



Trinity College Dublin

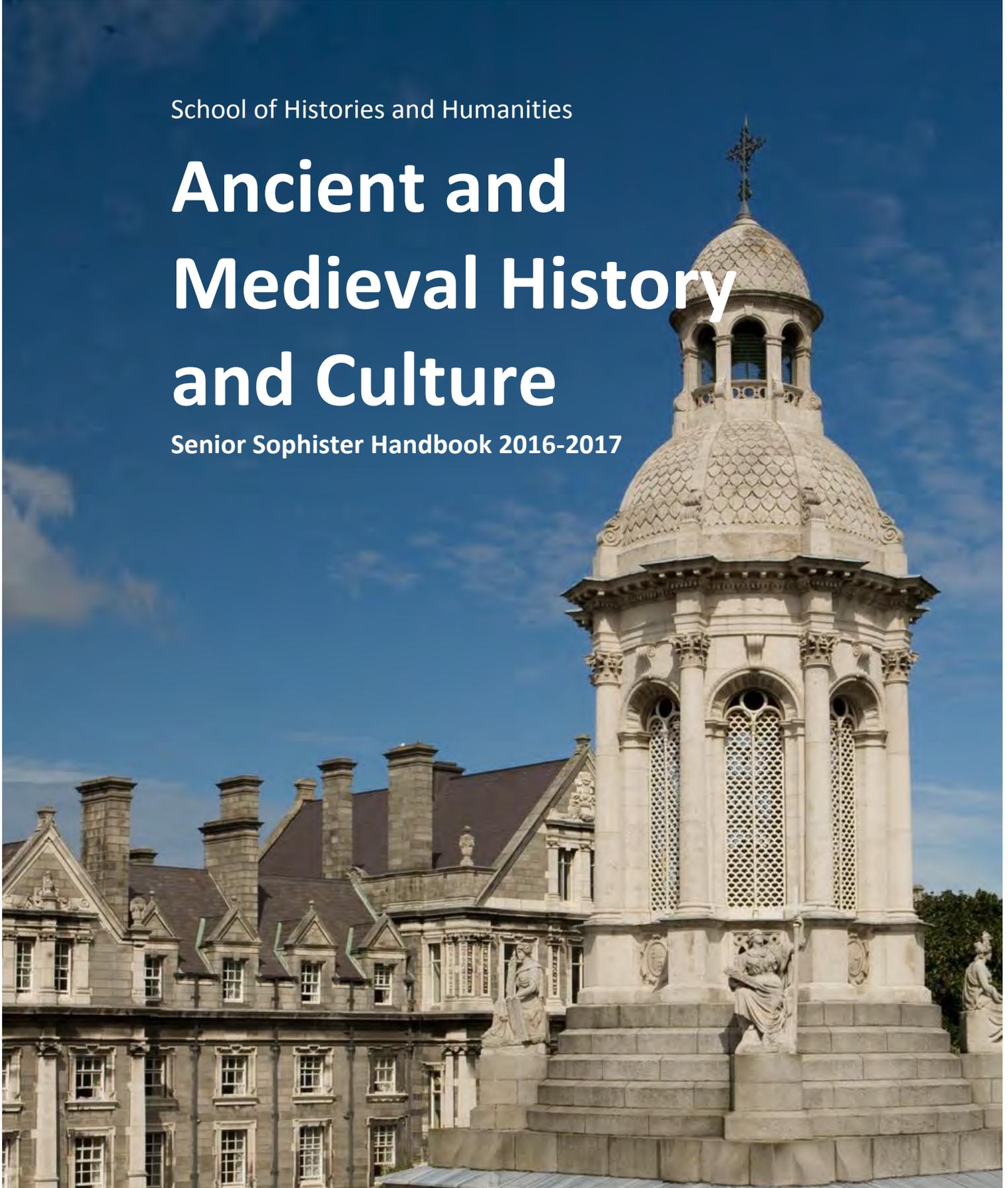
Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

School of Histories and Humanities

Ancient and Medieval History and Culture

Senior Sophister Handbook 2016-2017



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ANCIENT & MEDIEVAL HISTORY AND CULTURE

Welcome! This Handbook, which covers the fourth year (Senior Sophister) of study, provides you with essential information about your course in Ancient & Medieval History and Culture. It also supplements material that is given in the University *Calendar*. The Moderatorship in Ancient and Medieval History and Culture is administered by a Management Committee. More detailed information on each individual module is provided in the relevant module guide. If you are in any doubt about how the regulations affect you, please consult your College Tutor, the Course Director or a member of staff.

