

GUIDELINES FOR WRITING AN ESSAY IN THE CLASSICS DEPARTMENT

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Introduction

The aim of this guide is to assist students with the preparation of essays in the Classics Department. It does not offer you a definite answer to your writing problems nor does it deal with specific formatting matters. It is only meant to give you some suggestions on how to produce a good Classics essay.

If you have general questions on how to write essays in the first place or doubts about grammar, punctuation, formatting, footnotes, style, and so on, please consult the Writing and Study Skills Centre, located on Level 7 of the Central Library Phone (03) 3642 314 or talk to your course organiser, lecturer, and/or tutor.

What is a good Classics essay?

A good Classics essay is one which...

- Answers the question(s) clearly and concisely
- Demonstrates careful thought, with evidence of original thinking
- Is easy to read and sticks to the point
- Discusses the topic by way of the evidence
- Uses both primary and secondary sources effectively
- Has correct spelling, punctuation, and grammar
- Uses language that is formal and yet simple
- Keeps within one hundred words of the word limit
- Is typewritten, completed, and handed in on time.

Starting

Start early. Give yourself **at least three weeks before the due date.** This will allow you to find the necessary books from the library and to discuss with your lecturer or tutor ideas or problems that may come up.

Choose carefully. Essays are evaluated on how well you answer the question(s). It is important to understand exactly what a question is asking you to do. If you do not understand how to proceed ask your lecturer or tutor. Following are definitions of key words used in essay questions:

- **Discuss** (criticise, analyse, examine): first, you are asked to identify the components of a problem or a topic; afterwards, you need to show the significance of each component and/or the relationship that exists among those components. In some cases you have to evaluate the

proposition of a modern scholar and argue your own position in relation to it.

- **Assess** (evaluate, appraise): you are asked to determine the definitive or relative significance of a factor in a given situation. For example, "assess the importance of guest-friendship in the Greek world."
- **Describe** (outline, summarise, explore): you are asked to give a brief view of an issue. Very often this forms the first part of the essay question. In this case, your descriptions need to be short and assume the same background knowledge of any student in the course.
- **Compare** (contrast, distinguish): you are asked to identify and comment on similarities and differences between things compared.
- **Consider** (review, observe): take something into consideration. At times the essay topic may only require you to contemplate something mentally; in other cases, the question indicates whether you are expected to include your observations and reactions in the body of the essay.

Read smartly. Lecturers will provide you with a *reading list*. The reading list may be composed of the following categories:

1. Primary sources: These constitute the evidence that has survived from antiquity. These include literary texts, archaeological remains, inscriptions, papyri, coins, and so on. An essay that ignores primary sources will almost always be penalised since they represent the data, the evidence that needs to be discussed. **Working carefully with your primary sources will not only improve your grade, but it will also make the course you are taking much more interesting and illuminating.**

a. **Literary sources:** This type of evidence (e.g. any text written in the classical period that has arrived to us through a manuscript tradition or thanks to archaeological excavations) is available to us in the following forms:

- as *single works*; for example, Aristotle's *Poetics* or Plato's *Politics*. These ancient texts can be found in translation, in the original language accompanied by a translation, or in the original language with a *critical apparatus*, that is, information about the tradition and the variants to the text transmitted from antiquity.

- in *handbooks* that focus on a particular topic; for example, books that offer texts in the original language or in translation on topics like Roman economy or Greek mythology.

- in *collections* that gather together inscriptions, papyri, etc. These collections are highly specialized and generally organized by geographic area.

In the process of reading, your ancient literary sources, take notes. These notes should be organised around the following questions:

- *when?*: The period in which something was written has enormous relevance to our understanding of a particular phenomenon. In some cases we do not have literary material produced in the period of our interest. For example, our knowledge of early Roman history derives mostly from Livy, an author who wrote in the Augustan period, that is, centuries after the events you may be concerned with. This implies that early Romans did not write history as we mean nowadays. Something like this may be relevant to your discussion and showing awareness of this problem will have a positive effect on your reader.

