Maynooth University
Department of Ancient Classics

MA Student Handbook
2021-2022

MA in Classics
MA in Classical Studies
MA in Ancient, Medieval and Renaissance Thought

Welcome to the Department of Ancient Classics! We hope that your postgraduate studies with us will be enjoyable and rewarding, both personally and professionally. The following Handbook contains information to help orient your studies: an overview of the three MAs we offer, details about modules (content, assessment, credits), and some guidance on the presentation of written work, including the dissertation and long essay. If there is information you need but which is not covered in this Handbook, please do not hesitate to ask a member of staff for help.

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The Department

The offices of all staff for Ancient Classics are in the Arts Building on the North Campus. Each member of the teaching staff is happy to meet students outside class, during weekly consultation hours (details are posted on the Departmental webpage and the staff member's office door) or by appointment.

For general inquiries please contact the Executive Assistant at the Departmental Office.

For questions more specific to your MA course as a whole, please contact the Director of Graduate Studies, Dr Jonathan Davies.

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Departmental Website.

> Further information about the Department and its activities can be found online at: www.maynoothuniversity.ie/ancient-classics

Noticeboards

> Important information and updates, along with other items relevant to Classics (e.g. events, lectures) are regularly posted on the noticeboard between offices 6 and 9.

MA Programmes: Overview and Admission Requirements[1]

The Department offers **three separate MA programmes**, in
1. **Classics**
2. **Classical Studies**
3. **Ancient, Medieval and Renaissance Thought**

1. MA in Classics (2 years full-time)

This programme offers a wide range of topics on a variety of aspects of classical Antiquity (literary, historical, and philosophical), which students investigate and discuss in seminars under the guidance of academic staff. The study of ancient Greek or Latin is compulsory in the first year, and may be continued in the second (prior knowledge of the language is not required). Successful completion of the programme at a high level, with an appropriate degree of competence in a classical language, will normally equip students to proceed to study for a PhD (a necessary prerequisite of an academic career). Beyond the academic sphere, the programme fosters analytical skills, critical thinking, systematic research, clear argumentation, lucid writing and creativity—all valued in a wide variety of careers.

> **Admission requirements**: normally at least 65% (a mid-2:1) in third-year Greek and Roman Civilization, and a 2:1 in the BA degree overall.[2]

2. MA in Classical Studies (1 year full-time)

This programme offers a wide range of topics spanning classical Antiquity (literary, historical, and philosophical), which students investigate and discuss in seminars under the guidance of academic staff. Beyond the academic sphere, the programme fosters analytical skills, critical thinking, systematic research, clear argumentation, lucid writing and creativity—all valued in a wide variety of careers.

> **Admission requirements**: normally a 2:1 in third-year Greek and Roman Civilization, and at least a high 2:2 in the BA degree overall.[3]

3. MA in Ancient, Medieval and Renaissance Thought (co-taught with MU Department of Philosophy) (1 year full-time, 2 years part-time)

This interdisciplinary programme offers students the opportunity to explore Western intellectual history from the Classical period to the Renaissance from a variety of angles, philosophical, literary, historical, and cultural. It will appeal both to those who want an overview of the foundations of modern European thought, and to those with more specialized interests in Classics, Medieval and Renaissance studies, philosophy, or the history of ideas. Successful completion of the MA at a high level will normally equip students to proceed to study for a PhD. Beyond the academic sphere, the programme fosters analytical skills, critical thinking, systematic research, clear argumentation, lucid writing and creativity—all valued in a wide variety of careers.

> **Admission requirements**: normally a 2:1 in *either* third-year Greek and Roman Civilization *or* third-year Philosophy, and a 2:1 in the BA degree overall. Applications from candidates with a very high level of achievement in relevant subjects other than Classics and Philosophy (Medieval History, for example) are also welcome.

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[1] The requirements refer specifically to qualifications achieved through Maynooth University and the other constituent universities of the National University of Ireland (NUI). Applicants from other institutions within or without the Republic of Ireland will be expected to have a comparable level of achievement. The Department will conduct a comparability study in the case of every applicant from outside the NUI. Admission routes other than those indicated below (for example, degrees in Classics, Greek, Latin, or Ancient History, rather than Greek and Roman Civilization or Classical Civilization) are also possible, but it should be stressed that an adequate background in classical studies is an essential prerequisite for admission to the MA in Classics or the MA in Classical Studies. It should also be noted that attainment of the minimum admission requirement *does not guarantee* acceptance to the relevant programme.

[2] 2:1 = Second Class Honours Grade I (60–69%).

[3] 2:2 = Second Class Honours Grade II (50–59%).

MA Programmes: Course Requirements and structures

1. MA in Classics (120 credits)

- First year
  - ✓ Four (4) taught MA modules (10 credits each)   40 credits
  - ✓ Year-long introductory language sequence[4]
    - (*either* GR151 + GR152 *or* LN151 + LN152) (2 x 7.5 credits)   15 credits
  - ✓ GC650 (Seminar Report)   5 credits

- Second year

  - ✓ *Either* six (6) language modules at Intermediate level in Greek or Latin
    - (5 credits each)
    - *or* three (3) further taught non-language MA modules (10 credits each)   30 credits
  - ✓ GC698 Dissertation   30 credits

  N.B. For details concerning modules and requirements in Greek (GR) and Latin (LN) languages, please see the Greek and Latin Handbooks (under separate covers).

2. MA in Classical Studies (60 credits)

- ✓ Five (5) taught MA modules (10 credits each)   50 credits
- ✓ GC697 Long Essay (c. 7500 words)   10 credits

  N.B. Modules in Greek or Latin are **<u>not</u>** offered in this programme.

3. MA in Ancient, Medieval and Renaissance Thought (90 credits)

- ✓ PH626 Images of the Human Being (core module, taught jointly
  - by Departments of Ancient Classics and Philosophy)   10 credits
- ✓ One (1) MA module taught by Department of Ancient Classics   10 credits
- ✓ One (1) MA module taught by Department of Philosophy   10 credits
- ✓ Three (3) further modules, taught by either Ancient Classics or
  - Philosophy (but see note below)   30 credits
- ✓ GC698 Dissertation (Classics) **or** PH699 Dissertation (Philosophy)   30 credits

  N.B. Introductory Greek or Latin modules **may be taken** as Ancient Classics modules in this programme. A student who wishes to take such modules **must** take a 20-credit package, equivalent to **two** of the 'further taught modules' indicated above. The package consists of

    GC650 (Seminar Report)   5 credits

    And

    either   GR151 + GR152   15 credits
    or   LN151 + LN152   15 credits

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[4] Appropriate adjustments may be made to the language requirements in the case of students with a prior background in Greek and/or Latin.