Keeping in touch

It is important to keep in contact with the teaching and support staff. There are several ways in which information is circulated by staff to students and by which students can contact staff:

- **Email** – Information from the Course Director and from individual lecturers and tutors will often be sent to your college email address. It is also the quickest way to contact a member of staff. You should check your college email daily. Please note that you should only use your TCD email address when corresponding with us. Get into the habit of checking this account regularly, even if you also use a different email address for personal or professional use.
- **Post & Phone** – Changes in contact details should be reported to the Course Director as well as to Student Records. Please keep your record up-to-date via the 'my.tcd.ie' portal (<https://my.tcd.ie>). Messages for staff may be left in pigeon holes located in the relevant Departmental offices.
- **Website** - www.histories-humanities.tcd.ie/undergraduate/ancient-medieval
- **Noticeboard** – The Course Noticeboard is located on the 3rd floor outside of the Department of History. Please check this noticeboard regularly, as well as the History of Art (Arts Bldg., Floor 5) and Classics (Arts Bldg., Floor 6).

Course Learning Outcomes

On successful completion of this course students will be able to

- demonstrate an awareness of what art history, archaeology and history are and what historians, art historians and archaeologists do
- demonstrate an assured and critical appreciation of processes, peoples and places during the medieval centuries
- order and analyse critically the main artistic and architectural styles and movements of the ancient and medieval worlds
- contextualise works of art, architecture and written evidence in terms of historical and cultural processes
- apply appropriate methodological frameworks, including comparison and assessment of existing historical interpretations
- engage at first hand with primary evidence (texts in translation, visual evidence and material remains) and assess them as historical, art historical or archaeological evidence
- evaluate historical texts, visual evidence and material remains in the light of their historical, cultural and archaeological contexts and in light of important modern theoretical approaches
- demonstrate an appreciation of, and assess the significance of, literary, historical, artistic and archaeological interconnections
- deploy skills of oral, written and visual communication
- apply skills of summary, synthesis and generalization
- identify a research topic, collect and analyse the evidence for it, articulate and apply the relevant modern scholarship on the subject and produce a clearly planned, independently prepared and accurately written report on the topic

Contacts and Teaching Staff

Director of the Course in Ancient and Medieval History and Culture:

Dr Laura Cleaver, *Ussher Lecturer in Medieval Art* Rm 5077
cleaverl@tcd.ie

Course Administrator:

Ms. Jo McNamara, *Senior Executive Officer* Rm 3133
jo.mcnamara@tcd.ie Department of History Office

Department of Classics

Dr Ashley Clements, *Lecturer in Greek Literature and Philosophy* Rm 6017
clementa@tcd.ie

Dr Hazel Dodge, *L. C. Purser Senior Lecturer in Classical Archaeology* Rm 6010
hdodge@tcd.ie

Prof. Brian McGing, *Regius Professor of Greek* Rm 6006
bmcging@tcd.ie

Dr Christine Morris, *Andrew A. David Senior Lecturer in Greek Archaeology & History*
Director of Postgraduate Teaching & Learning Rm 6012
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Dr Shane Wallace, *Walsh Family Lecturer in Classics & Ancient History* Rm 6011
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Department of History

Dr Peter Crooks, *Assistant Professor* Rm 3147
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Dr David Ditchburn, *Head of School of Histories and Humanities* Rm 3145
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Dr Sean Duffy, *Associate Professor of Medieval History* Rm 3146
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Dr Thomas Smith, *Lecturer in Medieval History* Rm 3144
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Dr Immo Warntjes, *Ussher Lecturer in Medieval History* Rm 3148
iwarntje@tcd.ie

Department of History of Art & Architecture

Dr Rachel Moss, *Lecturer in the History of Art and Architecture* Rm 5074
rmoss@tcd.ie

College Tutors

Your College Tutor is your main advisor on both academic issues and personal matters. He or she is appointed by the College, and should not be confused with your module tutors in Ancient and Medieval History and Culture who may be able to help on module-specific matters. You can also get help with problems specifically relating to the course from the Course Director or other members of the team listed above. Staff are here to help – so please feel free to approach us!

