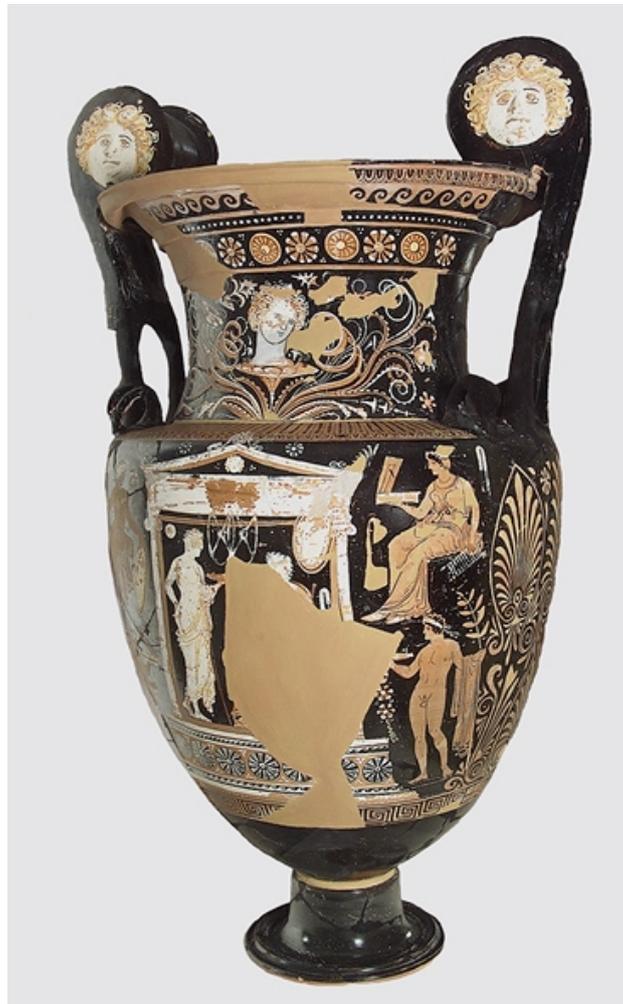


School of Historical and Philosophical Inquiry

Classics and Ancient History

Study Guide 2015



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*Frontispiece: A red-figure volute crater from Apulia, ca. 340-330 BC,
R.D. Milns Antiquities Museum*

SALVETE DISCIPULI!

(or, as we say in English, **Welcome, students, to
UQ Classics and Ancient History!**)

This guide is designed to introduce you to the practice of writing at tertiary level and to help you achieve your very best in the essays and related work you will undertake during your time with us.

ASSESSMENT AND LATE SUBMISSION

You may be required to submit several different forms of assessment during the semester. These can include:

1. *Tutorial papers (often 1,000-1,500 words in length)*
Such papers are normally handed in at the tutorial at which your topic is discussed and you are expected to take a leading role in the discussion.
2. *Longer essays (often 1,500 to 2,000 words in length)*
These may be handed in at the School Office on a set day and time.
3. *Textual or Object analyses (length varies)*
You may be asked to analyse critically a passage of written text or an object according to specific criteria (see further below on 'Gobbet Analysis'). Objects from the R.D. Milns Antiquities Museum feature regularly in such assignments.

Word-count

Please note that footnotes and quotes are included in your word count, e.g. 1500 words = text of your assignment/essay plus footnotes and quotes. The bibliography should not be included in the overall word-count.

4. *Mid-semester tests (usually 1 hour)*

These are designed to assess your progress through the course. They may include multiple-choice questions, short essays or gobbets (extracts from ancient sources).

5. *End-of-semester exams (usually 2 hours)*

These usually involve essay-type questions, text/object analyses, and at times a range of other question types.

PLEASE NOTE:

Students must submit *all* assessment items and attend *all* tests/exams in order to qualify for a passing grade.

Late Submission: See 5.3 of your course profiles.

- Timely submission of assessment is solely the responsibility of the student. Students should plan their workloads so as to be able to meet deadlines.
- Late submission of assessment will incur a penalty of 5% of the marks available for the assessment item, per calendar day or part-day after the due date, for a maximum of 10 days, after which a mark of zero will be recorded. Refer to myAdvisor (<http://www.uq.edu.au/myadvisor/extension-progressive-assessment>) and the HAPI Student Handbook (<http://hapi.uq.edu.au/docs/School Student Handbook.pdf>) for further information on late submission.
- Progressive Assessment Extension applications must be made on the HAPI writable online form (<http://hapi.uq.edu.au/undergraduate-student-forms>) following the procedure at (<http://hapi.uq.edu.au/?page=207708>).
- Extensions must go through the HAPI office first. Tutors and Lecturers cannot grant extensions. Course Coordinators will follow the advice of the HAPI office staff whose responsibility it is to check that your application follows university rules.
- **Final Exams can only be deferred under strict circumstances.** These applications are not handled by the HAPI office but by the Student centre <http://www.uq.edu.au/myadvisor/deferred-application>



A denarius of the Emperor Trajan, AD 101-102, R.D. Milns Antiquities Museum

WRITING ESSAYS AND TUTORIAL PAPERS

Essays and tutorial papers are structured pieces of persuasive writing containing an argument and supporting evidence. They must present a hypothesis and validate it with evidence. In Classics and Ancient History there is a great deal of assessment that is essay-based.

ANSWER THE QUESTION

The golden rule is that you must answer the question you are set. Perhaps this sounds incredibly simple, but it is surprising how many people actually fail to answer the question or read it carefully enough! You should make the effort to write the question out in full either at the top of your essay or on the coversheet. Drafting and proofreading will help you to determine whether you have fulfilled your goals in answering the question.

You will be given essays that have different word limits, but their fundamental structure and purpose remains the same.

When you are preparing essays, one of your key goals should be to *learn* about your topic. If you make a determined effort to understand what you are reading, your task becomes infinitely easier!

CHOOSING A TOPIC

Your lecturer and/or tutor will distribute a course profile at the beginning of the semester that contains details of all assessment items, including tutorial papers and longer essays. Depending on the course you are taking, you may be asked to choose one or more papers/essays from a list of topics.

