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 Academic Registry. 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, cultural historians, art historians and archaeologists do
- demonstrate an assured and critical appreciation of processes, peoples and places during the ancient and 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, material culture 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 in an appropriate manner
- 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 Hazel Dodge, *Louis Claude Purser Associate Professor in Classical Archaeology*

- Rm 6010

[hdodge@tcd.ie](mailto:hdodge@tcd.ie)

### Course Administrator:

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- Rm 3133

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### Department of Classics

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Dr Rachel Moss, Associate Professor in the History of Art and Architecture Rm 5074
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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.
The College Academic Year is divided into two semesters, Michaelmas Term or 1st Semester (September-December) and Hilary Term or Second Semester (January-April). Both are twelve weeks long and in both there is a study week in Week 7, when no classes are held. You should use the study work to prepare for assessed work which are to be submitted in the following weeks, as well as catch up any reading. Examinations for some modules will be held at the end of each semester in December and April. Teaching is in the form of lectures for larger groups, and tutorials/seminars and language classes for smaller groups.

**Lectures**

Lectures last 50 minutes, starting on the hour. Lectures are intended to provide analysis of selected topics, and an introduction to the issues raised in the reading set for each module. There is a wide variation between modules in the amount of information conveyed, the depth of attempted analysis, and the style of presentation. While most students find it useful to take notes at lectures, in the first year many make the mistake of trying to take no notes, or too many notes. Those in the former category think they will remember what was said: you almost certainly won’t! As for the latter, a lecture is not an exercise in dictation! Rather, listen for the main points made by the lecturer – and if you feel that something has not been adequately explained, feel free to ask the lecturer after the lecture or in seminars. To get the most out of a lecture, however, it should be followed up by reading and discussion. Module handouts should be consulted in conjunction with this work, and sometimes include suggestions for further reading on particular topics. Also, why not go for coffee with some fellow students after the lecture and have an informal discussion amongst yourselves? This, too, is an important learning experience as it is often surprising that some students will pick up on points which others don’t and vice versa.

**Tutorials/Seminars**

Tutorials/seminars also last 50 minutes (or 1 hour and 50 minutes); not all modules include them. Some of the tutorials/seminars are taught by members of the full-time academic teaching staff, some of them by teaching assistants who are most often advanced research students with special expertise in the taught area. Just as you will find that lecturers have different styles, so you will discover that the format of tutorials/seminars can vary. Don’t, however, expect to come away from a tutorial/seminar with ‘the answer’: tutorials/seminars are as much about asking questions as providing answers. Details of what you are required to do for tutorials/seminars are provided in the individual module guidelines.
Attendance
Students are required to attend lectures as these are designed to provide an introduction to key themes and topics. All tutorials/seminars are also compulsory. 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.

Timetable
Your individual 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 Hazel Dodge (hdodge@tcd.ie) or the Course Administrator, Eilis Dunne (amhc@tcd.ie).

Obtaining credit
In order to complete the year successfully 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.
You will take modules amounting to 60 credits over one academic year where one credit represents 20-25 hours estimated student input. Credits are assigned to course components/ modules in multiple units of 5. Credits accrue over the four-year cycle. The TCD four-year honours Bachelor degree is 240 ECTS.
The pass mark is 40% (see below for the detailed Marking Scheme followed).
Senior Sophister Year (SS)

**General Information**

In the fourth year you will write a dissertation (20 credits) and take either:

- Two Yearlong Special Subjects (2 x 20 credits)

  or

- 1 Yearlong Special Subject (20 credits) and two one term Classics Modules (2x 10 credits)

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 last year. 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 Information for 2019/20**

**CLU44505+CLU44506 Goddesses of the ancient Mediterranean (10 + 10 credits)**

**Duration:** CLU44505 Michaelmas Term; CLU44506 Hilary Term

**Co-ordinator:** Dr Christine Morris

This module explores the nature of female divinity in the cultures of the ancient Mediterranean from earliest times through to the Greek and Roman world. During this module we will be reviewing the history of the subject and engaging critically with a number of major issues which are of central importance to the study of goddesses in ancient religions. The module draws on a wide range of sources (all of which require careful assessment and contextualisation): archaeological remains, art, texts, and it makes extensive use of anthropological models of religion and ritual theory.