Teaching, Attendance & Credit

As you are aware, the College Academic Year is divided into two semesters, Michaelmas Semester (September-December) and Hilary Semester (January-March). Both are twelve weeks long and in both there is a study week in Week 7. Examinations for both semesters are held in April/May.

As in previous years, you are required to attend **ALL** lectures and other classes as required by individual module guidelines. Individual instructors may choose to track attendance by circulating sign-in sheets during each class. In such cases, it will be **your responsibility** to register your attendance by signing in on this sheet. As a rule, students may be deemed non-satisfactory if they miss more than a third of their course of study or fail to submit the required course work in any term. They will be reported as 'non-satisfactory' to the Senior Lecturer, according to the regulations laid down in the *Calendar*, H6, 23-24.

Timetable

Your timetable will be available via my.tcd.ie. The timetable of lectures, seminars and tutorial classes may also be posted on the course and departmental noticeboards. Late amendments to scheduling will also be posted here. If you have problems with the timetable, please contact the Course Director, Dr. Laura Cleaver (cleaverl@tcd.ie) or the Course Administrator, Jo McNamara (jo.mcnamara@tcd.ie).

Obtaining credit

In order to successfully complete the year and gain your degree, you must obtain credit for the academic year by satisfactory attendance at lectures and tutorials/seminars, by carrying out the required module work and by successful completion of examinations.

Senior Sophister Year (SS)

General Information

In the fourth year you will take TWO modules (each 20 ECTS) and write a dissertation (20 ECTS). The modules are chosen from a list of available modules; these are taught by specialists from all three disciplines. You will have selected your modules in April.

All choices are subject to **timetabling restrictions**.

All lectures, seminars, classes and tutorials are **compulsory**.

Students may be asked to make oral presentations or hand in short pieces of written work in addition to their assessed work. Though these are not formally assessed, they are part of the expected exercises of the module.

Module Options in 2016– 2017

HA4014 Art and Architecture in Late Medieval Ireland (20 ECTS)

Duration: Michaelmas & Hilary Semesters **Contact Hours:** 44 (22 x 2-hour seminar)

Assessment: Examination (70%) and coursework (30%) **Co-ordinator:** Dr Rachel Moss

This special subject will deal with Irish artistic production during the period c. 1370-1540. Together with the formal study of buildings and artworks, themes such as cultural, corporate and familial identity, travel and trade and late medieval piety will be explored. Material will be interrogated from a social point of view, examining functions, whether practical or symbolic, and the motivations of patrons and craftsmen. The module will also explore the impact of the extended 'afterlives' of objects and buildings on their interpretation.

CL4004 Entertainment and Spectacle in the Greek and Roman Worlds (20 ECTS)

Duration: Michaelmas & Hilary Semesters **Contact Hours:** 44 (22 x 2-hour seminar)

Assessment: Examination (100%) **Co-ordinator:** Dr Hazel Dodge

This course explores the nature of entertainment and spectacle in the Greek and Roman worlds and aims to set it within a historical, cultural and social framework. Entertainment is a fundamental feature of our modern society, but how did it work in the Greek and Roman periods? Was it 'fun' or were there other important factors in play? In this course we shall explore the nature, context and social importance of the different forms of public entertainment and spectacle in the Greek and Roman worlds, and examine how and why such displays changed in significance over time. The course primarily takes an archaeological approach and there will be close study of the physical evidence. Textual and epigraphic sources will be integrated so that a broad perspective can be appreciated. On a more light-hearted note, by the end of this course you should also be able to spot the mistakes in films such as *Gladiator*, *Spartacus* and *Ben Hur*!