When deciding on an essay question to answer, there are several questions you should ask yourself:

1. Which topic interests me the most?
2. How much do I already know about the topic?
3. What resources will I need to answer this question?
4. When are items of assessment due in other subjects?

Don't shy away from essay questions that are due early in the semester, especially if you know that you will have several pieces of assessment due soon after the mid-semester break.

TERMINOLOGY

Your lecturer will frame the essay questions using a variety of terms. It is essential that you understand what these terms mean if you are to answer the question properly. Here is a list of the most common terms and what they mean:

- a) *Assess*: Determine the value or significance
- b) *Analyse*: Consider in detail
- c) *Explain*: Offer reasons for
- d) *To what extent*: Quantify the importance (to a large extent? a small extent?)
- e) *Compare*: Examine and note similarities
- f) *Contrast*: Emphasise the differences (some questions will ask you to 'compare and contrast', i.e. look for similarities and differences)
- g) *Discuss*: Examine and consider (this does not simply mean describe!)
- h) *Account for*: Give reasons why
- i) *Illustrate*: Clarify or demonstrate with examples (this does not mean you need to draw anything!)
- j) *Consider*: Judge and come to an opinion

Regardless of the question, every essay must be a piece of argumentative writing. Do not simply tell a story! If you are unsure of exactly what the essay requires, please see your tutor or lecturer as soon as possible.

STARTING YOUR RESEARCH

Now that you've chosen a topic, you can begin to research your essay. You may feel overwhelmed by the many books and articles on the subject and unsure of where to begin. Your lecturer and tutor normally provide you with a good introductory bibliography to get you up and running.

If you don't know much about the topic, a good place to start would be a reliable general history of the period, such as *The Cambridge Ancient History*. Alternatively, the *Oxford Classical Dictionary* (3rd edition, 1996) is an excellent starting point for a synopsis of a historical period, place or person.



A bronze helmet from South Italy, third century BC, R.D. Milns Antiquities Museum

THE LIBRARY

You should become familiar with the Library catalogue. The Social Sciences and Humanities Library, located in the Duhig building, runs tours and information sessions frequently, so you can easily familiarise yourself with the services offered.

In your course profile or tutorial guide you will normally be directed towards reading that is relevant to your essays. Once you have started researching, you will encounter other references in the bibliographies and footnotes of the works you have read. Aim to write these down and follow them up.

Most resources are easily located by searching 'title' or 'author' in the library catalogue. You can also follow links under subject headings to find other relevant material.

Here are the general areas in the library where you can find resources relevant to your research:

• High Use	Course Readings	Level 1
• Reference Section	Dictionaries, etc.	Level 1
• Journals		Level 2
• BL700 – BL820	Classical Religion	Level 3
• DF10 – DF289	Greece	Level 3
• DG11 – DG357	Rome	Level 3
• DS69 – DS75	Mesopotamia	Level 3
• DT74 – DT93	Ancient Egypt	Level 3
• N5320 – N5899	Classical Art	Level 3
• PA3050 – PA4505	Greek Literature	Level 4
• PA6000 – PA6971	Latin Literature	Level 4

Note that your lecturer may have put important items in the High Use section on Level 1. Some over-sized books may be located in the Quarto section on Level 4.

Here is a list of standard resources and their location:

- **Oxford Classical Dictionary**
SS&H Reference section DE5.O9 1996
- **Cambridge Ancient History**
SS&H D57.C25 1970
- **Oxford Companion to Classical Civilization**
Available online
- **Concise Oxford Companion to Classical Literature**
Available online
- **Oxford Encyclopaedia of Archaeology in the Near East**
SS&H Reference section DS56.O9 1997
- **Oxford Encyclopaedia of Ancient Egypt**
SS&H Reference section DT58.O94 2001
- **Ancient Greece and Rome: A Bibliographical Guide**
SS&H Reference section Z6207.G7 H67 1995
- **Barrington Atlas of the Greek and Roman World**
SS&H Maps section (Level 1) G1033.B3 2000
- **Oxford Latin Dictionary**
SS&H Reference section PA2365.E5 O9 1968
- **Liddell & Scott Greek-English Lexicon**
SS&H Reference section PA44.E5 L6 1996

The Library website also provides information to help you start out with your research:

<http://www.library.uq.edu.au/subject-guides/history-ancient>

CRITICAL USE OF SOURCES

In writing your essay, you should present evidence that will support your answer to the question. In Classics and Ancient History, there are two types of sources employed, ancient sources and modern works. Remember that ancient sources may contain both evidence and opinion. Modern works can only add opinion.

Ancient Sources

These should form the backbone of your essay. You must base your argument on evidence from the ancient world.

There are a number of different types of ancient evidence.

- A. Literary Sources: The works of many writers from antiquity have survived to the present day, and these are indispensable to all scholars, even those who work primarily with archaeological evidence. Ancient authors such as Thucydides, Plato, Livy and Tacitus wrote in Greek or Latin, but their works are available to us in English translations. Although there is no substitute for knowledge of the ancient languages, English translations will suffice for undergraduate papers.

The two major translation series are Penguin paperbacks and the Loeb series (small hardcover books, green for Greek and red for Latin, which contain the original text facing the translation). Always read the ancient writers critically – they often have an agenda to push, and do so shamelessly.

- B. Archaeological Remains: Archaeological excavations or ‘digs’ have shed invaluable light on the ancient world, providing evidence that sometimes corroborates and sometimes contradicts the literary sources.

Archaeological evidence could take the form of a pot illustrating scenes from mythology, or food remains, or even the ruins of a Mycenaean citadel. Reports from archaeological excavations are often published in journals or book series.

- C. Inscriptions: Inscriptions were set up throughout the ancient Graeco-Roman world. They might chart the career of an important politician, indicate a boundary marker, or record a peace treaty. Scholars usually publish such inscriptions in books or articles with a commentary.
- D. Papyri: The sands of Egypt have yielded tens of thousands of documents preserved on papyri (the most widely used writing material in the Graeco-Roman world), dating particularly from the period of the Roman Empire. Mainly written in Greek, they cover an enormous range of subject matter, from official regulations and petitions to tax receipts and private letters.
- E. Coins: Money makes the world go round, and the ancients have left plenty of it for us to find. Coins might commemorate a military victory, an emperor's accession or marriage, or a politician's family ancestry. In a world without television and newspapers, coins served as a medium for spreading political messages.