Practicalities: Seminar format, modes of assessment, and important due dates

All modules (with the exceptions of GC650, 697 and 698) are organized in seminar format, with a minimum of 12 seminar hours per module. Some modules are likely to be taught in eight 90-minute sessions; others may be taught in sixteen one-hour sessions. In either case, seminars will conclude in week 8 or 9 of the semester, with the remaining weeks reserved for students to work on their coursework essays.

The ethos of postgraduate work is therefore quite different from that of undergraduate work. MA study is not simply a natural progression from undergraduate study; it represents a significant step up, both in the kinds of contribution that students are expected to make to their own learning and to learning in general, and in the intellectual sophistication they are expected to display in discussion and in their writing. This is true both of the weekly seminars, in which students will be expected to participate actively; and for the coursework essays and final long essays and theses, which should reflect a fair degree of independent reading and reflection.

Assessment
- GC609 is assessed by two coursework essays of 3,000 words, each worth 50%.
- All other modules (except GC650, 697 and 698) are assessed as follows:
  - One coursework essay of 3,000–4,000 words (40%),[5] and
  - One three-hour examination (60%) at the end of the semester.

Guidelines for coursework essay submission
- Pay attention to the due date, in order to avoid late penalties. Start your essay in good time!
- Proof-read your final draft, to avoid needless mistakes in spelling, punctuation, and formatting.
- Include a word count of your draft.
- Fill out a Departmental Cover Sheet, to indicate that the essay is your own work, and is not plagiarized. (See p. 10 below on plagiarism.) **This Cover Sheet is very important!** Attach the Cover Sheet to your essay, so that Cover Sheet + Essay form a single electronic file (e.g. Microsoft Word document).
- Submit your essay file through **Turnitin** in the dedicated link on the Moodle page for the module in question. Your instructor will provide further instructions, as necessary, for using Turnitin.
- That's it, you can relax for a while!

Extensions

Extensions will be granted only in exceptional circumstances. If you find yourself in such circumstances (due to difficult personal issues, a bereavement, or substantial period of illness), please speak with the Head of Department about an extension—and do so preferably well in advance of the due date. A medical certificate will be typically required as proof of illness. Where an extension is granted, a new due date will be set, and if this date is not met, the written work will be penalized according to the regular mode (as indicated in the footnote below).

Important due dates (2021-22)

MA coursework essays

Semester 1 (GC641, 645)	15 December (Wednesday), 5pm
Semester 2 (GC634, 647)	4 May (Wednesday), 5pm

For Module GC609 the lecturer will inform you of the due dates for both essays at the start of Semester 1.

GC650 (Seminar report)	May 6 (Friday), 5pm
GC697 (Long Essay)	June 24 (Friday), 5pm
GC698 (Dissertation)	June 24 (Friday), 5pm

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[5] Ten percentage points (10%) will be deducted for an essay submitted up to one week late. Essays/written work submitted more than one week late will not be accepted, unless an extension has been granted by the Head of Department.

Details of MA Modules

This list represents the full suite of MA modules (in Greco-Roman civilization) currently offered by the Department of Ancient Classics. A *selection* from the full suite is offered each year (usually six: three per semester); below, starred* modules will be offered in 2021-2022. New modules are also introduced from time to time. More details about module content and expectations can be found on the Department website (as can information about our suite of modules for Greek and Latin languages and literatures, which is not included here).

* GC609 Foundations of Advanced Classical Scholarship (Various, Semester 1)

This module, compulsory for all students in their first semester, provides an introduction to important aspects of classical scholarship, aiming to cover a range of fundamental topics of relevance to all parts of the course. In the first session, students are introduced to key bibliographical and other scholarly resources in a hands-on session in the University Library. Then follow two sessions which look at the history of classical scholarship from the Enlightenment to the present day, aiming to survey some of the major trends in the discipline's evolution. Following this, two sessions will be devoted to the study of major theoretical approaches to literary study, leading into two sessions which aim to provide a focused introduction to the use of epigraphic and archaeological evidence in ancient history. Two final sessions will focus on aspects of "professional competence", such as how to apply for grants, network effectively and submit proposals for conference presentations.

GC633 The Hellenistic Age (Dr Kieran McGroarty)

The subject of this module is the political, social, and cultural development of the Hellenistic world from 323 to 31 BC. After consideration of the principal sources for the period and the difficulties they present, the disintegration of the empire of Alexander the Great into three separate kingdoms is explored against the background of the social, cultural, and economic upheaval that came in the wake of Alexander's death. The spotlight is put on the development of Hellenistic kingship, and on the position of the individual in this changed world. Within this context, developments in philosophy and thought, science and medicine, literature and art, are also explored in an attempt to capture the great diversity of Hellenistic society.

* GC634 Literature and Learning in the Second Century AD: Apuleius and His Contemporaries (Dr Maeve O'Brien; Semester 2)

This module seeks to locate the literary and philosophical output of Apuleius of Madaura (*c.* AD 125–*c.* 180) in the context of the cultural movement known as the Second Sophistic. While the main focus of the module is on Apuleius himself, it thus also considers other key intellectual figures of the period. Among the texts examined in detail are Apuleius' *Apologia*, his speech of defence while on trial on a charge of practising magic, and his *Metamorphoses* or *Golden Ass*, the only Latin novel to survive complete. Special attention is devoted to the application of modern literary theory to the *Metamorphoses*, and to Apuleius' peculiar contribution to Middle Platonism, namely his development of Socratic theology and classification of the 'daemon'.

GC637 Herodotus and his World (Dr Will Desmond)

Traditionally known as the 'Father of History', Herodotus is also a major literary figure of the Western canon, with a wide range of styles and registers, from epic grandeur to tragic intensity to comic farce. This module considers Herodotus from a variety of angles: as an ethnographer of the eastern Mediterranean, a historian of the Persian Wars, a contemporary of Pericles and Sophocles, and a thinker in his own right, with a nuanced vision of the complexity of human phenomena. In addition to Herodotus' selective understanding of Archaic Greece and the Persian Wars, themes for consideration include Ionic *historia*, justice and reciprocity, the importance of chance and the divine in human affairs, and historiography in relation to other genres. In all, the module considers Herodotus' *Histories* as a remarkable synthesis of many of the different voices of his time, from the 'archaic' to the contemporary Sophistic.