**CLU44507 + CLU44508 Kings & Cities in the Hellenistic Period (10 + 10 credits)**

**Duration:** CLU44507 Michaelmas Term; CLU44508 Hilary Term

**Co-ordinator:** Dr Shane Wallace

The Hellenistic period, stretching from the death of Alexander the Great 323 BC to the death of Cleopatra VII of Egypt in 30 BC, 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 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 development of what was a unique, vibrant, yet sometimes tense relationship between the old Greek cities and the new Macedonian kings, one the integrated cities and kings, civic independence and royal authority, Greek past and Macedonia present. Topics for discussion will include: the Greek polis; Macedonian kingship; freedom and democracy; royal civic foundations; Hellenism; ruler cult; image and ideology and civic economies; court society.

CLU44501 & CLU44502 Entertainment and Spectacle in the Greek and Roman Worlds (10 + 10 credits)

Duration: CLU44501 Michaelmas Term; CLU44502 Hilary Term

Co-ordinator: Dr Hazel Dodge

This module 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 module 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. We will also look at the role of modern representations of ancient spectacle in our understanding of the evidence and their impact on the academic study of the subject. Thus, by the end of this course you should not only be able to spot the mistakes in films such as Gladiator, Spartacus and Ben Hur, but also have an understanding of why those mistakes were made!
CLU44553 Roman Satire (10 credits)

**Duration:** Michaelmas Term

**Co-ordinator:** Professor Anna Chahoud

This module focuses on a genre of Latin poetry that the Romans claimed as distinctively ‘their own’, free from Greek influence and representative of Roman intellectual, ideological and stylistic choices. We will analyse this claim through a close reading of select texts, exploring Latin verse satire from its creation in early Latin, following its development in the classical period, and touching upon its survivals and revivals in modern times. We will engage with topics such as invention of genre-specific diction; influences and techniques of creative imitation; interaction between language, literature, ideology and identity; ancient and modern theories of satire and parody, and their function in social performance as well as literary texts.

**Prescribed texts:** Horace, *Satires and Epistles; The Satires of Persius and Juvenal* (both N.Rudd, Penguin).

CLU44555 The Ancient Novel (10 credits)

**Duration:** Michaelmas Term

**Co-ordinator:** Dr Martine Cuypers

The origins, development and readership of the novel, a genre that blossomed in Imperial times and later antiquity, are shrouded in mystery. In this module, we will focus on one particular incarnation of the genre, the romance, with as surviving examples the Greek novels of Chariton, Xenophon of Ephesus, Achilles Tatius, Longus and Heliodorus, but we will also compare these works with the rather different novels written by Petronius, (Pseudo)Lucian, Apuleius, and anonymous others. Module topics will include the genre’s origins, fictional worlds and conventions; intertextuality, readership and allegorical readings; gender, sexuality and ethics; cultural identity, ethnicity and class; narratological topics such as narrative voice and narrative modes, time, space and characterisation; reception history and the modern novel.

CLU44550 How to be Happy? (10 credits)

Duration: Hilary Term

Co-ordinator: Dr Ashley Clements

Thanks to Thomas Jefferson, the pursuit of happiness – along with life and liberty – is a basic right of the US constitution. And all of us want to be happy. But how many of us can define what happiness is? And since we struggle to define it how can we attain it, and why are we so obsessed with it? Are we right to identify happiness with pleasure? Or should we identify it with what is good for us? It surely isn’t just whatever makes us feel good. (Half a bottle of wine makes me feel good but I’m pretty sure that isn’t happiness). But why then do some of us still associate happiness with wealth and success? Part of the answer can be found in the influence of one strand of thinking about the good life that that derives from Classical antiquity – Jefferson was certainly influenced by Aristotle’s elaboration of the ancient Greek idea of eudaimonia, ‘human flourishing’, arrived at through living well and doing well, which Aristotle held to be the ultimate object of human life. But even in antiquity there were alternatives to Aristotle’s influential view, so in this module, we go back to the earliest formulations of happiness, contentment and well-being in Greek literature and philosophy and we compare and contrast them with other conceptions of happiness, well-being, and the good life from contemporary western and non-western traditions, to tell the story of how we began to think of ourselves as people who need to pursue something called happiness – even though we don’t know what it is – and how odd our modern conceptions of doing well and being happy are.