CL4007 Ancient Cyprus (20 ECTS)

Duration: Michaelmas & Hilary Semesters

Contact Hours: 44 (22 x 2-hour seminar)

Assessment: Examination (100%)

Co-ordinator: Dr Christine Morris

Cyprus, the third largest island in the Mediterranean, is renowned as the island of Aphrodite, as a major source of copper in the ancient world, and as a 'crossroads' between East and West. This module explores the archaeology and long-term history of Cyprus from earliest times through to the foundation of the Iron Age city-kingdoms. It will introduce you to the island's distinctive material culture and to the development of Cypriot society within a broader Mediterranean context. During the year we will engage with issues such as island identity, social organization, the character of early religion, the role of Cyprus in international trade and interaction, the response of the island to the collapse of the Bronze Age Mediterranean world, and issues of Hellenization and cultural identity. We will also reflect on how the study of Cypriot archaeology has been shaped by modern historical events, processes and ideologies. The module will include practical work with artefacts and a museum visit.

CL4056 Kings and Cities (20 ECTS)

Duration: Michaelmas & Hilary Semesters

Contact Hours: 44 (22 x 2-hour seminar)

Assessment: Examination (100%)

Co-ordinator: Dr Shane Wallace

The Hellenistic period, stretching from the death of Alexander the Great in 323BC to the death of Cleopatra VII of Egypt in 30BC, is marked by the rapid expansion of Macedonian power across the ancient world, from Macedon and Greece, to Egypt, the Black Sea, Afghanistan, and even India. Nonetheless, its core remained the old Greek world of the Aegean and the western Mediterranean. A defining feature of this world is the interaction between the established Greek city-states and the new Macedonian monarchies. This module will study from a number of different angles the nature of the relationship between kings and cities in the Hellenistic period. Epigraphic evidence, namely royal letters and civic decrees, will be of primary importance, but emphasis will also be placed throughout on literary, numismatic, and archaeological material. The rise of these Hellenistic kingdoms has been seen by many scholars to mark the death of the Greek city-state – monarchic power triumphing over civic independence – but this module will explore the development of what was a unique, vibrant, yet sometimes tense relationship between the old Greek cities and the new Macedonian kings, one that integrated cities and kings, civic independence and royal authority, Greek past and Macedonian present. Topics for discussion will include: the Greek *polis*; Macedonian kingship; freedom and democracy; royal civic foundations; Hellenism; ruler cult; image and ideology; royal and civic economies; court society.

CL4048 The Jews of Palestine 200 BC –AD 66 (20 ECTS)

Duration: Michaelmas & Hilary Semesters **Contact hours:** 44 (22 x 2-hour seminar)
Assessment: Examination (100%) **Co-ordinator:** Professor Brian McGing

European civilisation has its deepest roots in three great cultures of the ancient Mediterranean world - Greek, Roman and Jewish. Judaism and Hellenism encounter each other for the first time after the death of Alexander the Great (323 BC). In the 3rd century BC this seems to have been a largely unproblematic meeting, but something happened in the 2nd century and the encounter became, in certain quarters at least, a confrontation. It came to a head in the persecution of the Jews by the Seleucid king Antiochus IV, and there was a violent, nationalistic reaction; but Greek influence in Jewish life remained, and formed part of the cultural map of Judaism in the 1st century AD. By that time Rome too had forced herself onto this map. At the end of the 2nd century BC the Jewish author of the First Book of Maccabees, clearly writing with no personal experience of the Romans, had referred to them in admiring terms; but when Pompey arrived in Palestine with his legions in 65 BC the reality proved sadly different. Squabbling Jewish princes failed to recognise the new rules brought about by Rome's rise to world power: Pompey stormed the Temple in Jerusalem, massacred the defenders and entered the Holy of Holies. It was an inauspicious start to Roman rule in Judaea. Wiser heads, like Herod, soon saw that Rome was the only game in town, and adjusted to the new world. But Rome was a brutal imperialist power, the Jews a stubborn and divided people: perhaps the relationship was never going to work, and in AD 66 the region exploded into one of the biggest revolts that Rome ever faced. This course will examine what happened and why.

