classes as required. For this course tutorial attendance is **compulsory**. This course requires that students attend every tutorial. A roll will be kept to assess attendance and students may not miss more than one tutorial without (a) speaking with the Course Co-ordinator or (b) submitting the 'Notification of Adverse Circumstances' form. Failure to do so may result in exclusion from the course.

PENALTIES FOR LATE SUBMISSIONS:

It is the student's responsibility to submit required work on time. Any late submissions without the 'Notification of Adverse Circumstances' will receive a 10% deduction from the original mark. Work that is not submitted after one week of the due date will not be accepted.

RESPECT:

You should expect that classroom debate will be vigorous and individual opinions may differ. 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.

READING:

- All readings are in Short Loans.
- Lectures will be taped and placed in Short Loans.
- Please note: the Central Coast Library has the collection: Cavendish, R. Chief Ed. *Man, Myth and Magic: The Illustrated Encyclopedia of Mythology, Religion, and the Unknown.* Vol.1–10. New York. 1997. RQ133.03 MANM 1995.

COURSE AIMS:

- To gain an introductory knowledge of magic and the occult in the Greek and Roman worlds
- To become familiar with the ancient materials involved in ascertaining the above knowledge: artefacts; written documents; literary documents
- To develop an understanding of the connections between ancient practices and beliefs and the post-Classical concepts of magic and the occult in the Early Modern European Age (a minor aim)
- To develop analytical skills; skills in the presentation of an argument



Assessment

TUTORIALS:

Introductory Meeting: Definitions.

Due: Week 3: Tuesday

Question: At this introductory, non-assessable but **compulsory** tutorial, students are asked to provide definitions of magic & religion. What – if any – are the similarities between the two? What – if any – are the differences?

Reading:

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985. 3-60.

Smith, K. F. 'Magic (Greek and Roman).' In *Encyclopædia of Religion and Ethics*. Ed. J. Hastings. Vol. 8. Edinburgh. 1915. 269-98.

Plus any or all of the reading for Essay Topic 1.

Topic 1: Hecate.

Due: Week 4: 18/3

Question: Discuss the changes in the depiction of Hecate in Greek and Roman religion and magic. Why does she change?

Advice: You must base your answer primarily on the ancient sources provided in this course guide.

Reading:

Boedeker, D. 'Hecate: A Transfunctional Goddess in the *Theogony*?' *TAPA* 113 (1983): 79-93.

Caldwell, R. S. *Hesiod's Theogony: Translated, with Introduction, Commentary, and Interpretative Essay*. USA, 1987.

Clay, J. S. 'The Hecate of the *Theogony*.' *GRBS* 25 (1984): 27-38.

Edwards, C. M. 'The Running Maiden from Eleusis and the Early Classical Image of Hekate.' *AJA* 90 (1986): 307-18.

Farnell, L. R. 'Hecate's Cult.' In *The Cults of the Greek States*. Oxford, 1896. Reprinted in *The Goddess Hekate*. Ed. S. Ronan. Hastings, 1992. 17-35.

Johnston, S. I. *Hekate Soteira: A Study of Hekate's Roles in the Chaldean Oracles and Related Literature*. Atlanta, 1990.

Lowe, J. E. 'Magical Hekate.' In *Magic in Greek and Roman Literature*. Oxford, 1929. Reprinted in *The Goddess Hekate*. Ed. S. Ronan. Hastings, 1992. 11-15.

Marquardt, P. A. 'A Portrait of Hecate.' *AJP* 102 (1981): 243-60.

Rabinowitz, J. 'Underneath the Moon: Hekate and Luna.' *Latomus* 56 (1997): 534-43.

Topic 2: The Practitioners.

Due: Week 5: 25/3

Question: Who were the main practitioners of magic in antiquity? Provide specific examples to illustrate your answer.

Advice: You should include in your answer, references to and excerpts from the ancient sources. The issue of gender is also important and should be considered.