- *Who?* and *for whom?*: The identity or status of the person who wrote a text affects what we can learn about the ancient world. In the same way, the intended audience of a text or an inscription affects our capabilities to understand what people knew. For example, Augustus wrote the *Res Gestae*, a biographical inscription produced in various copies that were placed in public spaces of various cities of the Empire. This means that you have a situation in which the first Roman emperor talks about his deeds and life; but you also have a number of people belonging to various social classes in disparate places reading a text while going about their business every day.

- *what?* and *how?*: In answering the questions posed, you may have to compare various primary sources and argue their importance for your argument. Accordingly, it is a good idea to take note of what a text represents and how it does so. For example, if you are asked to discuss the figure of the emperor Augustus, you may use a statue or a coin or a literary text or an inscription. A representation of the emperor on a coin might communicate something different from a statue placed in a Roman square. In the same way, a poet talking about Augustus might be expected to represent the emperor differently from a legal text or a prose text written centuries later.

b. Archaeological and art historical evidence: Primary sources from the ancient world include more than just literary texts. Evidence recovered by

archaeological excavation—architectural remains, coins, inscriptions (including graffiti), papyri, pottery, ostraka, glass, metal objects, sculpture, painting, mosaics and other works of art, utensils and tools, human and animal remains, and any other organic or inorganic matter preserved in the soil that can be retrieved and analysed—constitutes primary evidence.

Some essay questions ask you to evaluate a body of archaeological evidence or particular artefacts and draw conclusions about it. This archaeological evidence is available to us in a variety of ways.

- Through *reports* that present a summary of what was found during the excavation of a particular archaeological site. These reports can take the form of multiple-volume series of books or journal articles.

- By *medium*, that is, collections of inscriptions or papyri, collections of coins, pottery of specific types (e.g., Greek red figure pottery, Roman terra sigillata) from many different sites.

- Art historical evidence (e.g. architecture, sculpture, painting, mosaic, decorative pottery, etc) is often presented in *handbooks* devoted to a particular topic, for example, Roman architecture, or Greek sculpture. Such books, are, technically speaking, secondary sources, but because they provide photos of the objects under discussion, and usually basic descriptions and information as well, they are a source for this primary evidence.

It will soon become obvious that the distinction between literary and archaeological/art historical primary sources is much less clear than it would appear. Inscriptions and papyri (which often preserve entire or partial literary works) are found thanks to archaeological excavations and may be read in isolation, together with other texts, or in relation to the archaeological context in which they were found.

When using archaeological evidence, however, organise your notes according to the following criteria:

- *when?* and *where?*: What is the date of the evidence, and is this date secure or open to debate? The best evidence is that which has a secure, or reasonably secure, date. Occasionally, an essay question may ask you to discuss why the date of an object, for example a piece of sculpture, is controversial. Archaeological evidence must have a context to be useful. Where an object was found and the relationship it shared with other remains is important for our understanding of that object. Artefacts and artworks lacking a known context can still be informative, and can still be used as evidence, but they must be used with greater caution. Objects that are carefully excavated and

properly recorded at the time of excavation are more informative. So, consider the context of the work or works you are discussing.

- *Who?* and *by whom?*: Who produced the artefacts or art works under discussion? Were the producers also the users? A good deal of Greek black figure pottery was imported by Etruscans into Italy and used as grave goods in Etruscan tombs. Thus, a vessel produced in Athens in the 6th century BC but found in an Etruscan tomb in Italy reveals certain information about the Greeks (e.g., relating to pottery production and overseas trade), but also about the Etruscans (e.g. burial practices and levels of wealth and prosperity).

- *What?* and *how?*: When you are asked to discuss or interpret works of art, the question often wants you to discuss what is represented and how. The posture, gesture, and clothing of figures in a scene reveal a good deal of information to the viewer, and consideration of these aspects helps to understand what messages the creator of a particular work might have been trying to convey. The composition of the scene, that is, the way its elements (animate and inanimate) are represented and arranged in space, also reveals important information not just about the artist and his (or rarely her) skill, but about potential messages. Often scholars do not agree on the particular meaning of a work of art, and so there are many modern interpretations of it. For example, the Panathenaic frieze on the Parthenon in Athens, when analysed according to the criteria above, can be variously interpreted. See more on this in the paragraph “secondary sources”.