WS3410 Art, Gender and the Body in Medieval and Renaissance Italy (20 ECTS)

Duration: Michaelmas & Hilary Semesters **Contact Hours:** 1 x 2 hour class per week
Assessment: Examination (100%) **Co-ordinator:** Dr Catherine Lawless

The body is central to medieval Christianity and the development of renaissance humanism. This module will examine how bodies and genders were perceived and represented in Italian art from the late middle ages to the early modern period. We will examine how femininities and masculinities are constructed and represented in religious and secular spaces. We will look at some key trends in late medieval and Renaissance religious iconography, analyse the relationship between civic and religious cultures through the metaphor and lived reality of the body, and discuss the relationships between civic humanism, religious belief and practice, and artistic patronage.

Dissertation

In the Senior Sophister Year all students must write a dissertation of about **10,000 words**. The dissertation introduces you to the skills, challenges and satisfaction of doing research. You are assigned a supervisor who works closely with you to guide you with research and writing.

Further guidelines on format, etc. will be given to you at the beginning of the academic year.

Choice of Topic

With guidance from members of staff you must identify TWO possible dissertation topics. This will enable us to provide you with appropriate supervision. This will be completed during the Hilary Semester at a date to be advised. **Please note**, you do not choose your supervisor. You should arrange to meet with your supervisor before the summer for guidance on preliminary reading so that you can get some work done over the summer months.

Submission of Completed Dissertation

Two copies of the bound dissertation must be submitted to Jo McNamara in Room 3133 by 12 noon on **Monday 20th March 2017**. In the normal course of events failure to meet this deadline will result in a mark of ZERO. An electronic copy, saved as a pdf file must also be submitted to Turnitin by the deadline.

Progress Schedule

Please note the following in order to keep on track:

- **Meetings with your supervisor:** You should make an appointment to meet your supervisor in week 1 of MT to discuss (a) the programme for your work on the dissertation, (b) a timetable for meetings with your supervisor, and (c) dates for submission of samples of written work. If your supervisor is not satisfied that you have made sufficient progress by the end of the term you may be returned as Non-Satisfactory for the term. The most useful assistance your supervisor can give you is to comment on written work, therefore make sure that you submit written work as per the schedule agreed with your supervisor. Please note that supervision will NOT be available during study weeks and during the Christmas period.
- **Project Outline:** An outline of your dissertation must be submitted to your supervisor no later than **Monday 17 October 2016** (start of MT Wk 4)
- **Draft First Chapter:** The draft first chapter of the dissertation must be completed and signed in to Jo McNamara in Room 3133 by 12 noon on **Monday 28 November 2016** (start of MT Week 10)
- **Topic Presentation:** At the **start of HT** you will give a 10-minute talk on the aims, methods and provisional results of your research. This element aims to give you an opportunity to engage in intellectual discourse with your peers and to practice basic skills of oral presentation and discussion

in an unpressured context. The exact day(s) for these presentations will be communicated to you in due course.

- **Last Chapter:** The last chapter of the dissertation must be submitted to your supervisor for feedback *no later* than **Monday 6 March 2017** (start of HT Week 8).

Length

The length of the dissertation should be about 10,000 words. All parts of the dissertation are relevant to the word-count except the Table of Contents, Acknowledgments and Bibliography. Footnotes and endnotes are included in the word-count. The word-count *must* be included on the first page of your dissertation.

Format and Presentation (See also [Style Sheet](#))

The text of the dissertation should be typed, in English, on one side only, on white A4 size paper, and in **double spacing**, though single spacing may be used for notes and quotations, bibliography etc. There should be **margins of at least 3 cm** on the left and 2 cm on the right of the page. The **font** used should be simple and easy to read (such as Times, Palatino, Calibri or Arial, **minimum 12 point**). **Chapter headings**, which appear normally at the top of the first page of the chapter, should be typed in capitals, underlined or in bold. All **pages** should be numbered except for the title page. The pages of preliminary material, beginning with the page of contents, should be numbered with Roman numerals (i, ii, iii, etc.). Continuous arabic pagination (1, 2, 3, etc.) should start at the beginning of the Introduction or first chapter. Page numbers can be at the top right-hand corner of the page, in the top middle or at the bottom middle of the page.

