

Course Code	HUMA3080
Course Title	Neo-paganism & the Modern Occult
Effective	2004 - Semester 1
Faculty	Faculty of Education and Arts
Unit Weighting	10
UnderGrad/Postgrad	UNDERGRADUATE
Teaching Methods	Lecture Tutorial
Brief Course Description	Provides an introduction to studies of the revival of occultism in the western world (c. 19-20th Centuries), initially through the focus on ancient systems of belief in Greece, Rome and Egypt that establishes connections to 'modern' belief systems. The course involves study of major occult and esoteric philosophies as well important individuals involved in the resumption and also (re)invention of esoteric beliefs and practices. We shall examine how and why systems such as theosophy, spiritualism, and related structures evolved as responses to historical and social environments and historical events. The evolution of neo-paganism in contemporary society, its personal and public ramifications, will also be examined.
Contact Hours	3 hours per week or equivalent
Course Objectives	Upon completion of this course, students will be expected to demonstrate: 1. An objective, introductory knowledge of a number of belief systems and the individuals associated with them, from the 19th-20th Centuries; 2. Interpretive skills appropriate to comprehend the philosophy and practice of the systems under examination; 3. Familiarity with philosophical, theoretical and social debates about the systems under examination; 4. Communication skills, especially those involved in writing analytic essays at advanced undergraduate level.
Course Content	The course involves study of the 'modern' revival of occultism in the western world (c. 19-20th Centuries). It begins with the origins of the western magical tradition. The various distinct categories of belief, including the Golden Dawn, the Theosophical Society, related areas such as spiritualism, witchcraft and neo-paganism are then studied in appropriate detail. Leading individuals such as Madame Helena Blavatsky, Aleister Crowley and Gerald Gardner are considered in light of their contributions to the occult revival, as are more recent neo-pagans, such as Margot Adler. The emphasis on the role of women in neo-pagan practice and the related academic debates, particularly among feminist scholars, indicate the relevance of these movements to Gender Studies. The course also examines the socio-economic and historical factors behind the various movements (such as impact of World

	War I on the rise of spiritualism in Britain). In addition, students explore the reception of the systems via a series of conduits, such as the media and, more recently, the internet.
Assessment Items	A minimum of 80% attendance is expected in this course. 1. Three tutorial papers or equivalent of approximately 1000 words each 20% each 2. One major essay of approximately 2000 words 40%
Assumed Knowledge	Nil

Central Coast

HUMA3080 NEO-PAGANISM AND THE MODERN OCCULT

Enquiries: School of Humanities

[Handbook Description](#)

Activity	Day	Time	Room	Comments
Semester 1 - 2004				
Lecture	Tuesday	15.00 - 17.00	[O_LT1]	
and Tutorial	Tuesday	13.00 - 14.00	[O_CN1:1.06]	
or	Tuesday	14.00 - 15.00	[O_CN1:1.06]	
or	Tuesday	14.00 - 15.00	[O_CN2:1.08]	

HUMA3080 NEO-PAGANISM AND THE MODERN OCCULT



Rosaleen Norton, 'Individuation'

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**Consultation times: Tuesdays 11-1
(other times by appointment)**

COURSE PROGRAM

WEEK & DATE	LECTURE TOPIC	TUTORIAL TOPIC
1 / 24 Feb	An Introduction to the Course Definitions	No Tutorial
2 / 2 March	The Origins of the Western Magical Tradition	No Tutorial
3 / 9 March	The Theosophical Society Case Study: Madame Helena Blavatsky	No Tutorial
4 / 16 March	The Hermetic Order of the Golden Dawn	The Theosophical Society
5 / 23 March	The Hermetic Order of the Golden Dawn	No Tutorial
6 / 30 March	Aleister Crowley and the Magic of the New Aeon	The Hermetic Order of the Golden Dawn
7 / 6 April	No Lecture Students are requested to undertake preparatory reading on spiritualism	No Tutorial
8 / 27 April	Spiritualism Case Study: Helen Duncan	Aleister Crowley and the Magic of the New Aeon
9 / 4 May	Gerald Gardner and the Rise of Modern Witchcraft	Spiritualism Case Study: Helen Duncan
10 / 11 May	Modern Witchcraft in Australia Case Study: Rosaleen Norton	No Tutorial
11 / 18 May	The New Age Movement	Gerald Gardner and the Rise of Modern Witchcraft
12 / 25 May	The Rebirth of the Goddess	Modern Witchcraft in Australia Case Study: Rosaleen Norton
13 / 1 June	Neo-paganism, the Modern Occult and Popular Culture	The Rebirth of the Goddess
14 / 8 June	Conclusion to the Course	No Tutorial
15 / 15 June	No Lecture – Major Essay Due 5 pm	No Tutorial

COURSE INFORMATION

BOOKS, BOOKS, BOOKS, BOOKS!