N.B. Archaeological evidence is not necessarily 'unbiased' in contrast to the literary sources. Reports of digs are the product of the particular excavator/s, and thus often omit or pass over details the writer considers irrelevant. Questions such as whether the site has been dug thoroughly or whether it has been looted in ancient or modern times, must also be considered.

Note on the use of Ancient Sources:

When you are reading ancient sources, remember that numerous factors affect their usefulness as historical evidence, e.g.

1. the specific question or theme of your research (the writings of Julius Caesar are of little help to those studying Athenian women in the 5th Century BC!)
2. the identity of the author and the date and purpose of his (and very occasionally her) work
3. the historical date and setting surrounding the events or characters mentioned

4. the historical reliability of the text (is the author biased or inaccurate?)
5. the historical significance of the text (is this a major text on the topic? does this text have a particular significance?)

Modern Works

Modern scholars aim to synthesise and analyse evidence from the ancient world to produce persuasive historical accounts of the period. Be aware that modern historians often fall into the same traps as writers from antiquity. Complete objectivity is, after all, impossible. Always read the writings of modern classical historians with the same critical eye that you apply to the ancient writers, and go back and check their sources for crucial points of your argument.

Modern scholarship takes several forms:

- A. **Books:** Your lecturer may have put course readings, articles and books in the High Use section on Level 1. Books represent the culmination of many years of scholarship, and often synthesise large amounts of evidence into an account of a particular historical period, author, theme, or region.

As it takes many years to write and publish a book, they are often slightly out of date by the time they hit the library shelves. Be sure to note the date when a book was published – it could be seriously out of date if it was released in the 1930s and new evidence or theories have come to light since then. However, there are some classic treatments that will always be worth reading, such as Emily Vermeule's *Greece in the Bronze Age* (1964), or the New Zealander Sir Ronald Syme's *The Roman Revolution* (1939).

Your course bibliography will guide you as to which books are the most relevant to your topic. Always consult your lecturer or tutor if you have any doubts about a source.

- B. **Journal Articles:** Much more specific scholarly research is published in academic journals, which appear at least once a year, with some published biannually or quarterly. Articles will usually address one specific historical problem and attempt to solve it.

Owing to the shorter publication time, historical debates can often be tracked over the years through journal articles.

C. Commentaries: Commentaries are written to accompany and elucidate the works of classical authors. In a commentary, the author will provide in-depth, sometimes line-by-line analysis of the historical and/or literary and grammatical complexities of a work. These can be extremely useful for passages whose interpretation is subject to debate.

D. Reviews: Some journals, such as *The Classical Review*, are devoted to publishing reviews of recent books. These can be helpful in deciding whether a particular scholar's view is controversial and whether his/her arguments withstand scholarly scrutiny by his/her peers.

Note on the use of Modern Works:

Modern works should be used judiciously. Do not simply quote large chunks of text from standard textbooks. You should use these works to inform your awareness and reading of relevant ancient sources and to become aware of scholarly debates.



A Bucchero oinochoe, Etruria, 640-600 BC, R.D. Milns Antiquities Museum

RESEARCH AND NOTE-TAKING

Always start your research early. There is nothing worse than going to the library a week before your essay is due and finding the shelves completely cleared out. It is your responsibility to secure your research material ahead of time.

Often your lecturer will have put some books in the library's High Use section, where you can borrow them for two hours or three days at a time. This ensures that everyone has a fair chance to access the material. In the same vein, it is disrespectful to your fellow students, not to mention unfair, to hoard books that you are not using.

It takes time to research, plan, write and then edit and re-write a paper. You simply cannot research and write a good essay a day or two before it is due. Leave yourself plenty of time to complete all the steps.

You should research *actively*, not *passively*. What is the difference? Here is a brief illustration:

Marcus is reading Stockton's *The Gracchi* while watching TV and listening to the radio. He often stops to highlight sentences, but does not make any notes.

Fulvia is also reading *The Gracchi*, but adopts a different approach, conscientiously taking notes that are of relevance to her essay topic. When necessary, she notes down references from the footnotes for later research.

Marcus is a *passive* reader: highlighting does not equal understanding! Fulvia, on the other hand, is *actively* engaging with the text and noting what is relevant to her specific question.

You should always research with your question in mind. If you are writing a paper on Augustus' moral legislation, you do not need to make copious notes on his skills as a general. Often it is a good idea to skim through an article or book chapter first to determine whether it will be of use to your essay. If it does prove to be useful, you can then read it again, taking in-depth notes. Similarly, don't spend all your time reading entire books when only a chapter or two may be relevant to your paper – use the contents and index to guide your reading.

Taking good notes takes practice. Here is one way of setting out your page in order to ensure logical arrangement of the material – and so that you can follow your notes when the time comes to write your essay!

Top of the page: Here you should record the bibliographical details of the work from which you are taking notes.		
Herodotus, <i>The Histories</i> , trans. A. de Sélincourt, revised edition, Harmondsworth: Penguin, 1996.		
Column 1: References	Column 2: Notes	Column 3: Critical Use of Sources
Book 3, Chapter 33 (p.167, Penguin edn.)	Cambyses is said to be a ‘madman’ who suffered from the ‘sacred sickness’.	Consider Herodotus’ hostile treatment of Cambyses throughout Book 3.
Book 4, Chapter 34 (pp. 167-8, Penguin edn.)	Cambyses kills the son of Prexaspes to prove he is not mad.	What part do such stories play in the larger narrative?

COMMON MISTAKES

Be consistent and accurate in your note-taking so that you do not introduce errors. Make sure you check and recheck your final draft so that you catch any errors.

Names of people and places are commonly misspelled. Often this is due to the fact that different modern works or translations will use different spellings, e.g. Achilles or Achilleus. Decide which one you will follow and stick to it.

Do not chop and change between Greek and Roman equivalents, e.g. Odysseus/Ulysses. If you use ‘k’ instead of ‘c’ in Greek names, such as Korkyra, you must use the ‘k’ for other Greek names in the same essay, e.g. Klytemnestra. Consistency is vital.