A dissertation can be expected to contain some or all of the following **sections** (*asterisk marks compulsory sections*):

- ***Title Page**
- **Acknowledgements/Preface** (If you wish to make any acknowledgements of help and advice received)
- ***Table of Contents**
- **List of Abbreviations** (if any)
- **List of Illustrations/figures/maps/tables** (if any)
- **Introduction** (This may be some statement concerning intentions, scope of enquiry, methods used etc. This material may also be presented as Chapter I.)
- ***Text**
- ***Conclusion/Epilogue**
- **Appendix/Appendices** (This/these might contain material incidental to the main argument, or full collection of images, maps, etc., as appropriate to the argument)
- ***Bibliography** (Alphabetical by author)
- **Illustrations**

References

A number of different conventions may be used for references in the main text and/or in footnotes. The choice is up to you. The only important point is to be **accurate** and **consistent**. The easiest way to deal with this matter is to discuss it with your supervisor and make sure that you give her/him written work early on in the year.

- **Footnotes/Endnotes**

Notes should be reasonably **brief**. You may wish to use either footnotes or endnotes for a number of purposes: to refer to ancient or modern sources; to include additional evidence in support of your discussion (e.g. fuller list of passages or of references to scholarly views); to show awareness of studies that you have been unable to track down or you consider not directly relevant to your discussion. Notes should NOT accommodate digressions or extensive treatment of marginal points. Note that footnotes/endnotes are included in the word-count. Accurate punctuation is required, including full stop at the end of the note.

- **References to Modern Works**

The titles of books, journals and ancient works should be put in italics (even when the latter two are abbreviated).

Quotations

Ensure that any quotations used are useful and informative and add substance or authority to your arguments. Try not to over-quote from authors; but give full credit where necessary for any of their arguments that you present in your text.

Illustrations

These are **desirable** depending on the topic; in some they may be **essential**. Each illustration must be provided with a **caption**, or subtitle, to tell the reader what it is. These must be clear and concise, and **must** include a reference to the source of the illustration (e.g. the photographer, a museum, a book). Since illustrations may form a significant aspect of a dissertation, it is important to ensure that they are of good quality, relevant to the discussion and well- integrated into the dissertation text.

Consistency

Whatever conventions you use in your dissertation you should use them consistently. For example, you can write '16 August', '16th August', '16 Aug.,' 'August 16', etc. but do the same throughout. Likewise, write either '7th century' or 'seventh century', either 'Hellenistic' or 'hellenistic'.

Plagiarism

Plagiarism, whether in the form of *unacknowledged* quotations from books and articles, or *unacknowledged* copying of part or whole of another student's work, will be treated as a very serious form of dishonesty, automatically **FAILING the dissertation** and earning **ZERO marks**.

English

Precision of expression and coherent organisation contribute greatly to the successful communication of knowledge and opinions. Writing clear and correct English is a duty not a virtue; and heavy penalties will attach to poor expression and sloppy presentation, particularly incorrect grammar, syntax, spelling and punctuation.

Essays & Other Class Work

During the course of the year, you may be required to complete a number of written exercises for each module. These take a variety of different forms: formal essays, critical commentaries and exercises, and slide tests. Full details are given in individual module guidelines.

PLEASE NOTE: All such written work and exercises are **COMPULSORY**. Failure to complete them without adequate explanation will result in a mark of zero and you will be returned Non-Satisfactory (NS) to the Senior Lecturer for that Semester. It is your responsibility to organise your time and manage your workload.

Formatting your written work

- All essays must be word-processed and printed out on A4 paper
- All written work must be accompanied by a completed AMHC cover sheet (these can be downloaded from module pages in Blackboard and are also available from Room 6014)
- A word count must be given
- To allow room for comments, **all essays must be double spaced** and must have a wide margin
- Check that all of your sources are provided. Any quotations and substantive information taken from other works must be acknowledged by means of footnotes, giving author, title, and page number. When citing unpublished sources, students should follow the advice of the course instructor. A bibliography, listing the documentary sources, books, and articles used (including all those acknowledged in footnotes/endnotes) must be appended to the essay.