Reading:

Dickie, M. W. 'The Learned Magician and the Collection and Transmission of Magical Lore.' In *The World of Ancient Magic*. Edd. D. R. Jordan, H. Montgomery and E. Thomassen. Bergen. 1999. 163-193.

Graf, F. *Magic in the Ancient World*. Trans. F. Philip. Cambridge, Mass. 1997.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

Topic 3: Curse Tablets, Binding Spells & Voodoo Dolls.

Due: Week 7: 8/4

Question: Discuss the main features of such magic (magical qualities as well as physical features). What are the main aims behind the use of such magic?

Advice: You must base your answer primarily on the ancient sources – i.e. the archaeological evidence.

Reading:

Crawley, A. E. 'Cursing and Blessing.' In *Encyclopædia of Religion and Ethics*. Vol. 4. Ed. J. Hastings. Edinburgh. 1911. 269-89.

Faraone, C. A. 'Binding and Burying the Forces of Evil: The Defensive Use of "Voodoo Dolls" in Ancient Greece.' *CA* 10 (1991): 165-205 + Plates.

---. 'The Agonistic Context of Early Greek Binding Spells.' In *Magica Hiera: Ancient Greek Magic and Religion*. Oxford. 1991. 3-32.

Gager, J. C. *Curse Tablets and Binding Spells from the Ancient World*. Oxford. 1991.

Graf, F. *Magic in the Ancient World*. Trans. F. Philip. Cambridge, Mass. 1997. 118-74.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

Smith, K. F. 'Magic (Greek and Roman).' In *Encyclopædia of Religion and Ethics*. Ed. J. Hastings. Vol. 8. Edinburgh. 1915. 269-98.

Watson, L. Arae: *The Curse Poetry of Antiquity*. Britain. 1991.

Topic 4: Amulets.

Due: Week 10: 13/5

Question: What motivated the use of amulets in antiquity? What, if any, were the benefits of wearing them? In answer to the latter, you may wish to consider the psychological benefits.

Advice: You may wish to consider the various usages (e.g. protecting children, warding off the evil eye, etc). Please make reference to the archaeological evidence (e.g. you may include photographs/photocopies of specific amulets to illustrate your argument).

Reading:

Bonner, C. 'Magical Amulets.' *HTR* 39 (1946): 25-53.

Budge, E. A. W. *Amulets and Superstitions*. New York. 1978.

Gager, J. C. *Curse Tablets and Binding Spells from the Ancient World*. Oxford. 1992. 218-42.

Kotansky, R. 'Incantations and Prayers for Salvation on Inscribed Greek Amulets.' In *Magika Hiera: Ancient Greek Magic and Religion*. Eds. C. A. Faraone and D. Obbink. Oxford. 1991. 107-37.

---. 'Greek Exorcistic Amulets.' In *Ancient Magic and Ritual Power*. Eds. M. Meyer and P. Mirecki. Leiden. 1995. 243-77.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

Topic 5: The Witch in Greek & Roman Literature:

Due: Week 12: 27/5

Question: Having read the passages from *Arcana Mundi* (below), analyse the depictions of witches in Greek and Roman literature. Do the witches become worse as the literature progresses? Give reasons for your answer.

- Homer, *Odyssey* 10.203ff
- Apollonius of Rhodes, *Argonautica* 4.1635ff
- Horace, *Epodes* 5
- Horace, *Satires* 1.8
- Lucan, *Pharsalia* 6.413ff

Advice: You must base your answer primarily on the ancient sources – i.e. the written evidence. Consider the genres in which the authors are working (e.g. in satire, it is likely that the witch will be portrayed in an exaggerated way compared to, say, the genre of epic). Consider also the eras in which each work was produced and be aware of the social / political attitudes to women and the practice of magic.

Reading:

Bremmer, J. N 'The Old Women of Ancient Greece.' In *Sexual Asymmetry: Studies in Ancient Society*. Edd. J. Blok and P. Mason. Amsterdam, 1987. 191-215.