Be careful that you do not confuse individuals – there are often people in the ancient world going by the same name, and not necessarily separated by a number of centuries. You do not want to discover halfway through your research that you have been reading about the wrong Scipio!

Some Greek and Latin names are difficult to spell, so be careful, and make sure you understand what you are writing about: Pericles has been known to suffer the indignity of being dubbed a ‘Pericle’ (and be very careful with computer spell checkers, or he might even end up as ‘Prickles’). Distinguish between singular and plural forms of terms. Accuracy is essential: if you make fundamental errors, you may undermine your entire argument and jeopardise your final result.

N.B.

1. Dates should be listed as follows: 76 BC, AD 69. We recommend that you use BC and AD (or BCE and CE) without full stops (i.e. BC/AD, BCE/CE). Centuries must be named fully, e.g. the third century BC or 3rd Century BC.
2. Words from Greek and Latin are usually italicised or underlined, e.g. *ekklesia*, *xenia*, *mos maiorum*. There are exceptions for words commonly used (e.g. procurator, quaestor), so generally it is wise to follow the example of the modern works you are reading. Remember that you can always ask your lecturer or tutor for advice.
3. Proper names should always be capitalised. Certain terms also require capitalisation, e.g. Iron Age, Roman Empire.
4. Bear in mind that Latin and Greek words can have plural forms that may seem strange to those who have not studied these languages. In Latin, *eques* (a Roman knight) becomes *equites* in the plural; in Greek, *polis* becomes *poleis* in the plural.

PLAGIARISM

Plagiarism is the theft of intellectual property. Put simply, if you take someone else's words, ideas or opinions and pass them off as your own, you are committing an act of plagiarism. Deliberate acts of plagiarism carry heavy penalties. Scholars put an enormous amount of work into their research and are entitled to defend it as their own.

Be very careful when you are note-taking that you do not *copy* from the work of others. If you put your research notes into your own words, and keep direct quotations clearly marked, you should keep yourself safe from inadvertent plagiarism. It is *your* responsibility to make sure that you do not plagiarise.

Occasionally a student commits inadvertent plagiarism through sloppy note-taking techniques. There are mechanisms in place within the School bureaucracy to deal with such instances of inadvertent plagiarism. Generally it is very clear when someone has plagiarised, and it is usually very clear whether or not it was done wilfully.

Beware: your tutors and lecturers are widely read in the available literature on the topics they are teaching you. If you falsify references, plagiarise or otherwise set out to deceive them, *they will know*.

Plagiarism (including self-plagiarism) is cheating and constitutes academic misconduct. See ECP Section 6.1 and the HAPI Student Handbook (<http://hapi.uq.edu.au/docs/School Student Handbook.pdf>) for more information.

ACADEMIC PROSE

You must use academic prose when you write your essays and answer your exam questions. This means that you must write in complete, logical, structured sentences and paragraphs. Academic prose need not be boring, but it should avoid sensationalism.

Always check grammar and spelling. Be aware that many word processors will not recognise technical terms and names from the ancient world – you will not be able to rely on your computer to pick up all errors. Furthermore, many essays have been sabotaged by operation of the ‘autocorrect’ function.

You must use language that is appropriate for scholarly work: it should be clear, succinct, and objective. Avoid racist, sexist, or offensive language. The use of colloquialisms is inappropriate. Do not use contractions.

Avoid the excessive use of jargon. Employ a formal tone, but do not use flowery, oblique, or pretentious language. If a simple word will do, use it.

Although you will see it done, try to avoid the use of personal pronouns, such as ‘I’, ‘we’, and ‘you’. For example, instead of writing ‘In this essay I will demonstrate...’, use an impersonal construction such as ‘In this essay it will be demonstrated...’ This technique maintains an objective, scholarly tone.

Avoid sweeping generalizations, such as ‘All Roman slaves lived a miserable existence.’ Such statements can all too easily be discredited.

STRUCTURE OF THE ESSAY

Your essay should weave together the available ancient evidence and modern scholarship into a coherent synthesis of the issue. To achieve the highest marks, you need to show evidence of wide reading and critical analysis, demonstrate a deep understanding of modern scholarly debates, and provide an original evaluation of the subject matter.

Planning your Essay

When planning your essay, keep the word length in mind. Do not anticipate writing five paragraphs on Marius' military reforms in a 1,500 word essay on the collapse of the Roman Republic. Every piece of argumentative writing should have the same basic structure.

Word Length

Footnotes are included in your word count, but the bibliography should be excluded.

Introduction

The introduction is your opening paragraph and it must do two things:

- 1) Answer the question asked.
- 2) Set out the line of argument for your essay. This is known as the 'hypothesis'.

An introduction should be concise and to the point. For example, if your essay question is 'Why did the Roman Republic collapse?', your introduction should state clearly the reasons why the Roman Republic collapsed and how you will prove this in subsequent paragraphs.

Body

In the body of your essay, you should set out the evidence you are relying on to support the hypothesis proposed in the introduction. For example, if you were answering the question above about the fall of the Roman Republic, each paragraph should focus on a specific reason for the collapse of the Republic, including evidence from both ancient sources and modern works.

Each paragraph should begin with a topic sentence that introduces the specific issue to be dealt with. For example, in the Roman Republic question, one paragraph could start with: ‘One of the major reasons the Roman Republic collapsed was the growing importance of the army in politics.’ In that paragraph, you would then demonstrate with examples from the sources how the army’s changing status helped to lead to the fall of the Republic.

Every assertion you make must be supported by at least one reference to an ancient source, whether it be a literary text or a piece of archaeological evidence.

A key component of any argumentative essay is the critical use of sources. You must demonstrate to the marker that you understand the biases inherent in certain sources, or why one writer’s version of events should be believed over another’s.

Conclusion

Your conclusion is a statement of what your essay has argued or proved – it is not the place to introduce new evidence. Your conclusion and introduction must always agree on the position that you take in answering the question. If you change your mind while writing your essay, make sure you rewrite your paper to ensure your argument is consistent.

Editing

You should not submit your first draft. Make sure you leave plenty of time for rewriting to ensure your argument is both consistent and convincing, and the evidence supports your point of view. You should also be reading for errors in spelling and grammar – the most professional paper will seem like that of an amateur if it is littered with typos.