- *Where?* and *who?*: Consider the ancient context of the work or works you are discussing. Where was a piece of sculpture located and who was intended to see it? The famous Prima Porta Augustus statue has a breastplate decorated with figures that convey numerous messages. The statue we have, however, came from a private villa belonging to Augustus' wife, Livia. The content and meaning of the figures on the breastplate is so significant that it has led scholars to conclude that it must be one of several copies.

2. Secondary sources (general considerations and secondary sources on general topics and literary texts): Secondary sources present a scholar's interpretations and conclusions about what a set of literary texts, a particular body of archaeological or art historical evidence tells us about the ancient world. Reading secondary sources helps you

understand the direction of scholarship and the questions that modern scholars have tried to answer. When reading secondary sources, it is a good idea to do the following:

- **Select and summarise:** In the process of reading take note of key points and write down the evidence that the author used to prove his or her point. Some essay questions will ask you to consider and criticise the opinions of modern scholars, for example, “Was the end of the Roman republic a “revolution”?” In cases like this, you need to go to the modern author who expressed the opinion that you have to discuss and study closely his/her argument. **Where a piece of evidence is crucial to an argument, it is a good idea to read the primary evidence that a modern author used and think about whether you agree or not with what the author says.**

- **Criticise:** Try to understand why the author uses a certain angle and whether he/she has a specific political agenda. A scholar who writes in the early twentieth century will talk about the role of women in ancient society in very different ways from someone who attempts to re-evaluate the agency of women by adopting a feminist perspective. By reading and comparing different views, you will be able to make up your mind about the approach that you prefer and you will be ready to discuss the advantages/disadvantages of each approach. In this way you will be able to take a position in the modern debate and defend your view in a competent and articulate way.

a. Secondary sources (archaeological and art historical evidence): Some secondary sources, particularly those that discuss early periods in Greek and Roman history, do not limit themselves to discussion of literary texts. Rather, their authors may use all the evidence available (literary and archaeological) to draw conclusions.

Some essay questions will ask you to evaluate and criticise conclusions made by secondary authors about archaeological evidence. The Panathenaic frieze on the Parthenon and the Ara Pacis Augustae are two examples of relief sculpture about which many different conclusions have been drawn. In an essay about one of these works you would need to evaluate the arguments of the various authors, select that which is most convincing to you and explain why; or, you need to modify the conclusions of one or more authors, and explain your reasoning.

In an essay that asks you to evaluate, interpret, and draw conclusions about archaeological or art

historical evidence you must proceed in the same manner as for essay questions based on literary sources. In other words, you must choose the evidence you will use to make an argument, study and evaluate it, and then make conclusions based on your analysis.

WARNING: Among secondary sources are studies published on the world wide web. There is no policy that forbids you from using material retrieved through internet; the quality of what you can find, however, may be very poor.

If you plan to use material of this kind you should provide your lecturer or tutor not only with the reference to the link, but also with the name of the author and his/her affiliations. Most written scholarly works are *refereed* (that is, read by at least two specialists in the field to guarantee quality); by contrast, things that you may find on the internet often go unchecked and may, therefore, present inaccurate information. **Be warned: sometimes the author of the webpage will know a lot less about the subject than you do!**

Take notes carefully: Organising your notes will help you later when you want to sit down and write your essay. You can organise them in computer files, pieces of paper kept in alphabetical order, or by using a notebook where you write your comments and information gathered as you go along with your reading. When you take notes, before you even start, write down the following:

For primary literary sources:

- primary literary works:
 - *author's name*
 - *title of the primary work*
 - *book number and line number(s) (for poetry), book number and section number(s) (for prose)*

Example: Homer, *Iliad*, 1.23-45.
Cicero, *Tusculan Disputations*, 1.3

- Collections of literary sources (inscriptions, etc)
 - name of the collection
 - number of book (in the collection)
 - number of the inscription, etc.