Dickie, M. 'Talos Bewitched: Magic, Atomic Theory and Paradoxography in Apollonius *Argonautica* 4.1638-88.' *Papers of the Leeds International Latin Seminar* 6 (1990): 267-96.

Gordon, R. 'Lucan's Erictho.' In *Homo Viator: Classical Essays for John Bramble*. Edd. P. Hardie, M. & M. Whitby. Bristol. 1987. 231-41.

Graf, F. *Magic in the Ancient World*. Trans. F. Philip. Cambridge, Mass. 1997. 175-204.

Hill, B. 'Horace, *Satire* 1.8: Whence the Witches? Thematic Unity within the Satire and within the Satires of Book 1.' In *Woman's Power, Man's Game: Essays on Classical Antiquity in Honor of Joy K. King*. Ed. M. DeForest. USA. 1993. 257-63.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

Oliensis, E. 'Canidia, Canicula, and the Decorum of Horace's *Epodes*.' *Arethusa* 24 (1991): 107-38.

Purkiss, D. *The Witch in History*. London. 1996.

Richlin, A. 'Invective Against Women in Roman Satire.' *Arethusa* 17 (1984): 67-80.

Schmidt, M. 'Sorceresses.' In *Pandora's Box: Women in Classical Greece*. Ed. E. D. Reeder. Princeton. 1995. 57-62.

Warner, M. 'The Enchantments of Circe.' *Raritan* 17 (1997): 1-23.

TEXT ANALYSIS:

Topic: The Greek Magical Papyri.

Due: Week 9: 6/5: **TO BE SUBMITTED NO LATER THAN 5PM. TO BE SUBMITTED TO THE COURSE CO-ORDINATOR IN CLASS OR IN HER OFFICE.**

Question: You are to write a commentary on **one** of the passages printed in this course guide.

Advice: Make sure you focus on the actual ancient sources – i.e. on the chosen papyrus.

Reading:

Betz, H. D. Ed. *The Greek Magical Papyri in Translation, Including the Demotic Spells*. 2nd ed. Chicago. 1992.

ESSAY TOPICS:

Due: Week 15: 17/6: **TO BE SUBMITTED NO LATER THAN 5PM. TO BE SUBMITTED TO THE COURSE CO-ORDINATOR IN CLASS OR IN HER OFFICE.**

Topic 1: Magic & Religion.

Question: Identify and discuss the similarities and differences between magic and religion in the ancient world. You may also wish to address the following areas (while not necessarily agreeing with them):

- religious rites were more concerned with the sacred whereas magic was usually directed towards the utilitarian
- while there was a significant body of evidence for worship inspired by personal needs, religion regularly worked towards communal goals whereas magic tended to focus on personal ends
- religion was usually a public activity whereas magic involved an individual acting in private

Advice: Establish a clear definition of magic and religion (especially in the Greek and Roman worlds) before you start the essay. Make sure you use ancient sources, especially written material, to illustrate facets of your answer.

Reading:

Baroja, J. C. 'Magic and Religion in the Classical World.' In *Witchcraft and Sorcery*. 2nd ed. Ed. M. Marwick. Harmondsworth. 1982. 73-80.

Betz, H. D. 'Magic in Greco-Roman Antiquity.' In *The Encyclopedia of Religion*. Ed. M. Eliade. Vol. 9. New York. 1987. 93-97.

Graf, F. 'Prayer in Magic and Religious Ritual.' In *Magika Hiera: Ancient Greek Magic and Religion*. Edd. C. A. Faraone and D. Obbink. Oxford. 1991. 188-213.

---. 'Excluding the Charming: The Development of the Greek Concept of Magic.' In *Ancient Magic and Ritual Power*. Edd. M. Meyer and P. Mirecki. Leiden. 1995. 29-42.

Hammond, D. 'Magic: A Problem in Semantics.' *American Anthropologist* 72 (1970): 1349-55.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985. 3-60.