PRESENTATION AND SUBMISSION

It is of course in your own interest to present your arguments clearly in terms of structure, layout and style. If your essay is relatively easy to read, your reader will be able to engage with your argument much more easily – and willingly.

Essays should always be typewritten. You have free access in the library to computers running word processors, and to training sessions if you are unfamiliar with their use. There are printers available in the library, and at POD in the Coop Bookshop.

You must give yourself ample time when preparing your essays so that computer or printer failure will not cause you to hand your paper in late. Late papers are penalised (see your course profile for details). Computer or printer failure is not an acceptable excuse for failure to submit assessment. You cannot submit essays in electronic form – they must be printed out on paper.

Essays should have a margin of at least 3 cm on the left-hand side of the page. This allows room for your marker to make comments on your work. The default page-margin settings on the word processors available in the library will give you appropriate margins.

Essays should be in 1.5 or double-line spacing. Single-line spaced essays become extremely difficult for markers to read. Ideally you should use Times New Roman font in 12-point, no smaller. Please use clean white paper to print your essay upon.

Please submit your essay, with bibliography, via Turnitin on the Blackboard Site for your course by **11:59pm** on the due date. Paper copies will not be accepted. By submitting work through Turnitin you are deemed to have accepted the following declaration: *'I certify that this assignment has not been submitted either previously or concurrently in whole or in part to this University or any other educational institution for marking or assessment'*.

Feedback, in the form of comments on your script, will be provided through Turnitin.

SAMPLE ESSAY OUTLINE

This is a very simple outline of an essay, illustrating how to construct an argument from introduction to conclusion and arrange your evidence into logical paragraphs.

Question: Can Homer's *Iliad* be used as historical evidence for Bronze Age society?

Introduction

Statement of hypothesis: This paper will argue that Homer's epic poem the *Iliad* cannot be used as historical evidence for Bronze Age society because the archaeological evidence indicates a quite different world to that presented in the epic.

Notice how the introduction takes a definitive stand on the question posed. The marker is in no doubt as to what the writer will be arguing in this essay.

Body

Each paragraph should tackle one specific issue, presenting the evidence from ancient sources and opinion from modern works that support your argument. Ensure that you employ your sources critically: tell the marker why a source is or is not to be trusted.

Paragraph 1: Difference: Politics

- Bronze Age: Many different city-states
- *Iliad*: One cohesive Greece, with Agamemnon as supreme leader
- Bronze Age: 'Wanax' the supreme leader
- *Iliad*: Agamemnon described as '(W)anax' and 'Basileus'

Paragraph 2: Difference: Warfare

- Bronze Age: Chariots used in warfare
- *Iliad*: Warriors dismount from chariots before engaging in battle
- *But*: Odysseus' boar-tusk helmet, Ajax's 'tower shield' match archaeological evidence

It is necessary to present evidence from the other point of view to show that you are aware of both sides of the argument. Do not simply ignore conflicting views – present them and then, if you can, defeat them! It should be added that it may be the case that on reflection you believe there are strengths in both sides of the argument. While refraining from sitting on the fence, you certainly can argue that a question does not warrant a simple yes or no, right or wrong answer.

Paragraph 3: Difference: Culture

- Bronze Age: Inhumation practised, tholos tombs, cist graves
- *Iliad*: Cremation rather than inhumation
- Bronze Age: Incredibly bureaucratic culture
- *Iliad*: A ‘chief’ culture, like that found at Lefkandi

Conclusion

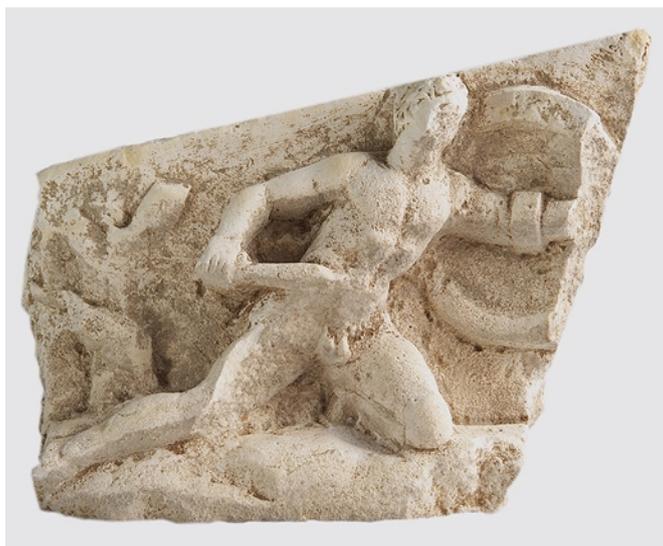
Restatement of hypothesis: Therefore, since it has been shown that (despite some similarities) the archaeological remains of the Bronze Age world give a very different picture to the society depicted in Homer’s *Iliad*, the epic cannot be used as historical evidence for Bronze Age society.

The conclusion introduces no new ideas, but simply sums up the evidence and shows that the hypothesis outlined in the introduction has now been proved correct.

ESSAY CHECKLIST

When you have finished your essay, ask yourself the following questions:

1. Have I written the essay question out in full at the beginning of my paper?
2. Is my essay presented in 1.5 or (preferably) double (2) spacing?
3. Is the margin of my essay set at 3 cm. on the left-hand side of the page (to provide space for comments)?
4. Have I used Times New Roman 12-point font?
5. Have I noted the 'Essay Criteria and Standards' sheet that is normally available on the course Blackboard site?
6. Does my essay answer the question?
7. Do my introduction and conclusion agree?
8. Does my argument flow logically from paragraph to paragraph?
9. Is every point supported by evidence from the ancient sources?
10. Have I used my sources *critically*?
11. Are all pieces of evidence properly referenced?
12. Have I acknowledged all direct quotations from ancient sources and modern works?
13. Have I checked that my spelling and punctuation are correct?
14. Have I employed technical terms in the correct way?
15. Have I separated my bibliography into ancient sources and modern works?
16. Is my essay within the word limit and are my pages numbered?