Example: *CIL* 1.432

- secondary sources:

- *author's surname, initial letter(s) of first name(s)*
- *the exact title of the book or article*
- *the city where the work was published*
- *publisher and year of publication*
- *page(s) number*

If you decide that a specific passage, from either a primary source or a secondary source, will become part of your essay, take notes by following the indications given above. This will help you:

- to keep track of your reading during your research .
- to insert correctly the reference in your footnotes while writing.
- to build the bibliography that will, ultimately, make it into your essay.

In the final draft of your essay, the bibliography as a whole occupies the final page(s). For more detailed information about citations in footnote and bibliography at the end of your essay, see the *Appendix*.

- Note also the usage of these familiar abbreviations:

44 B.C. = before Christ

450 B.C.E. = before the Common Era: you will find this abbreviation instead of B.C. in recent scholarly works.

A.D. 455 = *Anno Domini* (in the year of our Lord): as you can see the abbreviation is placed before the year.

105 C.E. = Common Era: again you will find this abbreviation instead of A.D. in more recent publications.

Writing

Writing is not a linear process but a process of planning, thinking, composing, and revising. There are two main approaches to essay writing, one which focuses on planning and the other which emphasizes revision.

- The *systematic approach* involves making a detailed essay plan and following it closely it helps to produce a first draft that requires little revision. This technique is best when working with straightforward questions. Moreover, it helps you in thinking in advance as to how you want to organise your argument, what quotations you want to insert, research references, alternative views, anything that backs up your argument or challenges it.

- The *generative approach* uses writing as a means of discovering what should be said and consists in writing down ideas and revising them. This technique is less advisable insofar as it can lead to confusion and to a very disorganised output. Moreover, you may be putting off writing a complete draft of your essay: some people spend a great deal of time doing research (making notes and collecting information), but sometimes they don't realise what

parts of the argument/essay needs more (or less) research until they start writing it.

Schematic essay plan

Introduction:

- presentation of the argument

Body of the essay:

- presentation of scholarly views
- arguing your position in relation or in opposition to the above
- use of supporting evidence

Conclusions:

- brief summary of your position

Good introductions:

- A good introduction is characterized by a statement that focuses on the precise meaning of the question, a brief summary of the ancient material that you will investigate, and a general description of how the ancient material is relevant for answering the question.

Examples:

Question: Compare ancient accounts of creation and discuss their similarities and differences.

Mythical accounts of creation by the Greeks and Romans often place humans in a precarious position between the divine world of gods and the lowly realm of animals. In the creation stories of Hesiod's *Works and Days*, Plato's *Protagoras*, Ovid's *Metamorphoses*, and Euripides' *Bacchae*, we encounter a number of portrayals of the admirable and contemptible qualities of humans, with both aspects frequently highlighted in the same story. By looking at the development of these stories, we see that each fulfills an underlying need to affirm the divine right of man.

Question: Hesiod in the *Theogony* and Plato in the *Protagoras* give similar and yet different versions of the story of Prometheus. What is the function of the myth in each of these texts? What does each of them tell us about the social meaning of the fire?

Myths are stories which convey explanatory messages about core themes in human existence. Different versions of the same myth can explain different features of human life. A comparison of Hesiod's account of Prometheus in the *Theogony* with that of Plato in the *Protagoras* reveals both

similarities in focus and significant variations. Both versions recount Prometheus' important gift to humanity--fire, stolen from the god Zeus--as a central event. Each portrays the gift as both positive and negative; yet each interprets the meaning of and problems associated with this gift with a unique emphasis.

Question: Consider and discuss how the Romans expressed their view of themselves in relation to non-Romans in public and private relief sculpture during the Empire.