Middleton, J. 'Theories of Magic.' In *The Encyclopedia of Religion*. Ed. M. Eliade. Vol. 9. New York. 1987. 82-89.

Smith, J. Z. 'Trading Places.' In *Ancient Magic and Ritual Power*. Edd. M. Meyer and P. Mirecki. Leiden. 1995. 13-27.

Smith, K. F. 'Magic (Greek and Roman).' In *Encyclopædia of Religion and Ethics*. Ed. J. Hastings. Vol. 8. Edinburgh. 1915. 269-98.

Topic 2: Magical Practice.

Question: Choose one of the following forms of magic and answer the accompanying questions:

- amulets (not if you have done the tutorial topic)
- herbalism
- astrology

Discuss the main features of the magic. What were the main aims behind it? What type of person practiced it (i.e. men, women, men and women, professional magicians, charlatans, etc)? Who were the clients?

Advice: Once you have gotten on top of the subject matter, answer the question by incorporating ancient examples of the chosen form of magic. Include ancient source material – written evidence and, if you wish, archaeological or pictorial evidence (e.g. astrological illustrations, illustrations of amulets, etc).

Reading: Astrology:

Barton, T. *Ancient Astrology*. London. 1994.

Cramer, F. H. 'Expulsion of the Astrologers from Ancient Rome.' *C&M* 12 (1951): 9-50.

---. *Astrology in Roman Law and Politics*. Philadelphia. 1954.

Cumont, F. *Astrology and Religion Among the Greeks and Romans*. Montana. 1912.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

MacMullen, R. 'Social History in Astrology.' *Ancient History* 2 (1971): 105-16.

MacNeice, J. *Astrology*. London. 1964. 106-33.

Tester, S. J. *A History of Western Astrology*. Suffolk. 1987.

Reading: Amulets:

Bonner, C. 'Magical Amulets.' *HTR* 39 (1946): 25-53.

Budge, E. A. W. *Amulets and Superstitions*. New York. 1978.

Gager, J. C. *Curse Tablets and Binding Spells from the Ancient World*. Oxford. 1992. 218-42.

Kotansky, R. 'Incantations and Prayers for Salvation on Inscribed Greek Amulets.' In *Magika Hiera: Ancient Greek Magic and Religion*. Edd. C. A. Faraone and D. Obbink. Oxford. 1991. 107-37.

---. 'Greek Exorcistic Amulets.' In *Ancient Magic and Ritual Power*. Edd. M. Meyer and P. Mirecki. Leiden. 1995. 243-77.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

Reading: Herbalism:

Cooper, P. 'Herbs of Homer.' *The Pharmaceutical Journal* 255 (1995): 898-900.

Gwilt, J. R. and P. R. Gwilt. 'Greek Myth and Mystery.' *The Pharmaceutical Journal* 253 (1994): 920-22.

Scarborough, J. 'The Pharmacology of Sacred Plants, Herbs, and Roots.' In *Magika Hiera: Ancient Greek Magic and Religion*. Edd. C. A. Faraone and D. Obbink. Oxford. 1991. 138-74.

Topic 3: Literature.

Question: From a reading of the literary depictions of witches from antiquity, discuss the similarities between such representations and those from the *Malleus Maleficarum*. Did the ancient literary representations of the witch influence this Early Modern European text?

Advice: This paper is, in most respects, is based on the analysis of literature. Please illustrate your answer with material from the ancient and the Early Modern European sources.

Anglo, S. 'Evident Authority and Authoritative Evidence: the *Malleus Maleficarum*.' In *The Literature of Witchcraft*. Ed. B. Levack. New York. 1992. 1-31.

Barstow, A. L. *Witchcraft: A New History of the European Witch Hunts*. San Francisco. 1994.

Bremmer, J. 'The Old Women of Ancient Greece.' In *Sexual Asymmetry: Studies in Ancient Society*. Edd. J. Blok and P. Mason. Amsterdam. 1987. 191-215.