*Relief fragment with warrior, South Italy, late fourth - early third century BC,
R.D. Milns Antiquities Museum*

EXAMINATIONS

The layout of exams varies widely. The types of questions you may meet include:

1. **Multiple-choice questions.** These are often part of a mid-semester test.
2. **Definitions.** You will be asked to define technical terms or words from the ancient world, e.g. quaestor, deme, Horus.
3. **Short-answer questions.** Your answer is normally expected to be one to two paragraphs in length. This is where your basic knowledge of people, places, dates, events, causes and consequences is put to the test.
4. **Gobbets** (extracts from ancient sources). You will be expected to provide a short written commentary on the extract. See the next section for a detailed guide on how to answer these.
5. **Essay questions** (usually 40 minutes writing-time, but this will vary from course to course). You will be expected to structure your essay in the same way as one that is prepared outside exam conditions, but you will not have to provide exact references. Nevertheless, it *is* vital that you write about specific pieces of ancient evidence to support your argument.

Past papers are available from the library. Many are accessible online at:

<http://www.library.uq.edu.au/exams/>

Past papers will often give an indication of the general layout of your exam, the sort of topics you may expect, and the overall level of difficulty. It is a good idea to set yourself questions from past papers as a part of your exam preparation, but do not attempt to find a pattern in the questions asked from year to year, as you could be caught out on the day!

When you are writing answers during an exam, please try to write as neatly and legibly as possible. Your exam cannot be marked if it cannot be read. Make sure your name is on your question paper and answer booklet. Answer the questions in the answer booklet provided, not on the question paper (unless otherwise directed). Number your answers carefully and clearly and *make sure they correspond to the question you are answering!*

Make sure you allocate your time in an examination according to the marks allocated to each question.

GOBBET ANALYSIS

Historians tend to *argue a point of view* rather than narrate a tale in some benign or ‘objective’ manner. Certainly, extended narrative, both meaningful and interesting, is a major goal of the historian. However, such narrative responds to a historical question or theme, and it only results from careful analysis of source material with due regard to a properly framed question of historical significance. The historical question or theme, therefore, is the fundamental element (e.g. ‘What were the social roles of elite women at Rome c. 50 BC?’ [question] or ‘The social roles of elite women at Rome c. 50 BC’ [theme]). What really distinguishes the discipline of History is the nature of the historical question, not the source material itself (since historians can discover relevant evidence in literature of various types, or in art, architecture, coinage, papyri, and so on).

A gobbet is a piece of written or material evidence from the ancient world on which you will be asked to provide an historical analysis from the perspective supplied by your historical question or theme. The results of these analyses are subsequently woven together by the historian into an argument or narrative. Gobbets can take numerous forms, e.g. an extract from a literary text, an inscription, a coin, a work of art, a diagram of a building or a map.

In answering a gobbet question on a literary text, you should think in terms of the following structure (there is a slight variation for archaeological evidence, see below):

1. **AUTHOR AND WORK:** Who is the author? Consider the author’s origins, biases, skills and sources. What is the title of the work? What is the genre of the work (e.g. history, biography, poetry, courtroom speech, philosophical treatise, letter, tragedy, comedy)? When was it written? What was the purpose of the work (e.g. to inform, to entertain, to argue a case)? What was the intended audience and what were their biases? Consider the work’s propaganda value, if any. Is the text contemporaneous with the events it describes, or was it written afterwards? If so, how much later? Was the author an eyewitness? What techniques does the author employ? In what ways does the author manipulate his sources?

2. HISTORICAL SETTING: To what event/s, character/s or idea/s does the text refer? What historical background is relevant to understanding the text?
3. TEXTUAL ANALYSIS: This section should provide the main part of your answer and should explain how the information in the text relates to your research question or course theme in detail. How accurate or reliable is it? Be sure to read the passage closely and focus on the text at hand.
4. HISTORICAL SIGNIFICANCE: What is the particular importance of this text for your chosen question or theme?

Important Points:

1. Make sure you keep to the precise text – write to the text rather than around it.
2. Keep your answer to the point - be relevant at all times.
3. Parts 1-2 and 4 should be short and succinct – you should spend most of your time on 3. Your job is to interpret the evidence and discuss the implications in regard to your research question or course theme.

For archaeological or other material evidence, a similar structure is appropriate, though in some cases parts 3 & 4 will warrant the greatest attention.

1. CREATOR AND WORK: Identify the piece. Identify its creator, artist, architect or responsible agent (such as a painter or potter, an emperor, a political body like the Senate, or even a race of people). When was it created/built? What was the intended audience? What was its purpose (to inform, to entertain, for propaganda purposes, etc.)?
2. HISTORICAL SETTING: Does the artwork/coin/inscription commemorate a specific occasion? Does it relate to a political programme or set of religious beliefs? Can the piece be dated on stylistic grounds? Is the date controversial?
3. OBJECT ANALYSIS: This section should provide the main part of your answer and should focus on describing and interpreting the

object/building in light of your research question or course theme. Your analysis ought to show a deep appreciation of detail, so be sure to look closely at the work under consideration.

4. HISTORICAL SIGNIFICANCE: What is the particular importance of this object or material evidence for your chosen question or theme?

EXAMPLE GOBBET ANALYSIS

[The first gobbet analysis below was produced under exam conditions. The second gobbet analysis (on exactly the same passage) was produced under assignment conditions by a student who was considering the question, ‘What were the difficulties facing *novi homines* (“new men”) in Roman political life?’ It was submitted at the end of a course on the Roman Republic. Note that it is the longer and more detailed of the two, but they both employ exactly the same structure.]

i) produced under exam conditions (c. 15-20 minutes)

Text: The Difficulties Facing a ‘New Man’

I am well aware of the heavy responsibility which this great honour lays upon me. To prepare for war without exhausting the public treasury, to press into military service men whom you are anxious not to offend, to direct everything at home and abroad, and to do all this in the midst of jealousy, obstruction, and intrigue, is a harder task than people imagine. Furthermore my political opponents, if they make a mistake, can rely for protection on their ancient lineage, the resources of their relatives and marriage connections, and their numerous dependants. My hopes rest only on myself, and I must sustain them by courage and uprightness; for I have nothing else to trust in.