CLU44550 Early Christianity (10 credits)

Duration: Hilary Term

Co-ordinator: Dr Rebecca Usherwood

How did Christianity travel from being a marginalised and persecuted sect to the religion of the Roman Empire? How did Christianity relate to other ancient religious practices, and how can we reconstruct the range of experiences of this group? How did Christians fashion their group identity by telling stories of their past? This module will unpack these questions through an examination of the first three centuries of Christianity within the pluralistic context of religious and social life in the Roman Empire. Students will develop their ability to assess and combine a broad range of sources from the ancient world, including Greek and Latin writings (in translation), hagiography, papyri, and archaeological material. Major themes will include belief, gender, social class, criminality and resistance, memory and martyrdom, and the rise of monasticism.
HIU34006 From Kingdom to Colony: Ireland in the Twelfth Century (20 credits)

**Duration:** Michaelmas & Hilary terms  
**Co-ordinator:** Professor Seán Duffy

This module examines Ireland’s transformation in the twelfth century, with conquest by the Anglo-Norman king of England and the island’s forcible introduction into Henry II’s Angevin Empire. Irish kingship had been evolving into something close to monarchy since the days of Brian Boru, but when Henry made himself lord of Ireland provincial kings instead sought to fend off expropriation and conquest. This module ask what Ireland was like on the eve of Anglo-Norman intervention. How as power exercised? What kings and dynasties dominated? Was it cut off from the European mainstream or an integral part of it? What forces combined to facilitate Anglo-Norman involvement? Did the Irish embrace or reject the lordship of the English crown? Was a conquest inevitable? How traumatic was it? What was the physical imprint of Anglo-Norman colonization on the landscape of Ireland? And what has been the lasting legacy of the conquest?

The aim of this module is to conduct an intensive study of twelfth-century Ireland, especially through the medium of primary sources.

HIU34007 Medieval Marriage (20 credits)

**Duration:** Michaelmas & Hilary terms  
**Co-ordinator:** Professor Ruth Mazo Karras

This module looks at the origins of modern systems of family formation in the Middle Ages and, at the same time, at the differences between medieval ideas of marriage and modern ones. By reading a variety of medieval sources—religious texts like theological treatises and mystical works on the symbolism of marriage, legal texts like the "barbarian" law codes and canon law, court records both secular and ecclesiastical, letters, books of advice, imaginative literature, saints' lives, and autobiography—the module will build a comprehensive picture.

Among other topics it will address the interplay of economic, social, and spiritual reasons for marrying; the degree of marital choice available to individuals (as opposed to families); the role of various authorities in deciding who can and cannot marry; the reasons why indissoluble monogamy became the Christian ideal; non-marital unions; and the prohibition of certain marriages, including those of the clergy; gender roles within the conjugal unit; the permissibility of sexual pleasure within marriage; and the role of reproduction. Students will gain skill in identifying what questions can be answered by close readings of different kinds of sources, as well as better understanding an institution that has shaped global culture.
HIU4396 Kingship, Tyranny and Revolution: The Age of Richard II (1377-99) (20 credits)

Duration: Michaelmas & Hilary terms

Co-ordinator: Dr Peter Crooks

This module explores the 'Age of Richard II' as revealed in an exceptionally-rich corpus of primary sources. Richard's was a tumultuous reign. To many contemporaries it seemed as if the world was turning upside down as those who traditionally wielded power in English society - the king, the church and the aristocracy-faced unprecedented challenges to their authority. Through weekly seminar discussions, members of the class will learn to assess the significance of the reign based on a close reading of selected texts. We will also explore a range of other records and narratives, as well as the verse of some of England's most famous medieval poets, many of whom (notably Geoffrey Chaucer) were closely connected to the court of Richard II. The module has two interwoven strands. The first investigates political developments from the dying days of Edward III through the Peasant's revolt (1381) to Richard II's final years of 'tyranny' (1397-9). The second thematic strand explores such topics as the Plantagenet Empire, the power of parliament, the threat of heresy, the war with France, chivalry, courtliness and the writing of history. We conclude by examining the Revolution of 1399, which resulted in the Richard II's deposition and death, and the succession of Henry Bolingbroke as the first of the Lancastrian kings.