The Romans' view of themselves and their attitudes towards "barbarians" (non-Romans) are clearly revealed in public and private relief sculpture in the Empire. In this essay I will focus on the representation of Romans and "others" on the columns of Trajan and Marcus Aurelius, and the arch of Septimius Severus in Rome, and also on selected examples of the so-called "battle sarcophagi" of the second and third centuries. By considering the composition and other details in the scenes on these works of sculpture, I will demonstrate that Romans were careful to represent themselves as military and moral victors, and how they also articulated the proper behaviour and demeanour of conquered peoples: submissive, repentant and grateful.

Citing primary sources in the body of your essay:

- Citing from the primary sources you have collected is extremely important. However, you should never insert the citation in the body of your essay without introducing it first and discussing it later. In other words, you have to formally reproduce your evidence and to critically talk about its importance.

Examples:

In the *Protagoras*, Plato asserts:

The gods formed them [human beings] within the earth out of a mixture of earth and fire."¹

This passage suggests that, according to the perspective offered by Plato, human beings have a mixed nature. This implies that...

¹Plato, *Protagoras*, 12b in C. Jones and M. Smith, eds., *Greek Mythology* (New York: Simon and Schuster, 1996) 21.

-- In this case, the citation from the primary sources

is clearly introduced by way of title and author; Furthermore, because it is longer than a couple of words, the citation is indented. Afterwards, the citation is discussed by implication. The reference to the primary source is clearly indicated in footnote; and, since it comes from a handbook, the author of the essay indicates the author(s) of the handbook as well.

When that fails, he sends a messenger to Hades to “appeal to Hades with gentle words.”¹ The way in which Zeus proceeds in appealing Hades suggests that....

¹ *Hymn to Demeter*, vv. 233-234 in *The Hymn to Demeter*, trans. By H. Foley (Chicago: Chicago University Press, 1989).

-- In this case, the citation is introduced directly into a phrase and marked by quotation marks. The next phrase points to what is important about the evidence. Again the reference to the primary source (the numbers refer to the lines of the poem) is put in footnote. Again the author who edited and published the primary text is clearly indicated.

In Hesiod’s *Theogony* much emphasis is placed on the crime committed by Prometheus and the punishment that both Prometheus and human beings have to suffer. Plato’s *Protagoras* offers a different perspective...

-- In this case, the author relies on two ancient sources and makes a clear distinction between two different and yet similar accounts. Note how the author is avoiding paraphrasing, that is, *re-telling* the story or the sequence of events, and how he/she highlights what is important to his/her overall argument.

In the scene of the "rain miracle" on the column of Marcus Aurelius in Rome, the presence of the personified rain god is a shorthand way of representing a timely rainstorm that actually occurred during battle. Because this storm turned defeat into victory for the Romans, it demonstrates the Romans' view of events. In short, the gods were on the side of the Romans.

--In this case, the author refers briefly to a scene so well known that it needs no description, and then proceeds to offer an interpretation of the presence of the rain god in the scene.

The Portonaccio sarcophagus (Palazzo Massimo, Rome) illustrates well how the composition of a scene influences the viewer's perception of it. Here, Roman cavalry and legionaries occupy the upper left triangle of this rectangular field. These figures move towards the (viewer's) right, and the largest, and most distinct figure in the entire scene, the Roman leader on a charging horse, forms a focal point at the centre of the chaos of battle. The defeated enemy occupies the lower right corner. Several figures are being trampled beneath the horses' hooves, and the bound, miserable and submissive figures of a woman and an old man frame the right side of the scene. By allotting the Romans the upper part of the scene, and slightly over half of the whole field, and most importantly by making the most distinct and central figure a Roman, the sculptor has sent a clear message that Romans are victors.

--In this example the sarcophagus is identified by its common name and the museum which holds it is included to dispel any confusion. Because the work is lesser known, and because the author uses the composition of the scene to make a point, a short description of the pertinent aspects is included.

Discussing secondary sources and introducing your opinion:

- Introducing references to secondary sources is a delicate business. Much of your knowledge derives from reading modern scholarship and from class lectures. Every time you use an idea or a comment that is not yours you have to clearly indicate the author and the source. Doing otherwise, that is, not recognizing others' ideas is PLAGIARISM (see information included in your course information). Here below are some examples on how to proceed in relying on others' works.