Author and Work

The author of this passage is the historian Sallust and the passage derives from his work called *The Jugurthine War* (chapter 85), which describes Rome’s war against King Jugurtha of Numidia. That war took place between 112-106 BC but Sallust was not an eyewitness. He wrote over 60 years later, c. 40 BC, in the period of civil conflict that followed the assassination of Julius Caesar in 44 BC. Sallust is often said to have been an opponent of Rome’s nobles, but in fact he seems to have hated the immoral corruption and ineptitude of Rome’s leadership in general. He blames this corrupt leadership for the dreadful civil strife which engulfed Rome during his lifetime.

Historical Setting

The passage is set in the year 108 BC, just after the election of Gaius Marius to the consulship for 107 BC. Marius was given the command against Jugurtha by vote of the Roman people, who were sick of the failures of noble generals to end the war. Marius proceeds to give a 'speech', which is largely a literary creation by Sallust. It is designed to present Sallust's ideal of leadership.

Textual Analysis

Marius describes the consulship as a 'great honour' and refers to the insecurity, obstruction and intrigue of the nobles, his political opponents, who will be anxious about his decision to 'press into military service' the many destitute men known as *capite censi* ('head-counts') or *proletarii* ('children-producers'). These were poor and desperate men who would form a strong bond of loyalty with their general and thereby add to Marius' personal power. Such men blamed noble corruption for the poverty and hardship of their lives.

Marius continues by referring to the advantages enjoyed by the nobility: their names, their 'ancient lineage', their wealth, their aristocratic relatives and marriages. Marius, by contrast, says that he has 'only ... myself.' Therefore, he relies on his personal courage and uprightness, his honesty and his moral virtue. Marius implies that this is why he was successful in gaining the consulship.

Historical Significance

This passage is not an explanation of the real reasons for Marius' success. It is a statement, placed in the mouth of Marius, of the qualities that Sallust believed made the ideal Roman leader. Sallust knew that Marius did not stand alone: he was in fact rich and well connected. Although he was not a noble, since no one from his family had previously reached the consulship, he was nonetheless married to the aunt of Julius Caesar, a patrician. Sallust also knew that Marius was susceptible to corruption. He gives Marius a speech in which the consul-designate praises himself in terms that show both his own flaws and the excellent qualities that Sallust desired in a Roman leader.

ii) produced under assignment conditions

Text: The Difficulties Facing a 'New Man'

I am well aware of the heavy responsibility which this great honour lays upon me. To prepare for war without exhausting the public treasury, to press into military service men whom you are anxious not to offend, to direct everything at home and abroad, and to do all this in the midst of jealousy, obstruction, and intrigue, is a harder task than people imagine. Furthermore my political

opponents, if they make a mistake, can rely for protection on their ancient lineage, the resources of their relatives and marriage connections, and their numerous dependants. My hopes rest only on myself, and I must sustain them by courage and uprightness; for I have nothing else to trust in.

Author and Work

This extract comes from Sallust's *Jugurthine War* (chapter 85), a history of Rome's war against Jugurtha, a king of Numidia in north Africa. This war took place between 112-106 BC. The *Jugurthine War* was written by Sallust over 60 years later, in approximately 40 BC. Sallust was a Senator who fought on Caesar's side in the Civil War against Pompey and the Roman nobility but later fell from grace and retired to write history. His sympathies in general lay with the opponents of the nobles or the descendants of senatorial families who in Sallust's view were both inept and corrupt.

A number of histories of the period were available to Sallust, but most of them were either written by nobles or designed to undermine the achievements of the great popular hero of the day, the general Gaius Marius. Like Sallust himself, Marius was a 'new man' (*homo novus*), i.e. a man who lacked senatorial ancestors, and again like Sallust, Marius was a victim of noble slanders and obstruction. In the wake of Julius Caesar's death on 15 March (the Ides of March) 44 BC, i.e. at a time when nobles were struggling to regain power at Rome, Sallust seems to have selected an episode from Roman history which would allow him to do two things: i) illustrate noble corruption and immorality; and ii) show a 'new man' being attacked by unscrupulous nobles. There must be an element of self-justification in this, i.e. he seems to have written history at least partly with an eye to explaining his own career. On the other hand, he should not be underestimated as a mere apologist for himself, for Caesar, or for the *populares* (political leaders who appealed to the *populus*, the Roman people, for support against noble domination of the state). Sallust was well aware of the shortcomings of Marius and other new men. His fundamental message is really that civil war developed at Rome because of immoral behaviour and corruption on the part of its leaders; he is not simply criticising one class of Roman statesmen (the nobles).

Sallust, who wrote in Latin, was writing for an elite audience, mainly in Rome and Italy. These were people who could read Latin and who were in governing positions in their cities and towns. He did not see the writing of history as an objective undertaking. He had a point of view and was determined to persuade his audience that he was right. His message was a political one – against the corrupt nobility, against wider corruption, against those who brought about his own demise. There is an element of entertainment in it but the basic political and personal purposes are fairly clear.

Historical Setting

The text purports to be part of a speech delivered by Marius when he was elected against great odds to the consulship of 107 BC. His election was the result of voter dissatisfaction after a succession of noble generals had proved incapable of defeating the formidable Numidian forces, especially Jugurtha's fine light cavalry. The speech

is undoubtedly the product of Sallust's literary imagination but it illustrates the kinds of arguments which were used by the new men against their noble adversaries. The real Marius may well have employed some of these arguments during his campaigning.

Textual Analysis

the heavy responsibility which this great honour lays upon me: Sallust's Marius emphasizes the difficulties he is facing at this time. The 'great honour' is of course the consulship, which he held by vote of the Roman people in 107 BC. Note that his attitude is one of responsibility, implying that he does not take the honour for granted – perhaps as the nobles, accustomed to such honours, were doing.