Graf, F. *Magic in the Ancient World*. Trans. F. Philip. Cambridge, Mass. 1997. 175-204.

Levack, B. *The Witch-Hunt in Early Modern Europe*. London. 1987.

Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*. Baltimore. 1985.

Purkiss, D. *The Witch in History*. London. 1996.

Plus any or all of the reading for Tutorial Topic 5.

Additional Assessment Information

TUTORIALS:

These can be written in point-form 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 tutorial, make contributions to the discussion, then submit the paper to the tutor 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.

TEXT ANALYSIS:

These can be written in point-form 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.

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.

CLASS TEST:

Please arrive in the lecture theatre at 11 am sharp. The test will begin at 11.10 am and will conclude at 12 pm (giving you 50 minutes: 5 minutes reading time + 45 minutes writing time). Total number of questions: **9** (1 question = 2 marks and 8 questions = 1 mark each). The test will require definitions and explanations of key concepts and words employed throughout the course (so students must be familiar with the lecture content of the course). You may write your answers in sentence or point format.

Please ensure that your name, student number, topic and word count are clearly printed on the front of every assignment!

Exceeding the word limit by more than 100 words will result in a 10% penalty.

You may not attempt an essay topic on the same tutorial topic

ASSESSMENT / GRADING CRITERIA:

What I'm looking for when assessing work in this course ...

Tutorial Papers:

- Research – reading of all set ancient material and reading of at least two of the recommended secondary sources.
- Direct use of ancient source material in the answering of the question.*
- Demonstrated awareness of the types of ancient sources you are using (e.g. dates for authors, genres, degrees of bias evident, etc).
- Demonstration of the consultation of secondary sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of secondary sources (e.g. comparing and contrasting interpretations, etc).
- Organisation of material in an effective way – essentially in a way that answers the question. This includes a logical development of ideas – connections between ideas, points of argumentation, etc.
- Relevant material only.
- Support of argumentation by the inclusion of appropriate evidence and examples.
- Correct presentation: written expression, grammar, referencing, etc. In certain situations, a paper may have marks deducted for extremely poor presentation in these areas.
- Participation in the class discussion.
- In tutorials, you must consider fellow students: no talking over other people, no domination of the discussion, and please listen to what others are saying and, ideally, if you wish to make a point, try to make your point follow-on from the previous speaker – i.e. interact with each other not just the tutor!

* Students will also be assessed on their demonstrated ability to **interpret ANCIENT SOURCE MATERIAL**. You will be assessed on a demonstrated understanding of (a) the meaning of the material; (b) the context of the material (e.g. the date [if known] and the implications of such); (c) the key features of the material.

Text Analysis:

You are expected to include the following in your analysis:

1. A brief introduction to the selected passage; here you may wish to discuss the author (if known), gender of author, date (if known), subject matter.
2. Ways in which the author handles the subject matter – e.g. is the author romantic, aggressive; what is her/his tone, etc?
3. The formulaic nature of the text. This will influence #2.
4. The Greek / Roman / other vocabulary used. E.g. magical words, magical / religious references, etc.
5. Any other relevant material.

The aim of this task is to assess students' handling of ancient source material. **Therefore, you are expected to focus on the ancient passage itself.** You should, however, do some background reading. Please consult one of the

relevant textbooks or items from the reading lists contained in this booklet to provide you with an understanding of the topic, etc.

The Major Essay:

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

* Students will also be assessed on their demonstrated ability to **interpret ANCIENT SOURCE MATERIAL**. You will be assessed on a demonstrated understanding of (a) the meaning of the material; (b) the context of the material (e.g. the date [if known] and the implications of such); (c) the key features of the material.

Of course, this assignment requires a greater degree of research and a greater need for correct syntax, grammar, etc.