Lynne Hume. *Witchcraft and Paganism in Australia*. Melbourne: 1997.

Ronald Hutton. *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: 1999.

ACADEMIC MISCONDUCT:

Please read the information in the section entitled 'Writing at Tertiary Level' §7 and consult the attached material taken from 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).' 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:

A minimum of 80% attendance is expected in this course. 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 '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:

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

CRITICAL READING:

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

SOME ADDITIONAL ADVICE AND REQUESTS:

The University's e-mail system is not for 'forwards' and other non-academic material.

Please check the Blackboard site for this course and your Student Mail on a weekly basis!

Please refrain from discussing serious, in-depth individual matters concerning the course, essay topics, **and especially extensions**,* etc with the Co-ordinator immediately before or after the lectures, on the way to tutorials or during the lecture break. I am always happy to chat during these times but I cannot provide quality advice that will be of significant benefit under such circumstances. More effective advice can be provided by consultation or e-mail.

*** Requests for extensions must be in writing.**

ASSESSMENT INFORMATION

TUTORIALS:

1. Three tutorial papers or equivalent of approximately 1000 words each 20% each

Tutorial papers 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.

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.

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

Exceeding the word limit by more than 10% will result in a 10% penalty!

YOU MAY NOT ATTEMPT AN ESSAY TOPIC ON A CHOSEN TUTORIAL TOPIC!

If you wish to have the major essay returned during the semester break, please attach a stamped, self-addressed envelope to your work.

ASSESSMENT / GRADING CRITERIA

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

TUTORIAL PAPERS:

- Research – reading of **at least two** of the recommended critical sources.
- Direct use of source material where possible (i.e. direct use of works, letters, interviews, literature from the person / organisation in question) in the answering of the question.
- Demonstrated awareness of the dates for authors, country of origin, etc.
- Demonstration of the consultation of critical sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of critical sources (e.g. comparing and contrasting interpretations, etc).
- 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!

THE MAJOR ESSAY:

- Research – reading of **at least three** of the recommended critical sources.
- Direct use of source material where possible (i.e. direct use of works, letters, interviews, literature from the person / organisation in question) in the answering of the question.
- Demonstrated awareness of the dates for authors, country of origin, etc.

- Demonstration of the consultation of critical sources – this can be done in the text itself or in endnotes/footnotes. Additional marks will be rewarded to the effective analysis of critical sources (e.g. comparing and contrasting interpretations, etc).
- 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.
- Of course, this assignment requires a greater degree of research and a greater need for correct syntax, grammar, etc.

Please submit the major essay to the secretarial office in the School of Humanities.

GRADING SCALE:

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

TUTORIAL QUESTIONS:

Value: 20% each

Word Limit: 1000 words each

Please choose THREE of the following:

Topic 1: Week 4 / 16 March: The Theosophical Society: Case Study: Madame Helena Blavatsky

Discuss the main occult / mystic beliefs of Helena Blavatsky.

Topic 2: Week 6 / 30 March: The Hermetic Order of the Golden Dawn

Outline the main magical / occult traditions that influenced the creation of The Golden Dawn. (You could consider one or more of the following: Hermeticism; the Kabbalah [especially the Tree of Life]; Egyptian magic).

Topic 3: Week 8 / 27 April: Aleister Crowley and the Magic of the New Aeon

What do you regard as the meaning of Aleister Crowley's 'Law of Thelema': 'Do what thou wilt shall be the whole of the law.' (*The Book of the Law*).

Topic 4: Week 9 / 4 May: Spiritualism Case Study: Helen Duncan

Define the term 'spiritualism' and discuss Helen Duncan as a practitioner.

Topic 5: Week 11 / 18 May: Gerald Gardner and the Rise of Modern Witchcraft

Discuss the implementation of ancient pagan rituals in the witch ceremonies initiated by Gerald Gardner.