GC640 Classical Presences in Eighteenth-Century Irish Literature (Dr Maeve O'Brien)

This module explores the relationship between Greco-Roman Antiquity and Irish literature in the 'long' eighteenth century (1660–1830). It considers, among other things, what aspects of the classical world are particularly prominent in Irish writing of the period, and the various uses which authors made of this heritage. At the same time, it examines the social context within which this literary activity was conducted, with special focuses on women, who typically had less opportunity to acquire knowledge of the Classics, and on the reading publics envisaged by the writers. Special attention is devoted to two texts, *Ogygia*, a history of Ireland written in Latin by Roderic O'Flaherty (1629–1718), and the poem *Psyche: The Legend of Love* by Mary Tighe (1772–1810), as examples of the reception and creative transformation of Greco-Roman culture in Ireland.

* GC641 Popular Culture in Classical Athens (Dr Kieran McGroarty; Semester 1)

The subject of this module is the social and cultural world of Athens in the Classical period. After consideration of the principal sources for the period and the difficulties they present, the main areas that go to make up the social and cultural fabric of classical Athenian society are explored. The module begins with analysis of the various groupings that made up the population of Athens, with particular attention being paid to women, children, and the *oikos*. Occupations, professions, lifestyles, and recreation are then considered in some detail. Against this background, the topics of religion, literature, art, and the theatre are then studied. An examination of the nature and frequency of warfare concludes the investigation.

GC642 Philosophy and Attic Tragedy (Dr Will Desmond)

Tragedy and philosophy are two of the more enduring legacies of the ancient Greek world. They have also been cast as rivals, offering different answers to major ethical, political, and religious questions to such an extent that Plato would banish tragedy from his ideal state, while some modern writers have looked to the Greeks for a 'tragic vision' of life in opposition to philosophical, Christian, scientific, and modern ones. This module juxtaposes major tragedians and philosophers, exploring select Greek tragedies along with the philosophic texts that have shaped the legacy of interpretation to the present day. It comprises four paired authors and works: Plato's *Republic* (Books 3-4) and Aeschylus' *Prometheus Bound*; Aristotle's *Poetics* and Sophocles' *Oedipus Rex*; Hegel's *Lectures on Fine Art* (selections) and Sophocles' *Antigone*; and Nietzsche's *Birth of Tragedy* (selections) and Euripides' *Bacchae*. Some attention is also given to other moments in ancient literary criticism, notably Aristophanes' *Frogs*. In all, this module surveys the span of fifth-century Attic tragedy and the major philosophical responses it inspired.

GC644 Philosophy and Kingship in Antiquity (Dr Will Desmond)

Kingship was the dominant political institution in the ancient Mediterranean world and exercised a continuing fascination even for Greeks and Romans who lived in proudly non-monarchical regimes. We will begin by surveying kingship in the Archaic Mediterranean world, primarily through the lens of Homer's poems and Herodotus' *History* but with some reference to comparative Persian and Hebrew material. We turn then to central texts of the fourth-century BC: selected passages from Plato's *Republic*, Aristotle's *Politics*, Xenophon's *Cyropaedia* and Isocrates' kingship orations offer different visions of the ideal ruler as well as competing definitions of philosophy and wisdom. After touching on Hellenistic monarchs and Roman views, we will spend several weeks on *Lives* of Plutarch and how they appropriate "classic" themes of the education and virtues of the king/leader, the nature of wisdom and its relation to power, the use and abuse of law, rhetoric and myth, and differing relations of rulers and ruled. We will end by glancing at the adaption of classical themes in the late antique, Medieval and Renaissance periods when new ideals of Christian monarchy evolved.

* GC645 Judaea from Herod to Hadrian (Dr Jonathan Davies; Semester 1)

Judaea presents Roman historians with an especially rich and varied pool of sources on which to draw, allowing for a nuanced understanding of life and culture in this corner of the Roman world. In addition to a large amount of illuminating and diverse material evidence, Judaea boasts an array of literary sources, including texts written by members of the subject population which can illuminate provincial perspectives on Roman rule. This course will involve a comprehensive study of this region in the Roman period, from the Roman-sponsored rise of the notorious King Herod the Great to Rome's crushing of the revolt of Shimon bar Kokhba under Hadrian. We will examine the impact of Roman rule on the social, cultural, political, economic and religious life of the region, taking into consideration a broad and diverse range of evidence and examining fascinating episodes including the life and ministry of Jesus of Nazareth, the highly consequential destruction of the Jerusalem Temple by Roman forces in 70 CE, and the catastrophic failure of bar Kokhba's messianic rising. The course will raise important questions concerning imperialism and the colonial encounter, the difficulties of managing religious plurality and the tension, in pluralistic societies, between cosmopolitanism and group solidarity, issues which continue to resonate in the contemporary world.

* GC647 Late Antiquity: The Classical World in Transition (Dr Cosetta Cadau; Semester 2)

This module explores the continuity and evolution of the Roman Empire from the late third to the sixth century AD, a period of transition which saw rapid and sometimes unexpected changes in the political, religious and cultural context in the Western Empire. Students are exposed to emerging cultures (Roman and 'barbarian'), political systems (empire and kingdoms), and religions (polytheism and Christianity), and the fascinating shift from the Ancient to the Early Medieval world. Topics include the shaping of early Christianity through internal controversy at the time of its rapid institutionalization, the social and imperial responses to Christianity, the intermingling of imperial and religious roles and its impact on the power dynamics of the Medieval political landscape. Episodes of social upheaval such as the Arian controversy in Alexandria and the Donatist schism in the Church of Carthage will also be studied. By reading historical, literary and philosophical sources ranging across the Late ancient Mediterranean, such as the legislation of emperors Constantine and Justinian, and the first-hand accounts of key figures such as Julian 'the Apostate' and St Augustine, the module will explore diverse manifestations of Christian worship, such as the ascetic movement, martyrdom, and monasticism, as well as radical changes in the way society re-conceptualised ideas of masculinity, femininity, and family dynamics.

GC648 Greek and Roman Letters: Epistolography of the Ancient World.