Examples:

As Hopkins puts it, “the master can beat the slave, cheat him of his promised freedom, but only at the cost of showing up his own moral inferiority.”¹ Hopkins’s remarks highlight that the master’s morality depends on his capability to uphold his word, but they also shed light on the importance of slavery for the definition of mastery itself.

¹K. Hopkins “Novel Evidence for Roman Slavery,” *Past and Present* 138 (1993) 14.

-- In this case, the author of the essay cites the words

of a scholar and puts them between quotation marks. Moreover, the author uses the scholar's insight in order to move on and present his/her own argument.

Slaves lived with their masters and operated very closely with them both in public and private situations. In public, slaves opened a passage through crowds for their masters; in private they mediated between their masters and the material world. In other words, slaves shielded their owners from sordid reality.¹

¹ W. Fitzgerald, *Slavery and the Roman Literary Imagination* (Cambridge: Cambridge University Press, 2000) 23-27.

-- In this case, the author indirectly refers to the work of a scholar who has dealt with the same problem he/she is focusing on. Even in this case the author must make patent that what he/she is writing has been influenced by that specific scholar; he/she does so by adding the reference at the end.

Of a sarcophagus showing a battle between Romans and Gauls (Museo Capitolino, Rome) Nancy and Andrew Ramage assert that "...the emphasis on the psychological and emotional effects of the battle scene suggests an increased uneasiness in the public outlook."¹ Thus in their view the availability of this kind of battle scene and its selection by a (presumably) private individual reflects the views of the Roman populace more generally. We must, however, treat this interpretation cautiously because battle scenes were only one of many scene types surviving from this period, and other themes, such as Dionysiac processions, might be interpreted as evidence of public optimism.

¹ N. and A. Ramage, *Roman Art: Romulus to Constantine* 3rd ed., (London: Laurence King, 2000) 252-53 (fig. 8.28).

--In this example the author quotes a secondary source directly, explains the argument, and then takes issue with it by pointing to other examples.

Of a sarcophagus showing a battle between Romans and Gauls (Museo Capitolino, Rome) Nancy and Andrew Ramage argue that the availability of battle scene sarcophagi and their selection by (presumably) private individuals reflect the views of the Roman populace more generally.¹ We must, however, treat this interpretation cautiously... etc.

¹ N. and A. Ramage, *Roman Art: Romulus to Constantine* 3rd ed. (London: Laurence King, 2000)

252-53 (fig. 8.28).

-- This further example shows how one might paraphrase the idea instead of quoting it directly. In each case the author properly cites the idea, which is an original opinion expressed by the Ramages.

DO NOTs: Avoid writing your own ideas and finishing the sentence by pasting in a phrase copied from a book. In doing so, you run the risk not only of writing a paragraph syntactically wrong, but also of confusing the reader as to whether you are relating your own ideas or someone else's.

Here below an example of what you SHOULD NOT do:

One of the most important of the citizen's freedom was the freedom of speech. Slaves were required to curb their tongue but on the most notable occasion that **they** were required to speak "**he** could give his word under torture"¹.

¹A. Watson, *Roman Slave Law* (Baltimore. Hopkins University Press, 1987) 45

- In this case, it is unclear whether what precedes the citation is a paraphrase of what Watson says. Moreover, in pasting in something derived from the book, there is a confusion of subjects (they-he).

Good conclusions:

- At the end of your paper, it is a good idea to provide a short recapitulation of what you have discussed by re-stating your initial argument, by pointing out how you supported your argument, and by highlighting your opinion on the matter discussed.

Examples:

In this paper I argued that the institution of slavery in the Roman world was highly contradictory. Some aspects of slavery assumed the instrumental status of the slave, but others emphasized the slave's humanity. In surveying a variety of ancient texts, I showed that the cohabitation of slave and master generated a set of problems that remained often unresolved. Accordingly, it is more fruitful to see the experience of the master and the slave in terms of conflict rather than fixed attitudes.