Submitting your written work

- All required written work must be submitted in hard copy, accompanied by an AMHC cover sheet (a copy will be sent to you by email) **to the relevant Departmental Office** on the assigned date (full details are given in individual module guidelines).

Work handed in late will not be corrected and it will receive a mark of zero. In case of personal or family crisis or illness you must provide the Course Director, Dr. Laura Cleaver cleaverl@tcd.ie, with supporting evidence (e.g. medical certificate or a tutor's communication) for a revised deadline to be arranged. Contact your College Tutor if you need further help and advice in these situations.

NB Remember you must also submit an electronic copy via Turnitin by the specified deadline. Instructions for the use of Turnitin will be provided at the start of the year. Failure to submit both hard copy and electronic copy will attract a mark 0.

Plagiarism

Plagiarism is interpreted by the University as an act of presenting the work of others as one's own work, without acknowledgement. It is considered as academically fraudulent and it is an offence against University discipline. The University considers plagiarism to be a major offence and subject to the disciplinary procedures of the University. **A full University statement on plagiarism is given in the College Calendar, part II, 82-91.** The College guide to plagiarism is available here: <http://tcd-ie.libguides.com/plagiarism> and all students are now required to complete the online tutorial here: <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>.

Each year, cases of student misconduct involving plagiarism or 'inappropriate collaboration' are reported. In some of these cases, students have said that they were unclear as to what plagiarism involves. The following statement represents our principles on this matter:

Students are expected to express themselves and to sustain an argument in their own prose. They should not submit written work that does not properly acknowledge transcription or that includes excessive quotation of the work of others. If you want to quote from a published work or from an internet source, either because you think it makes the point or you admire the author's turn of phrase, you must put the passage in quotation marks and cite the reference. If you wish to express what an author is saying in your own words, such phrasing is acceptable but you should include reference to the author concerned to indicate that the ideas stated are his/hers and not yours.

If you are not clear about the difference between scholarly citation, collaboration and paraphrase, please consult one of your tutors. A charge of plagiarism is a serious College offence and will be dealt with by the Course Director according to the procedures laid out in the relevant section of the *Calendar*.

Return of Essays

Essays will be returned by individual class teachers.

Examinations & Assessment

Examination & Assessment

Assessment in the SS year will be on the basis of examinations, submitted essays and other exercises which form part of continuous assessment (details are given in individual course guidelines).

Examination Procedures

The onus lies on each student to establish the dates of examination by consulting the examination timetable on the College website. You will **not** be admitted to an examination after the first half-hour. If, through circumstances beyond your control, you arrive after the first half-hour, you should immediately contact the Senior Tutor's Office (House 27, College).

Requirements for successful completion of your degree

The pass mark for essays, assignments and examinations is 40%. An average of 40% must be attained for a pass to be awarded in a module. In order to gain a degree, students must achieve an overall pass in the annual examinations. Under normal circumstance students may compensate a failure in one module (35-39%), as long as an overall pass is achieved.

Marking system

The marking system in operation for the Moderatorship in Ancient and Medieval History and Culture can be found on the next page. This gives brief descriptions of the qualities that are likely to be associated with work that would be regarded as typical of each of the classes of honours that can be awarded.

MARKING SYSTEM

Class	Numerical Mark	Description
I	70-100%	<ul style="list-style-type: none"> • Excellent knowledge • Exemplary structure and organisation • Answers the question clearly and comprehensively, in a focused way • Critical use of secondary and where appropriate primary material • Sound critical thinking • Independence of judgement • Consistent performance • Well-written with supporting references and bibliography correctly used and formatted
II.1	60-69%	<ul style="list-style-type: none"> • Aware of full implications of question • Good understanding of the topic • Clear evidence of relevant reading/research • Reasoned argument with logical conclusions • Use of relevant examples • Clear analytical ability • Good structure and presentation • Good use of secondary sources.
II.2	50-59%	<ul style="list-style-type: none"> • Aware of implications of question • Effective structure and presentation • Solid and reliable/sound knowledge • Evidence of some relevant reading • Inclusion of some relevant ideas and examples • Lack of analysis • Style of writing could be improved
III	40-49%	<ul style="list-style-type: none"> • Understanding of question • Modest level of engagement with question • Some relevant knowledge • No analysis • Adequate presentation • Lacking in style and clarity
F.1	30-39%	<ul style="list-style-type: none"> • Serious misunderstanding of question • Failure to answer the question (though may be an answer to a different question) • Minimal knowledge • Very little evidence of relevant reading or research • Lack of structured argument • Lack of evidence to support discussion • Lack of relevant examples • Incoherence. • The potential of a candidate to proceed to the next year of study is an important consideration in the award of this grade.
F.2	0-29%	<ul style="list-style-type: none"> • Some or all of the weaknesses noted under F1, but to a greater and perhaps extreme, extent.