This module introduces students to ancient epistolography and its fascinating mixture of mundane communication and high-brow literature. We will read a range of texts dealing with a variety of epistolary subjects: these will include Cicero's and Pliny's letters to friends and political allies, the philosophical letters of Plato, Epicurus and Seneca the Younger, the playful verse letters of Horace and Ovid, the hectoring letters of the Christians Augustine and Jerome and the less literary letters written by soldiers in Vindolanda in Northern England. The module will offer a chronological as well as thematic approach to ancient letters. We will discuss ancient epistolary theory and its limits, the authenticity of the material and the strategies of pseudepigraphical literature, parody and paratext, self-representation and biographical elements in letter-writing as well as the role of privacy and friendship. The module will pay particular attention to the organisation of ancient letters in collections and analyse the role that narrative, distance and chronology play in letter collections.

* GC650 Seminar Report (Dr Jonathan Davies)

This module (conducted over both semesters) invites students to reflect critically on current scholarship across a range of subdisciplines of Classics. Based on their attendance of the Maynooth Classics Seminar (MCS) through the academic year, students write a report of *c.*5000 words on a selection of papers presented there. Seminars provide guidance on preparation of the report, which will typically comprise an introduction, a critical summary of four seminar papers, and a short reflective conclusion. The report counts for 100% of the total mark.

* GC697 Long Essay

This module (a requirement for the MA in Classical Studies) introduces students to advanced academic research and writing, on a topic of their own choice. In consultation with the Director of Postgraduate Studies and the Head of Department, students select a topic by the end of their first semester, and are assigned a supervisor who will assist in their subsequent writing and research. Students work on the project from the second semester, and submit the completed essay, with a length of c. 7500 words (exclusive of bibliography) is typically submitted by a specified date in late June. For more details on the Long Essay, please see pp. 11-12 below.

* GC698 Dissertation

This module (a requirement for the MAs in Classics and in Ancient, Medieval and Renaissance Thought) introduces students to advanced academic writing, on a topic of their own choice. In consultation with the Director of Postgraduate Studies and the Head of Department, students select a topic at the end of their first year, and are assigned a supervisor to assist their writing and research through the course of the second year. The completed dissertation, with a length of c. 15,000-20,000 words (exclusive of bibliography) is typically submitted by a specified date in late June. For more details on the Dissertation, please see pp. 13-17 below.

Additional Modules for MA in Ancient, Medieval and Renaissance Thought

In addition to the modules listed above, and modules in introductory Greek or Latin and the Seminar Report, the following module forms a compulsory part of the MA programme in Ancient, Medieval and Renaissance Thought:

PH626 Images of the Human Being in Ancient, Medieval and Renaissance Thought

> This module, team-taught by members of the Departments of Ancient Classics and Philosophy, provides an overview of approaches to the human being from early Greek philosophy to the Renaissance. It confronts in particular the question 'What are human beings?', considering a range of answers offered during these periods: are they rational animals, political animals, favoured or fallen creatures of God, independent creators in their own right, or what? What are the fundamental relationships that define the human experience (whether to the body and emotions, to others and the community, or to temporal change and God)? The module focuses on select passages from a wide spread of authors and texts, such as Plato's *Timaeus*, Aristotle's *De Anima* and *Politics*, Augustine's *Confessions*, Aquinas' *Summa Theologiae*, Eriugena's *Periphyseon*, Nicholas of Cusa's *De Coniecturis*, and Pico della Mirandola's *Oration on the Dignity of Man*, opening up in the process further lines of enquiry.

The following are the (optional) taught modules currently offered by the Department of Philosophy in this programme. N.B. Not all modules may be available in any particular year.

PH606 Reading Medieval Philosophy (Professor Michael Dunne)
PH622 Aquinas and the Emergence of the Concepts of Rights (Professor Michael Dunne)
PH630 New Politics in the Renaissance: Machiavelli (Dr Amos Edelheit)
PH641 Reading Renaissance Philosophical Texts: Ficino's Platonic Theology (Dr Amos Edelheit)

In addition to the modules offered by the Departments of Ancient Classics and Philosophy, certain modules offered by the Department of Early Irish may also be available in this programme.

Plagiarism

Plagiarism is presenting someone else's words or ideas as your own without acknowledgement. This includes the use, in whole or in part, of another student's work. Plagiarism is a form of academic dishonesty, even theft, and will be treated with the utmost seriousness wherever discovered. Individual acts of plagiarism may attract a mark of zero, and in cases of serious and repeated plagiarism, more serious penalties may be applied by the University. For Maynooth University's policy on plagiarism, see https://www.maynoothuniversity.ie/university-policies/academic-policies-procedures. . The Department strongly advises you to read this document.

Every time you quote the words of a modern author, you should use quotation marks and clearly indicate your source by means of a footnote or a reference in parentheses ('round brackets'). Likewise, when you are paraphrasing modern authors, the source should be indicated clearly. See the guide to referencing on p. 20.

As a safeguard against plagiarism, each student must attach to the front of both copies of each piece of compulsory written work a copy of the Departmental Cover Sheet, and sign the declaration at the bottom of the sheet. A written assignment will not be accepted without an attached Cover Sheet and completed declaration. Cover Sheets may be downloaded from the Departmental webpage or are available from the holder located outside the office of the Executive Assistant, Departmental Office 9.

Examination Matters

MA modules GC634, 641, 645 and 647 require an exam after the relevant semester. GC609 is assessed by two compulsory essays. The lecturers will provide details about the exams—the sorts of questions you should expect, as well as materials for focussed review.

In addition, you may check past exam papers on the Maynooth Library website: https://www.maynoothuniversity.ie/library/exam-papers. The questions on these papers will give you a sense of what to expect, but in general it is better to focus on the materials in seminars, bibliographies, and review sheets.

For the procedures concerning the discussion, checking, and appeal of examination results, note the information provided by the Exams Office: www.maynoothuniversity.ie/exams

Long Essay (GC697)

Students taking the MA in Classical Studies are required to write a long essay of *c*.7,500 words. The first step is the choice of an appropriate topic and supervisor within the Department, in consultation with the Head of Department and the Director of Research and Postgraduate Studies. The topic is chosen before the end of the first semester, and work on the long essay should begin following the January examination period between the first and second semesters. Work on the long essay should then continue throughout the second semester, under the guidance of the supervisor, in preparation for final submission of the essay in late June.