In this essay I argued that the Romans used public and private relief sculpture to promulgate a particular view of themselves and non-Romans (i.e. "barbarians"), and that they achieved this end by creating highly complex and carefully composed

relief scenes. In both public and private relief the Romans appear as military victors – always occupying the upper left and always remaining upright or mounted in an organised battle line. By contrast, I showed that non-Romans were normally represented as the enemy and relegated to the lower corners in a variety of stooping, kneeling, falling or prostrate postures. I further argued that the Romans used composition to portray themselves as moral victors by creating scenes showing Roman clemency, mercy, and even *pietas* to submissive non-Romans.

Appendix : Examples of footnotes and bibliographic entries.

Footnotes

- *A single-author book:*

W. Fitzgerald, *Slavery and the Roman Literary Imagination* (Cambridge: Cambridge University Press, 2000) 23-27.

- *An edited book:*

C. Jones and M. Smith, eds., *Greek Mythology* (New York: Simon and Schuster, 1996) 21.

- *A book with multiple editions:*

N. Ramage and A. Ramage, *Roman Art: Romulus to Constantine*, 3rd ed. (London: Laurence King, 2000) 44-45.

- *A book with multiple volumes:*

W.L. MacDonald, *Roman Architecture*, vol. 2 (New Haven: Yale University Press, 1983) 234-37.

- *A translation of a book (both anonymous and authored):*

Hymn to Demeter, trans. by H. Foley (Chicago: Chicago University Press, 1989) vv.233-34.

Or

C. Plinius Secundus, *The Letters*, ed. and trans. by A. N. Sherwin-White (Englewood Cliffs: The Scholars Press, 1967) X.xli.5.

- *A journal article:*

K. Hopkins, "Novel Evidence for Roman Slavery," *Past and Present* 38 (1993) 14.

Bibliography (using the same works cited as footnotes):

Fitzgerald, W. *Slavery and the Roman Literary Imagination*. Cambridge: Cambridge University Press, 2000.

Hopkins, K. "Novel Evidence for Roman Slavery." *Past and Present* 38 (1993) 12-39.

----- *Conquerors and Slaves*. Oxford: Oxford University Press, 1980.

Hymn to Demeter. Trans. by H. Foley. Chicago: Chicago University Press, 1989.

Jones, C. and M. Smith, eds. *Greek Mythology*. New York: Simon and Schuster, 1996.

MacDonald, W.L. *Roman Architecture*. Vol. 2. New Haven: Yale University Press, 1983.

C. Plinius Secundus. *The Letters*. Ed. and trans. by A. N. Sherwin-White. Englewood Cliffs: The Scholars Press, 1967.

Ramage, N. and A. Ramage. *Roman Art: Romulus to Constantine*. 3rd ed. London: Laurence King Publishers, 2000.

A Useful Tool

Paper Diagnostic Test

After you have written the first draft and you are about to start your final draft, edit your paper trying to answer the following questions. If you can answer them with clarity, you will have a pretty good paper. If not, you will know where you need to work on.

INTRODUCTION:

What is the thesis of this paper?

Is there a map to the paper's main points? Outline these points.

Does the introduction suggest the significance of the thesis statement?

BODY:

Go through each body paragraph. Write the responses on a separate sheet.

Identify the central point of each paragraph.

Locate the evidence (i.e. quotations)

Are they correctly formatted?

Is there a discussion of the quotations?

Does the discussion address the paper's thesis?

How does the paragraph end?

Does the last sentence conclude the paragraph's central point?

Is there a transition to the next paragraph?

Write a brief outline of the body paragraphs of the paper. Do they prove the paper's thesis?

CONCLUSIONS:

Does your final paragraph map the main points of your paper?

Do you offer an answer to the question posed at the beginning?

If not, what is your suggestion on how to handle the problem?

BIBLIOGRAPHY:

Are your sources arranged alphabetically?

Are primary and secondary sources integrated (i.e. presented as a single list)?

Have you followed the proper bibliographic format consistently throughout?