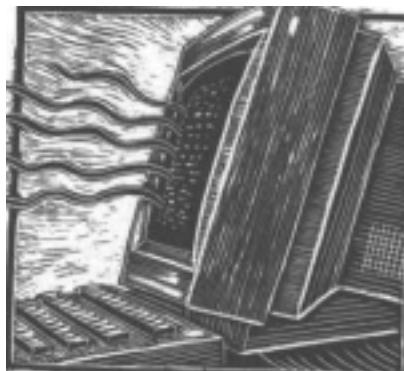
Class Test:

Demonstrated knowledge of key concepts and phrases utilised throughout the course.

GRADING SCALE:

Fail	Below 50	FF
Pass	50-64	P
Credit	65-74	C
Distinction	75-84	D
High Distinction	85-100	HD

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 ancient material and reading of at least two of the recommended secondary sources.
2. Direct use of ancient source material in the answering of the question.
3. Demonstrated awareness of the types of ancient sources you are using (e.g. dates for authors, genres, degrees of bias evident, etc).
4. Demonstration of the consultation of modern sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of modern sources (e.g. comparing and contrasting interpretations, etc). This can be done in endnotes/footnotes.
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.

1. STRUCTURE:

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

- Keep addressing the question as you progress, so you won't go off the track or bring in unnecessary information. Keep asking yourself: 'am I answering the question?' and 'is this piece of information needed to answer the question?'
- When including footnotes or endnotes you can do more than reference material taken from ancient or modern sources. Notes can be used to acknowledge variations in information (e.g. dates or interpretations). Notes can also be used to define words (e.g. if you use a Greek or Roman word in your paper, you can include a brief definition in a footnote or endnote). Such notes can add to the paper without intruding on the flow and focus of the main work.
- The conclusion should sum-up the main points and give a concise answer to the question. It should not bring in any new or unrelated material.

2. RESEARCHING AND WRITING THE PAPER:

1. Read all the ancient sources thoroughly make notes as you go.
2. Then read secondary sources. At times you will need the secondary sources to guide you through topics and give you a better understanding of the ancient material. We recommend consulting the modern sources listed for a particular topic as these are geared towards the particular 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 ancient 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.

3. WRITING STYLE:

- ⇒ Write as simply and clearly as possible.
- ⇒ Do not over-write – i.e. use more words than you need to.
- ⇒ Avoid overly descriptive or 'flowery' language.

4. SOME ADDITIONAL TIPS:

1. Never write the paper the night before.

2. 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'.

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

5. THE WORD LIMIT:

- ◆ There is always a word limit set, so adjust your research accordingly.
- ◆ A limit is imposed to make students better researchers, thinkers and writers, because it forces students to decide what should go in the paper and what should be left out. Hopefully this means that only work that has direct relevance to the topic will be included in any paper. All this is part of the CRITICAL THINKING PROCESS.
- ◆ **Exceeding or not reaching the word limit by more than 10% will lead to deductions of marks.** Falling short of the word limit may well indicate that the student has not researched enough, did not understand the topic, or ran out of time!

6. INSTRUCTIONAL WORDS:

- ANALYSE: identify and examine the key components of a topic and interpret these components
- COMPARE: identify the similarities and differences within a given topic and elaborate on these
- DISCUSS: examine a text, character, historical event, etc and interpret it - demonstrate your views on a given topic
- ASSESS: attempt to objectively evaluate two sides of an argument - a conclusion should then be reached as to which side of the argument is most acceptable

7. PLAGIARISM:

- This word is derived from the Latin, *plagiarius*, which means 'kidnapper' or 'plunderer'.
- Plagiarism is the direct 'plundering' of a source - ancient or modern - without acknowledgment.

Plagiarism can take a variety of forms:

- a single sentence **unacknowledged**
- a phrase **unacknowledged**
- a sentence or sentences with a few words changed **unacknowledged**

- a theory or argument **unacknowledged**
- *How do you acknowledge information?* By using quotation marks, italics or indentation and accompanying footnote / endnote if you are including a piece that is verbatim; or a footnote / endnote after information that has been paraphrased; or a footnote / endnote after an idea, argument, or particular piece of information taken from an ancient or modern source.
- **Under NO CIRCUMSTANCES are you to use the work of another student.**
- Plagiarism is academic misconduct and if a student is found guilty of it, the paper in question will be FAILED (further action may be taken under some circumstances).