Long Essay Work and Supervision (MA in Classical Studies)

1. The first step is to decide on a topic for the long essay, and this should be done before the end of the first semester. It is important that the topic chosen should be suitable for a piece of work of the required length, capable of being completed in the time available. It should relate to an area with which the student is already to some extent familiar. In general, it is advisable to seek a topic that arises out of a core module taken during the first semester of the MA year or out of a module taken in the second or third undergraduate year. There remains the possibility of pursuing some other private enthusiasm, but students should be aware that topics for which they have an inadequate background, or for which a suitable supervisor is not available, will not be permitted.

2. Before the end of the first semester, a supervisor will be appointed from within the Department, and a meeting will be arranged to discuss preliminary matters and an appropriate starting-point for approaching the topic: this is likely to include recommendations for reading within the primary and secondary literature. Once a start has been made on the process of reading and planning for the essay, which will follow the January examination period, **three or four** subsequent meetings of at least an hour should be scheduled between supervisor and student at regular intervals, in order to discuss the work as it progresses. These meetings will be most effective if they involve the discussion of some quantity of written work. The student will be expected to submit written work to the supervisor in good time before each supervision session, and the supervisor will be expected to read and make written comments on it before the session. Should a student miss a scheduled meeting for any reason other than illness or serious personal difficulty, the supervisor will not be obliged to reschedule it.

3. The supervisor will be expected to read, comment on, and discuss with the student one complete draft of the long essay **no later than 15 June**. The student should submit the draft to the supervisor **no later than 1 June**.

4. After the meeting to discuss the complete draft of the long essay, the supervisor will have discharged his/her obligation to the student in the supervisory role. The student should be aware that from this point s/he is on his/her own; any questions concerning the content or presentation of the long essay should already have been raised with the supervisor and dealt with. **The supervisor should not be considered to be 'on call' for the student in the weeks and days before the final submission date.**

Writing the Long Essay

5. It is important *both* to plan your essay carefully *and* to begin the process of writing well before you are required to submit a full draft to your supervisor; and, as indicated above, you will find that supervision sessions will benefit from the submission of written work in advance. To help make the task more manageable, you may find it appropriate to divide your long essay into two or three shorter sections, whether in your own mind or more explicitly by means of subheadings in the essay itself. In addition, it is important to provide your essay with a formal introduction and conclusion, in which you make clear the scope, structure, and argument of the essay, and put forward the results of your study.

6. In preparation for the essay, you are expected to read and make use of a significant amount of material, both primary and secondary, although the balance between them will depend on the topic you have chosen and should be discussed with your supervisor. As a rough estimate, you should expect to include in your

final bibliography 15–30 items of secondary literature, whether these are books, chapters of books, or journal articles; and remember, the aim is not to compile an impressive list but to make use of all of these works!

7. To get some idea of the main lines of scholarly discussion in your subject, it is recommended that you start off with basic works of reference. If there is an entry on your topic in the *Oxford Classical Dictionary* (*OCD*), have a look at that. Moreover, you might take a look at the entry for your topic in all four editions of the *OCD* (published in 1948, 1970, 1996, and 2012): how has the content of the entry changed (if at all) from one edition to the next? Such changes might tell you how the scholarly approach to your subject has developed and shifted over the last seventy years. (Likewise, if your topic does not appear in earlier editions of the *OCD*, what might its inclusion in later editions tell you about the way scholarship has evolved?) This, however, should only be a starting-point.

8. Entries in the *OCD* will often give a basic bibliography of perhaps two or three works. This will start you off in the quest for modern literature on your topic: you can look up these books and articles, see what they cite in their footnotes and bibliographies, or what they say about the works of other scholars, and go on from there. But remember that there are other ways of following up leads. You should by this stage have some familiarity with *L'Année philologique*, which is the fundamental resource used by scholars to identify recent bibliography. It may take you a little while to discover how *L'Année philologique* indexes your subject; but once you have worked that out, finding material should be a reasonably straightforward and systematic business—and an even easier one now that it is available online (through the Library). Once again, the works you find by this method will have their own citations and bibliographies, and these will point you towards the most important scholarly contributions on any topic. This is therefore a much better method than indiscriminate searching of online databases (such as JSTOR or Project MUSE, both on offer via the library website), which should really only be considered a last resort. Wikipedia is not an option!

9. Remember that your long essay is intended as a piece of independent scholarly work, and that it will therefore be judged by those standards. Great care should therefore be taken regarding the citation of primary and secondary sources, and generally in all aspects of writing and presentation. For details of the presentation of the long essay and dissertation, see pp. 18–23 below; for the appropriate style for citations and bibliography, see the Guide to Presentation on pp. 20–23 below.

Submission of the Long Essay

1. The student should submit **two (2) copies** of his/her long essay, either hard-bound or soft-bound (as desired), to the Department by the submission date.

2. The final submission deadline for the long essay is **normally in late June**. For academic year 2021-22, this deadline is: **5pm, June 24 (Friday), 2022.**

3. Penalties for late submission apply, as per coursework essays. Please consult with your advisor and/or the Head of Department in advance of the due date, if you feel that you need extra time.

Summary Schedule

Before end of first semester	Agree topic with Director of Postgraduate Studies and Head of Department
January examination period	Begin work on planning and writing Long Essay
Second semester	3–4 regular one-hour meetings with supervisor to discuss essay
By 1 June	Submit full draft of Long Essay to supervisor
By 15 June	Meet with supervisor to discuss submitted draft
24 June 2022	Final submission date

Dissertation (GC698)

Students taking the MA in Classics are required to write a dissertation of between 15,000 and 20,000 words. The process of writing the dissertation begins in the second semester of the first year, when, through a series of meetings involving the student, the Director of Research and Postgraduate Studies, and the Head of Department, a subject area for the dissertation is determined. Each student is allocated a supervisor, who guides the student through the early stages of planning and writing the dissertation. The first stage in this process is the completion of a detailed research proposal (of around 1,000 words) and an appropriate bibliographical exercise as agreed with the supervisor, and these should be completed during the summer vacation between the first and the second year. This proposal and bibliography then serve as a basis from which to develop the dissertation, on which the student will then continue to work throughout the second year of study, in preparation for final submission of the dissertation in June of that year.