HHU44000 Dissertation

Co-ordinator: Dr Hazel Dodge

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 carrying out larger-scale independent research. You are assigned a supervisor who will guide you with research and writing. The dissertation is a vehicle for you to show your ability to research and to present information and interpretations professionally. Students are often unclear how a dissertation differs from an essay or project; it is the sustained study, evaluation and interpretation of a particular issue, which involves independent research.

Learning Outcomes

On successful conclusion of the dissertation, students should be able to:

- Demonstrate their ability to investigate in great depth a topic of their choice
- Define clearly and articulate their research questions
• Construct an appropriate and coherent argument
• Identify and engage with the relevant primary evidence
• Demonstrate independence of thought in evaluating secondary literature
• Present the results of their research in a coherent and scholarly manner

Writing a dissertation can be both a daunting and an exciting process; but it should also be one of the most rewarding aspects of your degree. It is often referred to by referees in job applications, but also forms the stepping-stone to all postgraduate study.

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 in your JS year 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 Eilís Dunne in Room 3133 by 12 noon on 23rd March 2020. 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 in the HHU44000 module in Blackboard 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 Michaelmas Term (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. 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 Eilís Dunne in Room 3133 no later than Monday 7th October 2019 (start of MT Wk 4)
• Draft First Chapter: The draft first chapter of the dissertation must be submitted to Eilís Dunne in Room 3133 by 12 noon on Monday 18th November 2019 (start of MT Week 10)
• **Dissertation Presentation:** At the *start of Hilary Term (HT)* you will give a 10-minute talk on your dissertation which can include 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. You should discuss the format and content with your supervisor.

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 2nd March 2020* (start of HT Week 7).

**Please Note:** Your supervisor will only read each chapter once and will not re-read chapters or act as proof-reader.

**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 Assessed Coursework, Classwork and Study Guidelines)**

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 Palatino, Calibri or Arial, *12 point*). Chapter headings, which appear normally at the top of the first page of the chapter. All pages should be numbered except for the title page. The pages of preliminary material, beginning with the page of contents, may be numbered if you wish 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, support and advice received)
*Table of Contents

List of Abbreviations (if any)

List of Illustrations/figures/maps/tables (if any)

Introduction This can be Chapter 1, but it should ‘set the scene’ for your research, giving intentions, scope of enquiry, methods used etc.

*Text divided into chapters – there is no set number, but your text should be divided up in a way that is appropriate for your research

*Conclusion/Discussion

Appendix/Appendices This/these might contain basic information/material of relevance to the main argument

*Bibliography arranged alphabetical by author

Illustrations appropriate images, maps, etc., that support your research. Not all topics will require illustrations but you should put careful thought to this. Each illustration should have a caption and an acknowledgement of the source.

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 give supporting references for your argument; 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 (See Assessed Coursework, Classwork etc)

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 (see Assessed Coursework, etc)

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 and organisation

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.
Assessed Coursework, Classwork, Examinations and Study Guidelines

During the course of the year, you will be required to complete a number of written exercises for each module; some of your modules will be examined solely by continuous assessment. These exercises will take a variety of different forms: formal essays, critical commentaries and exercises, slide tests etc. Full details are given in individual module guidelines and you will be given further guidance by individual lecturers. It is your responsibility to ensure that you are familiar with the requirements and deadlines of each of your modules.

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 risk failing the module. There are different regulations in each Department, but please note too that in order to pass any History module, students at all levels must also complete all the prescribed exercises. It is your responsibility to organise your time and manage your workload. This can be a challenge and you should not be afraid to seek help from your lecturers, from Hazel (the AMHC co-ordinator) or from your tutor.

Formatting your written work

Unless otherwise instructed or required for the particular module:

- All written work 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 3133 and will be sent to you by email to download)
- A word count must be given. Careful attention should be paid to the requirements of each exercise
- To allow room for comments, all essays must be double spaced and must have a wide margin
- Usually, you should provide a bibliography of works consulted at the end of your work (documentary sources, books, and articles used and referred to in your footnotes). Any quotations and substantive information taken from other works must be acknowledged by means of footnotes/references, formatted in a consistent way (see below). If unsure about anything, students should follow the advice of the module co-ordinator.