Topic 6: Week 12 / 25 May: Modern Witchcraft in Australia Case Study: Rosaleen Norton

Define and analyse the occult beliefs of Rosaleen Norton.

Topic 7: Week 13 / 1 June: The Rebirth of the Goddess

Discuss the reasons behind the Rebirth of the Goddess in the United States and Britain during the 1960s and 1970s.

ESSAY QUESTIONS:

Value: 40%

Word Limit: 2000 words

Due: Week 15: 5pm. Please submit the major essay to the secretarial office in the School of Humanities.

Please choose ONE of the following:

Topic 1: The Origins of the Western Magical Tradition

Discuss and analyse the major components of early Western occultism and mysticism with the aim of establishing the influences on contemporary neo-paganism and occultism.

Topic 2: The Theosophical Society

Identify the main elements of Eastern religion, philosophy and / or mysticism utilised in the formation of the Theosophical Society.

Topic 3: The Hermetic Order of the Golden Dawn

‘The Hermetic Order of the Golden Dawn was founded in London in 1888 by three Rosicrucian Masons. For the first time men and women worked together as equals in magical ceremonies whose purpose was to test, purify, and exalt the individual’s spiritual nature so as to unify it with his or her “Holy Guardian Angel.”’ (M. K. Greer, *Women of the Golden Dawn*, p.1).

Assess this statement by Greer with particular attention to the reference to the significant role of women in The Golden Dawn.

Topic 4: Aleister Crowley and the Magic of the New Aeon

Discuss and analyse what Aleister Crowley understood by the Aeon of Horus.

Topic 5a: Spiritualism

Discuss the historical influences upon the rise of spiritualism in Britain.

or

Topic 5b: Spiritualism

Explain the role of women in spiritualism in Britain. Why were women involved in spiritualism?

Topic 6: Gerald Gardner and the Rise of Modern Witchcraft

Assess the major contributions of Gerald Gardner to the rise and organisation of modern witchcraft.

Topic 7: Modern Witchcraft in Australia Case Study: Rosaleen Norton

Discuss the artwork of Rosaleen Norton as an expression of her occult beliefs.

Topic 8: The New Age Movement

To what extent is the New Age Movement a multifaceted but nevertheless a globalised occult movement?

Topic 9: The Rebirth of the Goddess

To what extent is the Goddess Movement a feminist response to patriarchal religions?

Topic 10: Neo-paganism, the Modern Occult and Popular Culture

Analyse the treatment of occult per se in one form of popular culture (e.g. film; television; the print media).

READING:

The Origins of the Western Magical Tradition:

Howard, M. *Sacred Ring: Pagan Origins of British Folk Festivals and Customs*. Chieveley: 1995.

The Theosophical Society and Helena Blavatsky:

Blavatsky, H. P. *Isis Unveiled: Collected Writings, 1877*. Vols. 1-2. Wheaton: 1972.

Blavatsky, H. P. *The Key to Theosophy*. Pasadena: 1972.

Blavatsky, H. P. *The Secret Doctrine*. Vols. 1-3. India: 1979 [1888].

Murphet, H. *When Daylight Comes: A Biography of Helena Petrovna Blavatsky*. Wheaton: 1975.

The Hermetic Order of the Golden Dawn:

Greer, M. K. *Women of the Golden Dawn*. Vermont: 1995.

Howe, E. *The Magicians of the Golden Dawn: A Documentary History of a Magical Order, 1887-1923*. London: 1972.

Hutton, R. *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: 1999.

Aleister Crowley and the Magic of the New Aeon:

Crowley, Aleister. *The Confessions of Aleister Crowley: An Autohagiography*. Edd. J. Symonds and K. Grant. London: 1969.

Crowley, Aleister. *Magick*. Book 4. Edd. J. Symonds and K. Grant. London: 1973.

Crowley, Aleister. *The Magical Diaries of To Mega Therion*. Ed. S. Skinner. Jersey: 1979.

DuQuette, L. M. *The Magick of Thelema: A Handbook of the Rituals of Aleister Crowley*. York Beach: 1993.

Hutton, R. *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: 1999.

Spiritualism:

Barrow, L. *Independent Spirits: Spiritualism and English Plebeians, 1850-1910*. London: 1986.

Doyle, A. C. *The New Revelation*. London: 1918.

Gaskill, M. *Hellish Nell: The Last of Britain's Witches*. London: 2001.