Dissertation Work and Supervision (MA in Classics)

1. Each student needs to consider what to choose for his/her dissertation topic during the first year of study. In general, it is advisable to seek a topic that arises out of a core module taken in the first MA year or out of a module taken in the second or third undergraduate year. There remains the possibility of pursuing some other private enthusiasm, but students should be aware that topics for which they have an inadequate background, or for which a suitable supervisor is not available, will not be permitted. Early in the second semester of the first year, the Head of Department and the Director of Research and Postgraduate Studies will meet with each student individually to discuss possible topics.

2. By mid-March in the first year of study students should have a clear idea of the general area in which they wish to work. A second meeting with the Head of Department and the Director of Research and Postgraduate Studies will be arranged for April at which a dissertation topic, broadly defined if necessary, will be agreed. The Head of Department will then appoint a supervisor.

3. Each student and his/her supervisor will meet as soon as possible after the May/June examination period in the first year, and in any case not later than the middle of June. The task of preparing the research proposal and bibliographical exercise on the chosen topic, which is to be completed during the summer vacation, will be discussed and its requirements explained to the student. (See further below under 'Research Proposal and Bibliographical Exercise: Some Guidelines'.)

4. The completed proposal and bibliographical exercise should be submitted to the supervisor on the Monday of the week before the first semester of the second year begins. A meeting will then be arranged to discuss the essay before the end of the second week of the semester.

5. Work on the dissertation should proceed through the whole of the second year of study, so that the process of writing begins in the first semester of the second year and not in (or after!) the second semester. **Six (6)** further meetings of at least an hour should be scheduled between supervisor and student at regular intervals during the year (prior to the conclusion of teaching), and these will be most effective if they involve the discussion of some quantity of written work. The student will be expected to submit written work to the supervisor in good time before each supervision session, and the supervisor will be expected to read and make written comments on it before the session. Should a student miss a scheduled meeting for any reason other than illness or serious personal difficulty, the supervisor will not be obliged to reschedule it.

6. The supervisor will be expected to read, comment on, and discuss with the student one complete draft of the long essay **no later than 15 June**. The student should submit this draft supervisor **no later than 1 June**.

7. After the meeting to discuss the complete draft of the dissertation, the supervisor will have discharged his/her obligation to the student in the supervisory role. The student should be aware that from this point s/he is on his/her own; any questions concerning the content or presentation of the dissertation should already have been raised with the supervisor and dealt with. **The supervisor should not be considered to be 'on call' for the student in the weeks and days before the final submission date.**

Research Proposal and Bibliographical Exercise: Some Guidelines

Introduction

1. Before the summer between your first and second year you will meet with your supervisor and arrange to complete a detailed research proposal and an appropriate bibliographical exercise, to be submitted before the start of the following semester. The research proposal should be around 1,000 words in length, and is intended to provide you and your supervisor with a statement of the scope and argument of your planned dissertation. The bibliographical exercise is most likely to take the form of an annotated bibliography of between 20 and 30 items, setting out not only what sources, books, and articles you intend to read (or have already read), but also the specific contribution that each item is likely to make to your project. In each case it is important to remember that this task is not primarily about impressing your supervisor but about preparing yourself to write an effective dissertation: it is an opportunity to discover whether there are any difficulties in your planned approach and to find ways of surmounting them.

2. The aim of writing a **research proposal** is to clarify two things: what you are setting out to achieve, and the means by which you will achieve it. You will therefore need to decide first on the *scope* of your dissertation project—that is, the area on which you are intending to focus, and the material that will be relevant to your study. This may be defined in terms of texts, so that you might choose to write about (for example) Aeschylus' *Oresteia*, or Apuleius' *Apology*; or chronologically, so that you might focus on Athenian culture from 400–350 BC, or Rome during the reigns of the Antonine emperors. Secondly, you will need to set out the anticipated *argument* of your dissertation. This does not mean that you must know your conclusions in advance, although it may be valuable to consider some of the results you are expecting to find. Instead, it means that you should have in mind *both* a question or problem about the area that you have chosen to investigate *and* an approach that you have decided to take towards answering or solving it. Once these are combined, they will constitute your argument. For example, your question might concern the way in which women are portrayed in Greek tragedy; and your approach might be to select three different portrayals of tragic women to see what they have (or do not have) in common. Central to your argument will be the claim that the characters you have chosen will shed light on the portrayal of women in Greek tragedy in general. These points need not be made so explicit in your own research proposal, but it is important that you end up with a clear idea of the point that your dissertation is intended to establish.

3. It is important to remember that, just as every dissertation is different, so too is every research proposal. In some cases you may have a fairly broad question but will apply it to a very restricted range of sources (for example: What can be discovered about Athenian domestic life from *Lysias* 1?); in others, you may examine a very specific question across a wider range of material (for example: How is Romulus presented in Augustan poetry?). Sometimes you will choose your period or text before you come up with a question; in other cases, you might have a question and need to decide what is the most appropriate material to examine. You should therefore discuss with your supervisor and consider for yourself how best to organise your proposal. You may also choose to discuss the proposal with your fellow-students, or find examples of similar proposals online or in the various books in the Library on writing a postgraduate dissertation or thesis. (But beware that many of these will refer primarily to PhD proposals, which will inevitably be more complex and wide-ranging than an MA proposal, and usually longer than the 1,000 words you have available.)

4. The purpose of the **bibliographical exercise** is to start you thinking about your dissertation topic. It aims to get you to identify primary and secondary literature that is likely to be central to it. But the goal is not just to compile a working bibliography—or, worse, to copy and paste the titles of what look like relevant books from lecture handouts or other books in the field. Instead, you should be thinking critically about the material you plan to use, and the result is likely to be an annotated bibliography which will serve as both a guide to and a critique of this material. It is not, then, simply a matter of collecting the details of the material, but of reading as much of it as possible, and establishing not only the areas of the field which have received most attention but also the arguments and debates which will be most productive for your own research project.

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5. As noted above, for the annotated bibliography you will be expected to come up with between 20 and 30 items, whether primary sources, journal articles, books, or chapters in books. Some of the basic reading should already be familiar to you from your previous studies, or have come up in discussion with your supervisor. Below you will find some further guidelines to follow in coming up with appropriate material, and also some guidance on the kinds of annotation that will be expected for each item in your bibliography.