Submitting your written work

All required written work must be submitted in hard copy, accompanied by an AMHC cover sheet (a copy of which will be emailed to you) to the relevant departmental office on the assigned date (full details are given in individual module guidelines).
An electronic copy must **also** be submitted via Turnitin in Blackboard by the specified deadline (again instructions will be given in each of the module booklets).

**Failure to submit both hard copy and electronic copy may result in a mark 0.**

Written work should **NEVER** be handed to lecturing staff or tutorial/seminar teachers, or left in staff offices or put under any office door. Work handed in late will not be corrected and will receive a mark of zero. In case of difficulties, personal or family crisis or illness you must provide the Course Co-Ordinator, Dr Hazel Dodge **hdodge@tcd.ie** with supporting evidence (e.g. medical certificate or a tutor’s communication) and a revised deadline will be arranged. Contact your College Tutor if you need further help and advice in these situations.

Each Department has different regulations relating to revised deadlines and late submissions. If you are experiencing difficulties of any kind or require a revised deadline you **MUST** contact the Course Co-ordinator who will then liaise with the relevant Department(s) on your behalf. If you contact your College Tutor, please ask them to talk to Dr Hazel Dodge.

**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.

Presenting someone else’s work as your own is an offence against academic integrity. Ignorance of what counts as plagiarism will not be accepted as an excuse for any instance of plagiarism. You must ensure you understand what plagiarism is, and, in particular, the difference between paraphrase and quotation, and be confident in your ability to write and discern acceptable paraphrase.

To reiterate the College regulations in brief:

**You must not:**

1. copy another student's work;
2. enlist another person or persons to complete an assignment on your behalf;
3. procure, whether with payment or otherwise, the work or ideas of another;
4. quote directly, without acknowledgement (which means quotation marks and a reference to the source of the quotation), from books, articles or other sources, either in printed, recorded or electronic format, including websites and social media (see Appendix for examples);
5. paraphrase, without acknowledgement (which means a reference to the source of the ideas or arguments you are paraphrasing) the writings of other authors.

Failure to comply with these regulations will result in serious penalties and/or disciplinary steps in accordance with College Regulations.
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 lecturers. 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 Written Work

Written work will be returned by individual class teachers. Please consult the relevant Departments.
**Examinations & Assessment**

Assessment in the SS year will be on the basis of a combination of examinations, submitted coursework, and other exercises which form part of continuous assessment (details are given in individual module handbooks).

**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 your tutor and the course office.

**Requirements for the successful completion of your degree**

The pass mark for all written work and examinations is 40%. An average of 40% must be attained for a pass to be awarded in a module. Please note too that in order to pass any History module, students at all levels must also complete all the prescribed exercises. In order to gain a degree, students must achieve an overall pass in the annual examinations.

10 ECTS may be accumulated at ‘Qualified Pass’ (i.e. marks between 35-39% where the pass mark is 40%).

If a student has achieved both Fail and Qualified Pass grades in modules completed in semester 1 and semester 2, they will be required to present for reassessment in **all failed components in all modules** for which they obtained either a fail grade or Qualified Pass. The reassessment session usually occurs at the end of August to coincide with the start of Semester 1 of the next academic year.

**Marking System**

The marking scheme for College continuous assessment and examinations is as follows:

- **First class**: 70%+
- **Upper Second class**: 60-69%
- **Lower Second class**: 50-59%
- **Third class**: 40-49%
- **Pass mark**: 40%
- **Failure (F1 category)**: 30-39%
- **Failure (F2 category)**: 0-29%

A more detailed breakdown of the marking system in operation for the Moderatorship in Ancient and Medieval History and Culture can be found [below](#). This gives brief descriptions of
the criteria used for assessing your work.

Formatting and Presenting your Written Work

Unless otherwise instructed or required for the particular module:

- All written work 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 3133 and will be sent to you by email to download)
- A word count must be given. Careful attention should be paid to the requirements of each exercise
- To allow room for comments, **all written work must be double spaced** and must have a wide margin
- Usually, you should provide a bibliography of works consulted at the end of your work (documentary sources, books, and articles used and referred to in your footnotes). Any quotations and substantive information taken from other works must be acknowledged by means of footnotes/references, formatted in a consistent way (see below). If unsure about anything, students should follow the advice of the module co-ordinator.