Oppenheim, J. *The Other World: Spiritualism and Psychical Research in England, 1850-1914*. Cambridge: 1985.

Owen, A. *The Darkened Room: Women, Power and Spiritualism in Late 19th Century England*. London: 1989.

Winter, J. M. *Sites of Memory, Sites of Mourning: The Great War in European Cultural History*. Cambridge: 1995. Ch. 3.

Gerald Gardner and the Rise of Modern Witchcraft:

Gardner, G. *Witchcraft Today*. London: 1968.

Hutton, R. *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: 1999.

Modern Witchcraft in Australia Case Study:

Rosaleen Norton:

Drury, N. *The Witch of Kings Cross: The Life and Magic of Rosaleen Norton*. Alexandria: 2002.

Hume, L. *Witchcraft and Paganism in Australia*. Melbourne: 1997.

Johnson, M. 'The Witch of Kings Cross: Rosaleen Norton and the Australian Media.' Newcastle: 2002.

<http://www.newcastle.edu.au/services/library/collections/archives/int/rosaleennorton.html>

The New Age Movement:

Barkan, L. *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism*. New Haven: 1986.

Hopman, E. E and L. Bond. *People of the Earth: The New Pagans Speak Out*. Rochester: 1996.

Howard, M. *Sacred Ring: Pagan Origins of British Folk Festivals and Customs*. Chieveley: 1995.

Hume, L. *Witchcraft and Paganism in Australia*. Melbourne: 1997.

Hutton, R. *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: 1999.

Millikan, D. and N. Drury. *Worlds Apart? Christianity and the New Age*. Crows Nest: 1991.

Pearson, J, R. H. Roberts and G. Samuel (Edd.). *Nature Religion Today: Paganism in the Modern World*. Edinburgh: 1998.

Pearson, J. *A Popular Dictionary of Paganism*. London: 2002.

The Rebirth of the Goddess:

Barkan, L. *The Gods Made Flesh: Metamorphosis and the Pursuit of Paganism*. New Haven: 1986.

Hopman, E. E and L. Bond. *People of the Earth: The New Pagans Speak Out*. Rochester: 1996.

Hume, L. *Witchcraft and Paganism in Australia*. Melbourne: 1997.

Hutton, R. *The Triumph of the Moon: A History of Modern Pagan Witchcraft*. Oxford: 1999.

Pearson, J, R. H. Roberts and G. Samuel (Edd.). *Nature Religion Today: Paganism in the Modern World*. Edinburgh: 1998.

Pearson, J. *A Popular Dictionary of Paganism*. London: 2002.

Starhawk. *Dreaming the Dark: Magic, Sex and Politics*. London: 1990.

Starhawk. *The Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess*. 10th Anniversary ed. San Francisco: 1989.

Neo-paganism, the Modern Occult and Popular Culture:

Johnson, M. 'The Witch of Kings Cross: Rosaleen Norton and the Australian Media.' Newcastle: 2002.

<http://www.newcastle.edu.au/services/library/collections/archives/int/rosaleennorton.html>

Witches, Pagans & Heathens in the Media:

<http://www.witchvox.com/media>

Pagan Awareness Network Inc. Australia:

<http://www.paganawareness.net.au/index.html>

(This contains newspaper (Accounts of a 'Witch Hunt' in Victoria beginning 11-6-2003)

The following three articles are from InfoTrac Web: Expanded Academic ASAP:

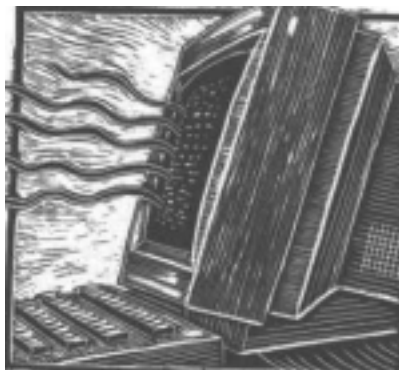
Frankfurter, D. 'Ritual as Accusation and Atrocity: Satanic Ritual Abuse, Gnostic Libertinism, and Primal Murders.'

Cookson, C. 'Reports from the trenches: a case study of religious freedom issues faced by Wiccans practicing in the United States.'

Dawson, L. 'Anti-modernism, modernism, and postmodernism: struggling with the cultural significance of new religious movements.'