Exploring the scholarship

6. To get some idea of the main lines of scholarly discussion in your subject, it is recommended that you start off with basic works of reference. If there is an entry on your topic in the *Oxford Classical Dictionary* (*OCD*), have a look at that. Moreover, you might take a look at the entry for your topic in all four editions of the *OCD* (published in 1948, 1970, 1996, and 2012): how has the content of the entry changed (if at all) from one edition to the next? Such changes might tell you how the scholarly approach to your subject has developed and shifted over the last seventy years. (Likewise, if your topic does not appear in earlier editions of the *OCD*, what might its inclusion in later editions tell you about the way scholarship has evolved?) This, however, should only be a starting-point.

7. Entries in the *OCD* will often give a basic bibliography of perhaps two or three works. This will start you off in the quest for modern scholarship on your topic: you can look up these books and articles, see what they cite in their footnotes and bibliographies, or what they say about the works of other scholars, and go on from there. But remember that there are other ways of following up leads. You should by this stage have some familiarity with *L'Année philologique*, which is the fundamental resource used by scholars to identify recent bibliography. It may take you a little while to discover how *L'Année philologique* indexes your subject; but once you have worked that out, finding material should be a reasonably straightforward and systematic business—and an even easier one now that it is available online (through the library). Once again, the works you find by this method will have their own citations and bibliographies, and these will point you towards the most important scholarly contributions on any topic. This is therefore a much better method than indiscriminate searching of online databases (such as JSTOR or ProjectMUSE, both on offer via the library website), which should really only be considered a last resort. Wikipedia is not an option!

Identifying the issues

8. You are most likely to be asked to provide an annotated bibliography, and this means that you will need some awareness of which works in your particular area have been the most significant, and which will be most useful for your own dissertation. The aim here is to get you thinking critically about your topic, and so you should be considering not just *what* scholars have written about a particular topic but also, more importantly, *why* they have written it, and *whether* or *how far* what they have written bears up to scrutiny. At this stage you will probably not be in a position to assess whether a particular scholarly argument fits well with the primary source material, although this is something you will certainly need to be doing as you come to write the dissertation. You will, however, be able to recognise the points of disagreement between scholars over various aspects of your topic, and you should draw attention to these. In each case, you should make an effort to identify the argument being made in an article or book (or a single chapter), and whether it affirms or challenges other work in the field. This will stand you in good stead when it comes to writing the dissertation itself, as it will allow you to position your own argument in the ongoing scholarly debate—mentioning the various scholars with whom you agree or disagree, and *why*.

9. One way of getting a helpful perspective on what a particular scholar has written in a particular book is to look up a review of the book in a journal such as *The Classical Review*, *Bryn Mawr Classical Review* (an online journal), *The Journal of Hellenic Studies*, or *The Journal of Roman Studies*. Reviews can often be tracked down through looking up the book you are interested in in *L'Année philologique*. Sometimes you will find longer 'review articles' that analyse the development of particular topics of study over certain periods of time; *The Journal of Roman Studies* makes a bit of a speciality of this. Another journal, *Lustrum*, publishes very detailed bibliographical surveys on particular authors or areas, but these are relatively few in number and you will be lucky if you find a recent one in the area of your dissertation topic. As before, you may not be in a position to adjudicate between rival scholarly positions at this stage, but an awareness of the issues at stake in the discussion will prove invaluable as you come to think about your own position.

10. As you weigh up the arguments of individual scholars, remember also that approaches to a particular topic change over time, as new ways of looking at and thinking about the world emerge. Of course, some traditional approaches are very tenacious, and classical scholarship runs along a spectrum from very conservative to very radical, so that different ways of doing things coexist. But broad changes become highly apparent over a period of twenty or thirty years or so, and you will find that scholars writing about a topic in (say) the 1950s are likely to approach it in quite a different way from scholars writing in the 1980s or the 2000s (this is especially true in literary studies). Developing a sense of these changes, or (as some would say) fashions, in scholarship is very useful in coming to understand how modern scholarship does things. This will in turn provide you with something more to say in your annotations than simply that one scholar disagrees with another: instead, you might find yourself taking a particular scholar or publication as representative of one school of thought on your subject, and begin to think about the influences and the assumptions that underpin that scholarly approach.

11. Finally, do not imagine that you should try to read *everything* on the topic you choose: for some topics that would take for ever! Your bibliography should deal with the major works, and, in many cases, the most recent. If you have been searching by means of the latest *OCD* and *L'Année philologique*, you will probably have a list of recent works and also a sense of which of the older works continue to be influential on the development of your topic. These are the items on which you should focus your bibliography and whose importance for your project you need to assess and explain in the annotations. There is little point in digging up an obscure article from 1920 (e.g. via JSTOR) and finding that it is very unlikely to add anything to your dissertation. Again, the point is not to accumulate as much bibliography as possible, but rather to establish for your own sake the main outlines of the scholarly debate to which you will be making your contribution.

Practicalities

12. You should be looking to provide between 20 and 30 items for your annotated bibliography, unless there are reasons (which you should discuss and agree with your supervisor *before* going away for the summer) why this would be inappropriate. Each item should be correctly listed according to the guidelines for bibliographies provided below (pp. 20–23), as it would be in the case of any other essay. Each item should also be accompanied by at least two or three lines of annotations.

13. The precise content of these annotations will vary, but may include: the precise sections relevant to your own project (e.g. chapters or paragraphs of a primary source, chapters in books, or more rarely sections in a long journal article); how this work or its author fits into the larger debate around the topic you are studying (how influential it has been, or what positions it adopts or disputes, as discussed above); what the work will provide for your own study of the topic (e.g. specific information, or authoritative support for a particular point you want to make, or some justification for your methodological approach); whether there are aspects of the work (or author) which will be problematic (e.g. the author has an obvious agenda, or was working from an outdated source, or bases arguments on a language—Greek, Coptic, Hittite—you don't understand; or the book is not available in Maynooth; etc.). You will probably discover other things that you will want to say in your annotations, and that is how it should be. Remember that the purpose is to orient yourself (and to some extent, your supervisor) with regard to the existing literature so that you will be able to make your own argument all the better.

14. The deadline for submission of the research proposal and bibliographical exercise will be the Monday of the week before the first semester of the academic year.