Presentation

Presentation is only one aspect of good academic 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 Formatting

- The titles of books, journals, edited collections (collections of poems, short stories, articles, essays) plays and films should be *italicised*.
- The titles of individual articles, essays, poems 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.
Use of Quotations
Always think carefully when using quotations. If you use them, remember that they do not speak for themselves – you will need to make them relevant. Try not to quote excessively unless you think it is appropriate.

The proper acknowledgment of sources for quotations is a vital aspect of good academic 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.

Referencing styles
There are several different ways of annotating sources, and a number of style guides are available for you to follow. Some Departments may recommend particular styles to follow – consult the individual module handbooks. Whichever style you choose, though, you must be consistent and clear in your use.

Footnotes, Endnotes, Parenthetical Citations
Notes should be reasonably brief. You may wish to use either footnotes or endnotes or place them in brackets in the text for a number of purposes: to give supporting references for your argument; 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. These details will vary, depending on the style guide you are following, but you should always include the page number for the particular information or argument. 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, place and year of publication, should appear in the bibliography at the end of your work.

Bibliography
A bibliography should include all of the publications that you have used and cited in your work. 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. The titles of books, journals and ancient works should be put in italics (even when the latter two are abbreviated).
• 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:

• Surname of first author, First Name and First Name and Surname of second author, ed. *Title of Book* (place of publication, year of publication).

Citing an individually authored article/chapter in a book:

• If you are citing an individually authored article/chapter from an edited volume you should include the following information:

• Surname of author, First Name. ‘Title of Essay’, *Title of Book*, in Editor’s Name, ed. (place of publication, year of publication), page run of whole article/chapter.

Citing an individually authored article in a journal

• If you are citing an article from a journal you should include the following:

• Surname of author, First Name. ‘title of Essay’, *Title of Journal*, Volume (Year), page run of whole article.

Citing material from a website

• If you are citing material from a website you should give the full URL of that website in the bibliography so that the marker can locate the same material. You should also give the date that you last accessed that material.
## MARKING SYSTEM

<table>
<thead>
<tr>
<th>Class</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Above 80%</td>
<td>This is an exceptional grade. Written work in this range demonstrates all of the strengths of I (75- 80%) but to a greater extent</td>
</tr>
</tbody>
</table>
| 75 - 80%  | ➢ Outstanding evidence throughout of independent thought and ability to ‘see beyond the question’  
            ➢ Critical, analytical and sophisticated argument making effective use of primary and secondary material  
            ➢ Constructive engagement with relevant scholarly debates  
            ➢ Exemplary structure & organisation  
            ➢ Evidence of exceptionally wide reading  
            ➢ Full command of technical vocabulary where appropriate  
            ➢ Fluent and engaging written style  
            ➢ Professional presentation  
            ➢ Exemplary referencing and bibliographical formatting                                                                                 |
| 70 – 75%  | ➢ Excellent focus on question  
            ➢ Excellent knowledge based on independent reading  
            ➢ Exemplary structure & organisation  
            ➢ Excellent analysis and argument  
            ➢ Critical use of relevant primary and secondary material  
            ➢ Independence of mind/imagination  
            ➢ Consistent performance  
            ➢ Excellent written style  
            ➢ Skilful use of supporting references and bibliography correctly used and formatted Consistently accurate presentation |
| II.1 60 - 69% | ➢ Aware of full implications of question  
            ➢ Very good structure and presentation  
            ➢ Very good analytical ability  
            ➢ Thorough knowledge of subject/text  
            ➢ Competent use of primary and secondary sources  
            ➢ Very good written style  
            ➢ Appropriate use of supporting references and bibliography  
            ➢ Accurate presentation                                                                                                                |
<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Comments</th>
</tr>
</thead>
</table>
| II.2  | 50 - 59% | - Adequate focus on question  
- Aware of implications of question  
- Good knowledge of subject/text  
- Good structure and presentation  
- Evidence of some relevant secondary reading  
- Inclusion of some relevant primary material  
- Limited analysis  
- Written style could be improved  
- Limited/inaccurate use of supporting references and bibliography  
- Evidence of careless presentation |
| III   | 40 - 49% | - Basic understanding of the question  
- Modest level of engagement with question  
- Evidence of some relevant knowledge  
- Lack of analysis  
- Poor relevant secondary reading  
- Poor use of relevant primary material  
- Lacking in style and clarity  
- Inadequate use of supporting references and bibliography  
- Careless/inaccurate presentation |
| F1    | 30 - 39% | A student may fail because of:  
- Serious misunderstanding of question  
- Failure to answer the question  
- Minimal knowledge of subject/text  
- Lack of structured argument  
- Lack of relevant secondary reading  
- Little/no use of relevant primary material  
- Incoherence  
- Lack of supporting references and bibliography  
- Careless/inaccurate presentation |
| F2    | 0 - 29%  | Written work in the F2 range will reveal some or all of the weaknesses noted under F1, but to a greater, perhaps extreme, extent. |
Help when you need it