To prepare for war without exhausting the public treasury: Some of his opponents were probably worried that the popular champion would drain the treasury in order to ensure his success in Africa against Jugurtha. Marius calms their fears in responsible fashion.

to press into military service men whom you are anxious not to offend: Marius needed a large army, given the huge territory ruled by Jugurtha. Ancient sources stress that there was a recruitment problem into the Roman army at this time and that those who were eligible according to the traditional property qualification were being called up repeatedly. Marius dealt with this dilemma by enrolling the *capite censi* ('head counts') in the legions, i.e. men who did not possess the traditional land prerequisite but who were nonetheless willing to fight under his leadership.

to direct everything at home and abroad, and to do all this in the midst of jealousy, obstruction, and intrigue: The words 'to direct everything at home and abroad' indicate the huge scope of the consul's power of command (his *imperium*). In this case, however, the new man must deal with the jealousy and resentment of the obstructionist nobles, who, it is implied, are 'intriguing' against him. Each of the points in this sentence speaks to the new man's almost overwhelming responsibility.

my political opponents, if they make a mistake, can rely for protection on their ancient lineage: A new man cannot even make a mistake, for unlike the nobles, he is unable to call upon the achievements and service of his ancestors on behalf of the Roman state. He is unable to use the argument that his family had a proud history of honour and service at the highest levels and that he was therefore owed gratitude from the Roman people as a result.

the resources of their relatives and marriage connections, and their numerous dependants: The nobility was heavily intermarried, so that it might seem to some that the various noble families formed an impenetrable class. Although the Sallustian perception might have been very powerful, Keith Hopkins has shown that in fact the nobility was quite changeable and fluid in terms of its families and marriage links with outsiders. Marius also alludes to the great wealth and many clients ('numerous dependants') who could be called upon to vote for noble candidates when they stood for office at Rome. Although scholars now argue that such clients were not sufficient to control the results of elections, there were nevertheless many citizens who were

ted in various ways to the nobility or continued to be impressed by the name, wealth and public records of the nobility. To such citizens the new men could appear to be disrespectful upstarts.

My hopes rest only on myself: The new men, it seems, had to emphasize their personal qualities and ask to be compared against the present generation of nobles who were merely the inept and corrupt heirs of a fine name and tradition.

courage and uprightness: Note the qualities that Sallust requires from an ideal new man, and note especially that ‘uprightness’ is a moral quality. He must be good, honest, and stand against corruption. Sallust’s ‘Marius’, a literary creation, claims that the nobles are corrupt, whereas he is upright. Sallust seems to have known, however, that the historical Marius was susceptible to corruption too. This was what produced the civil wars of the first century BC.

for I have nothing else to trust in: The final sentence gives the impression that new men had to stand alone against the combined and overwhelming resources of the nobility as a whole.

Historical Significance

It is simply not true that ‘new men’ stood alone and unaided against overwhelming difficulties and that their success was the result of their superior virtue: men like Marius were wealthy and well connected through the various strata of Roman society. Marius, for instance, married the aunt of Julius Caesar, whose family was patrician. Yet Sallust’s picture of the seemingly upright new man standing alone and successful in the midst of a corrupt environment illustrates his ideal very well: Rome’s leaders should be men of virtue rather than vice; corrupt leaders bring on failure and civil war. Taken in the context of the portrayal of Marius elsewhere in the work, however, our extract becomes an ultimate illustration of corruption because it shows the corrupt Marius successfully winning the consulship on a platform of anti-corruption. Sallust shows his own cherished ideal being inverted, even perverted.



Stater of Alexander the Great, 336-323 BC, R.D. Milns Antiquities Museum

MARKING SCHEME (excluding Honours)

The marking scheme generally used in Classics and Ancient History courses at UQ is as follows:

85-100%	7	High Distinction
75-84%	6	Distinction
65-74%	5	Credit
50-64%	4	Pass
45-49%	3	Fail
25-44%	2	Fail
0-24%	1	Serious Fail

Further details on the standards expected to achieve each grade, as well as penalties for late work, can be found in your course profiles and on the HAPI website (<http://hapi.uq.edu.au/undergraduate-student-forms>). The following might prove helpful:

7 The argument is clearly articulated and logically developed, using relevant evidence. The research is of high quality, cleverly ordered to support the argument with an original and creative synthesis of materials and displaying understanding of wider issues. The presentation is of high standard.

6 The argument is well proposed but the structure is not fully developed. The research is quite extensive but sources are not fully utilised which limits the ability to be creative and deal with a full range of issues. The presentation is solid but can be improved.

5 The argument is satisfactory, with some limitations, but the structure is not well thought out. The research used is just adequate, but insufficient to develop fully the argument or display much originality. The presentation is adequate but could be improved.

4 While the essay displays a basic understanding of the subject, the argument lacks coherence and logical development. The research is basic and the use of evidence does not sufficiently support the argument nor display originality or understanding of wider issues. The presentation is merely of adequate standard.

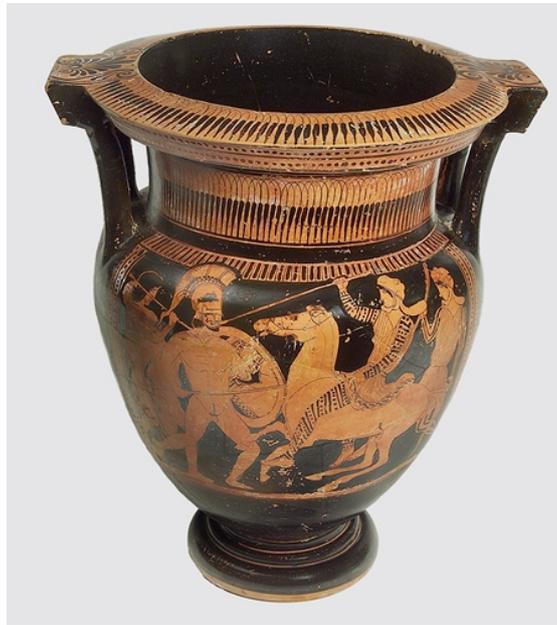
3 The work falls short of satisfying basic requirements for a Grade of 4, but on balance comes close to doing so. The research is not sufficient to sustain the essay.

2 The presentation is below acceptable standard. The essay itself is not well thought out, inconsistent in its progression, and noticeably poor in its argumentation. The research is below the minimum necessary to answer the question meaningfully.

1 The presentation is well below acceptable standard. The essay is incoherent with glaring inconsistencies. The research is very poor in extent and extremely poorly understood.

VALETE! (Farewell!)

If you have any problems, do not hesitate to contact your lecturer or tutor. Remember: we are here to help. Best of luck, and enjoy your time with us. *Carpe diem!*



Attic column crater, ca. 450 BC, R.D. Milns Antiquities Museum