Style Sheet

Presentation is only one aspect of good essay writing. Poor or inconsistent presentation is, however, a distraction to whoever is marking your essay and can result in a lack of clarity and loss of marks. What follows are simple guidelines about presentation. You should keep them in mind when you are writing your essay. Always ask for advice if you are unsure.

General Information

- The titles of books, plays and edited collections (collections of poems, short stories, articles, essays) should be *italicised*.
- The titles of individual poems, essays, articles and short stories should be placed in single quotation marks.
- All spelling should be correct and care should be taken with your use of punctuation and grammar. Pay particular attention to your use of the apostrophe.
- Check all of your quotations for accuracy and make sure that all of your sources are provided.
- Type your essay. Leave ample margins for comments by the marker, use a font size of 12 and double space your essay.

Quotations

- If you are quoting a small amount from a text, simply include the quotation in your essay using double quotation marks.
- For longer quotations you should indent each line on the left hand side of the quotation – as you would if you were starting a new paragraph. When you indent a long quotation from a text, do not use quotation marks.
- When you are quoting a long passage, you may choose to omit part of the quotation because it is not directly relevant to your argument. You can do this by using an ellipsis. This is marked by three consecutive dots (...) and is inserted in place of the words or the lines that you want to omit.

Acknowledging Quotations

The proper acknowledgment of sources for quotations is a vital aspect of good essay writing. Failure to acknowledge a source amounts to more than mere laziness. It could open you to a charge of plagiarism which is a serious academic offence. Further information about plagiarism is provided earlier in this Handbook.

Style Guides

There are several different ways of annotating sources, and a number of style guides are available for you to follow. MLA (<http://www.mla.org/>) and the Chicago Manual of Style (<http://www.chicagomanualofstyle.org/>) are two styles which are particularly recommended. You are welcome to follow either of these styles, or any of a number of other styles which are also available. Whichever style you choose, though, you must be consistent and clear in your use.

Footnotes, Endnotes, Parenthetical Citations

Some style guides recommend the use of footnotes or endnotes; others recommend parenthetical citations. If you choose to use footnotes or endnotes, the simplest thing to do is to number each quotation consecutively. Insert a footnote or an endnote at the end of every sentence where you quote from an author or a text. (This will be done automatically if you click on 'Insert' then 'footnotes' if you are using a Word programme.) A numbered note will appear at the bottom of the page (a footnote) or at the end of the essay (an endnote) where you will be prompted to fill in the details of the source of the quotation. These details will vary, depending on the style guide you are using, but you should always include the page number of that quotation. For example: Beckett, *Malone Dies*, 87, or Beckett 1956, 87. Further details about the book, including the full name of the author, the full title of the text, publisher, place and year of publication, should appear in the bibliography at the end of your essay.

Works Cited, Bibliography

The bibliography should include all of the texts that you have quoted in your essay. It should also include all of the texts that you have consulted in the preparation of your essay. (You may want to distinguish in your bibliography between "Works Cited" and "Other Works Consulted".) You should list all of these texts, by author's surname, in alphabetical order. There are several ways of presenting a bibliography. What follows is taken from the MLA style guide. Once again, you are welcome to follow this or another style so long as you are consistent and clear.

If you are citing a book you should include the following information in order:

- Surname of author, First Name. *Title of Book* (place of publication, year of publication)

If the book is an edited collection of essays, your citation should read:

- Surname of author, First Name, ed. *Title of Book* (place of publication, year of publication).

If the book has more than one author, your citation should read:

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