8. PRESENTATION:

- It is not a requirement that papers be typed. As long as submitted work is well presented, neat, legible, etc it is acceptable.

All work must have the following information on it:

- ➔ Name
- ➔ Course
- ➔ Topic
- ➔ Due Date
- ➔ Word Count
- Leave room for the marker's comments.
- If typing the paper, double-spacing is preferable.

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,' GR 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. Eg: Lefkowitz 99 or Walcot 41.

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

BIBLIOGRAPHY:

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

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

- ◆ A book should be set out as follows:

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'. GR 31 (1984): 1-23.

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

BIBLIOGRAPHIES GO IN ALPHABETICAL ORDER - AUTHOR'S SURNAME FIRST.

YOU should HAVE A SEPARATE SECTION FOR ANCIENT AUTHORS AND WITH THESE 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 ancient author you can use an abbreviated style of referencing in the text of the paper – e.g. (Il 22.134-35). The marker will then look for the details of the translator, publisher, etc in the bibliography.

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

SAMPLE BIBLIOGRAPHY

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

Ancient Texts:

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

Modern Texts:

Adkins, A. W. H. *Merit and Responsibility: A Study in Greek Values*. Chicago, 1960.

Finley, M. I. *The World of Odysseus*. 2nd ed. Harmondsworth, 1979.

Qviller, B. 'The Dynamics of Homeric Society.' *SO* 61 (1981): 109-55.

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

Adkins, A. W. H. *Merit and Responsibility: A Study in Greek Values*. Chicago, 1960.

Finley, M. I. *The World of Odysseus*. 2nd ed. Harmondsworth, 1979.

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

Qviller, B. 'The Dynamics of Homeric Society.' *SO* 61 (1981): 109-55.

Other Material:

Lecture Notes:

Johnson, M. Lecture: Homer's Iliad. University of Newcastle, 1999.

Internet Material:

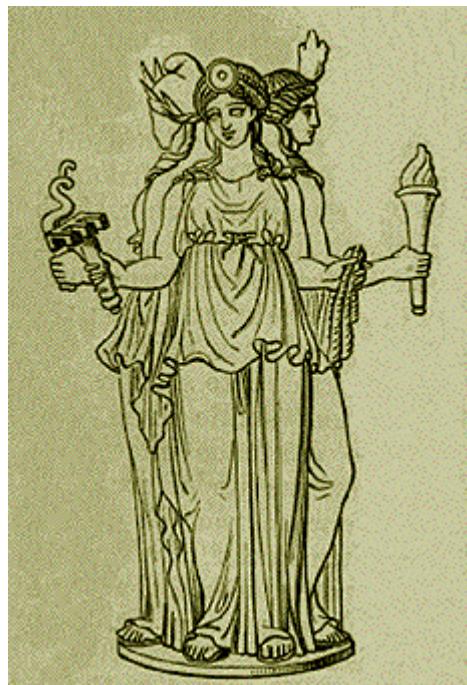
Le Van, A. 'The Gorgon Medusa.' July 1996.

<http://www.perseus.tufts.edu/classes/finALp.html>. (4 Dec. 1998). **NB – last date = date of access.**

Course Documents:

Herodotus. *The History* 4.150. *Course Document*. Ed. T. J. Ryan. University of Newcastle, 1997. **NB – a separate entry for each ancient source utilised.**

Source Material



TUTORIAL 1: HECATE: [pp. 23-28]

TUTORIAL 2: CURSE TABLETS, BINDING SPELLS AND 'VOODOO' DOLLS: [pp. 29-37]

TEXT ANALYSIS: [pp. 38-

ESSAY TOPIC 3: THE MALLEUS MALEFICARUM [pp. 4 pages]