The Central Coast Library has the full-volume set of *Man, Myth and Magic: The Illustrated Encyclopedia of Mythology, Religion and the Unknown*. Ed. R. Cavendish. New ed. New York: 1997. Volumes begin at RQ133.03 MANM 1995 v.1. This is a valuable resource, so make use of it!

Writing at Tertiary Level



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

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

STRUCTURE:

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

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

RESEARCHING AND WRITING THE PAPER:

1. Read all the set text(s) thoroughly and make notes as you go.
2. Then read the critical sources. At times you will need the critical sources to guide you through topics and give you a better understanding of the set text(s). We recommend consulting the modern sources listed for a particular topic as these are geared towards the particular course. Take notes on key points.
3. Always make sure to record the author's name, title of the work, publishing details and page numbers as you take notes. This will ensure that when the time comes to write-up your paper you have all the details to include in the notes and bibliography. Inadequate or incomplete notes and bibliography (e.g. missing page numbers, absence of publishing details, etc) may result in the deduction of marks.
4. Try to establish your own opinions as you progress with your research. Research and writing at tertiary level does involve your having an opinion and supporting it through the careful structure of a paper and a persuasive argument.
5. Plan your papers carefully before you begin writing them. After your research is complete, start to plan. Read through the notes you have taken and then write down all the important ideas and points.
6. Follow-up by organising this material into a coherent order. Each major point should represent a paragraph/heading of the paper.
7. Write the first draft, making sure that each major point is allocated a separate paragraph/heading and is supported by facts, references to and/or quotations from the text(s) and modern sources.
8. Read through the first draft. Then, with your original notes nearby, write in any additional information you feel is needed.
9. Check the style and content, revising when necessary.
10. Write the final draft.

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

WRITING STYLE:

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

SOME ADDITIONAL TIPS:

- ⇒ Never write the paper the night before.
- ⇒ Try to allow time to elapse between certain stages in the writing process. E.g. After you have completed the first draft, allow time to elapse before proceeding to the next stage where you are re-reading the paper and writing in additional points. A break from the work will give you a much sharper, more critical ‘eye’.
- ⇒ Always keep drafts and a copy of the final work. Draft copies are vital in case something goes wrong during the writing process and you accidentally lose your work. Remember we do not accept computer problems (‘crashes’, printing difficulties, etc) as a reason for lateness of work.

THE WORD LIMIT:

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

INSTRUCTIONAL WORDS:

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

PLAGIARISM:

- This word is derived from the Latin, *plagiarius*, which means ‘kidnapper’ or ‘plunderer’.
- Plagiarism is the direct ‘plundering’ of a source – a set text or critical analysis – without acknowledgment. CF. THE ATTACHED DOCUMENT TAKEN FROM THE UNIVERSITY OF NEWCASTLE’S WEBSITE.

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 a set text or critical 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).

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. E.g: Lefkowitz 99 or Walcot 41.

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

BIBLIOGRAPHY:

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

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

◆ A book should be set out as follows:

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

NB: No page numbers included for a book.

◆ An article should be set out as follows:

Walcot, Peter. 'Greek Attitudes Towards Women'. 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 THE SET TEXT AND, IN THE CASE OF A TRANSLATION, YOU MUST INCLUDE THE NAME OF THE TRANSLATOR. EG:

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

QUOTATIONS:

- If the quotation is lengthy (exceeding 2-3 lines) it is given a new line and is indented.
- When indenting there is no need for quotation marks unless someone is actually speaking.
- Shorter quotations can be placed in quotation marks and written into the text.
- When quoting from an author you can use an abbreviated style of referencing in the text of the paper – e.g. (Od. 22.134-35). The marker will then look for the details of the translator, publisher, etc in the bibliography.

SPELLING, SYNTAX, PUNCTUATION & SPELLING:

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

• SYNTAX:

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

• **PUNCTUATION:**

Apostrophes: usually indicate possession.

Correct examples in the SINGULAR:

The woman's book.

The child's toy.

Correct examples in the PLURAL:

The boys' uniforms.

The animals' food.

Correct examples in the COLLECTIVE PLURAL:

The men's tent.

The people's treaty.

(b) Confused Words:

- its / it's

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

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

- there / their

there = an adverb and indicates a place or direction. E.g: I put the book over *there*.

Or: *There* is a river north of Newcastle.

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