We hope that things will go well for you whilst you are studying in College. However, if you do need help, there are a number of people you can contact.

- **Course Director Dr. Hazel Dodge, [hdodge@tcd.ie](mailto:hdodge@tcd.ie) or other teaching staff**
  You can get help with problems specifically relating to the course from the Course Director or other members of the team listed above. The Course Administrator Eilís Dunne [amhc@tcd.ie](mailto:amhc@tcd.ie) (Room 3133) is also an invaluable point of contact. Staff are here to help – so please feel free to approach us!

- **College Tutors**
  You will have been assigned a College Tutor. She/he is your main advisor on both general 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.

- **Library**
  Assistance on matters relating to the Library is available from the counter staff in the main library, and from the duty librarian, whose desk is to the left of the main counter. You can also contact the subject librarian for the School of Histories & Humanities, Sean Hughes [hughesse@tcd.ie](mailto:hughesse@tcd.ie)
### Key Dates 2019 - 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9th September 2019</td>
<td>Michaelmas Teaching Term begins</td>
</tr>
<tr>
<td>7th October 2019</td>
<td>Project Outline Due to Dissertation Supervisor</td>
</tr>
<tr>
<td>21st October 2019</td>
<td>Study Week</td>
</tr>
<tr>
<td>18th November 2019</td>
<td>Draft First Chapter of dissertation to be submitted to Course Office by <strong>12 Noon</strong></td>
</tr>
<tr>
<td>25th November 2019</td>
<td>Teaching Term ends</td>
</tr>
<tr>
<td>9th December 2019*</td>
<td>Assessment Week *</td>
</tr>
<tr>
<td>15th December 2019</td>
<td>Semester 1/Michaelmas Term ends</td>
</tr>
<tr>
<td>20th January 2020</td>
<td>Hilary Teaching Term begins</td>
</tr>
<tr>
<td>2nd March 2020</td>
<td>Study Week</td>
</tr>
<tr>
<td></td>
<td>Last Date for submission of dissertation chapters for feedback</td>
</tr>
<tr>
<td>23rd March 2020</td>
<td>Dissertation to be submitted to Course Office by <strong>12 Noon</strong></td>
</tr>
<tr>
<td>20th April 2020</td>
<td>Trinity Monday</td>
</tr>
<tr>
<td>27th April 2020*</td>
<td>Assessment Week*</td>
</tr>
<tr>
<td>31st August 2020</td>
<td>Reassessment Week*</td>
</tr>
</tbody>
</table>

**Note that College is closed on the following dates 2019 - 2020:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>28th October 2019</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>24th December 2019</td>
<td><strong>Christmas Period</strong> – College closed from 24th December 2019 to 1st January 2020 inclusive</td>
</tr>
<tr>
<td>17th March 2020</td>
<td>St Patrick’s Day</td>
</tr>
<tr>
<td>10th April 2020</td>
<td>Good Friday</td>
</tr>
<tr>
<td>13th April 2020</td>
<td>Easter Monday</td>
</tr>
<tr>
<td>4th May 2020</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>1st June 2020</td>
<td>Public Holiday</td>
</tr>
</tbody>
</table>

* Note: extra contingency days may be required outside of the formal assessment/reassessment weeks