Submission of the Dissertation

1. The student should submit **two (2) copies**, either hard-bound or soft-bound (as desired), to the Department by the submission date.
2. The final submission deadline for the dissertation **is** normally towards the end of June of the second MA year. For academic year 2021-22, this deadline is: **5pm, June 24 (Friday), 2022.**

Summary Schedule

<u>Year 1</u>
February	Initial meeting to discuss topics
April	Agree topic with Director of Postgraduate Studies and Head of Department
June	Meet supervisor to discuss research proposal/bibliographical exercise

<u>Year 2</u>
Monday before first semester begins	Submit completed proposal/bibliographical exercise to supervisor
Before end of Week 2 of semester	Meet with supervisor to discuss submitted work
September–May	6 regular one-hour meetings with supervisor to discuss Dissertation
By 1 June	Submit full draft of Dissertation to supervisor
By 15 June	Meet with supervisor to discuss submitted draft
24 June 2022	Final submission date

Presentation of Long Essays and Dissertations

Text

- The long essay or dissertation should be typed in 12 point in a good clear font (e.g. Times New Roman, Garamond, Palatino). Text should be double-spaced.

- Margins should be approximately 2.5–3.25 cm on each side (2.54 cm, i.e. one inch, is the default setting for both the top/bottom and the left/right margins in MS Word). You might want to allow a slightly wider margin on the left-hand side of the page, since part of this will be taken up by binding.

- Extensive quotations from sources should have an indented left margin. Such quotations may be double- or single-spaced.

- Pages should be numbered. The main text should be paginated using Arabic numerals (1, 2, 3 …). Front matter may be paginated separately using lower-case Roman numerals (i, ii, iii …).

- Clear distinctions should be made (using bold or italic type, etc.) between the various levels of heading and subheading.

Front Matter (to be printed at the beginning of the long essay/dissertation)

- Title page (see p. 19 below).

- Abstract (a succinct description of the aims, approaches, and conclusions of the long essay/dissertation): no more than one page.

- Table of contents.

- Preface/acknowledgements.

- List of/note on abbreviations. (If you are following a standard reference work when citing Greek or Latin texts or certain modern works of scholarship in abbreviated form, it will be sufficient to advise the reader of that; if, however, your abbreviations are not those used in such standard works—or if they do not appear in standard works—then you will need to compile and present a list.)

End Matter (to be printed at the end of the long essay/dissertation)

- List of primary sources, including the names of editors/translators, and the place and date of publication (for details of appropriate style and presentation, see pp. 20–23 below).

- Bibliography of secondary works (for details of appropriate style and presentation, see pp. 20–23 below).

Layout of Title Page

On the next page is a guide to the format of the title page. Text enclosed in brackets will need to be supplied by the candidate. Text not enclosed in brackets is standard form. All text should be double-spaced, but you may want to spend some time formatting the text for a pleasing visual effect.

Last Things

For further ideas on presentation, have a look at submitted dissertations (many of these are lodged in the University Library). Your supervisor will also be able to show you examples, as well as give you advice on various matters.

The **two (2) copies** of the Long Essay/Dissertation (hard-bound or soft-bound, as desired) should be submitted to the Department.

[TITLE OF ESSAY/DISSERTATION]

[Subtitle (where applicable)]

[Name of author]

Submitted in partial fulfilment of the requirements for the

degree of Master of Arts in Classics[6]

Maynooth University

Department of Ancient Classics

[Date of submission]

Head of Department: [Name]

Supervisor: [Name]

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[6] Or 'Master of Arts in Classical Studies' (as appropriate).

GUIDE TO THE PRESENTATION OF WRITTEN WORK

This guide is intended to help you with the presentation of the essays and other assignments, as well as the dissertation or long essay, which you will write in the Department of Ancient Classics. It sets out a number of guidelines which will help you to present your work in the best manner possible. Good presentation is an important aspect of good written work, and should be taken seriously. All essays must be typed.

USING SOURCES: SOME GENERAL POINTS

When you submit a piece of written work, you will make frequent reference to books, articles, and ancient sources. Sometimes you will quote directly from a source—and remember, if you quote an author's words directly, you must put them in single quotation marks ('')—or make use of a specific piece of information or an idea that you have found in your reading. At other times, you will summarise information found in one of your sources. In *all* cases, you will need to inform your reader where you found the material. This applies both to the ancient sources and to modern works. Therefore you will need to include both references and a bibliography. The format outlined below is based on the 'Harvard' style, which is perhaps the easiest to use. For further information on using sources, see G. Harvey, *Writing With Sources: A Guide for Students* (Indianapolis: Hackett, 1998; 2nd edn., 2008).

REFERENCES

References in the text of your assignment provide the minimum amount of information needed to point the reader to more detailed information in the bibliography. It is perhaps easiest to put references in parentheses (sometimes called 'round brackets') in the text, like this: (Shotter 1994: 96) or (Virgil, *Aeneid*, 2.3). However, it is also perfectly acceptable to put them in footnotes.

There are slightly different procedures for referencing material from ancient sources and modern studies. We will begin by looking at modern works, since the basic principles here are perhaps easier to grasp.

References to modern works

If you are quoting from or referring to a modern work, your reference will need to include three items of information. For example, imagine that you want to quote from or refer to the following text from p. 96 of David Shotter's book *The Fall of the Roman Republic* (London, 1994): 'Historians have traditionally seen the battle of Actium as a watershed—the end of the republic and beginning of the Augustan *principate*. It is doubtful whether most Romans would have been aware of this great milestone, as Octavian, his faction and patronage represented a massive demonstration of continuity.' Any quotation from or reference to this text will be followed by the reference (Shotter 1994: 96). This contains the following pieces of information:

  (a)   Shotter   the surname of the author of the book
  (b)   1994:   the year in which the book was *first* published, followed by a colon (:)
  (c)   96   the number of the page from which you are quoting or to which you are referring.

Remember that the shorthand used in the reference (Shotter 1994) *must* be explained in the bibliography. If you quote the text, the passage in your essay will look something like this:

> David Shotter argues that, however important the battle of Actium might seem in hindsight, 'It is doubtful whether most Romans would have been aware of this great milestone, as Octavian, his faction and patronage represented a massive demonstration of continuity' (Shotter 1994: 96).

Sometimes you will not need to quote an author directly, but only to refer to his/her arguments. Using Shotter as an example, the passage in your essay will look something like this:

Although modern historians have seen the battle of Actium as marking the end of the republic and the beginning of the principate, it is probable that the Romans themselves saw no such momentous change and regarded Octavian's victory instead as marking continuity with the past (Shotter 1994: 96).

At other times, you will want to refer not to one page, but to a number of pages in the course of which an author puts forward an argument. In this case, the passage in your essay will look something like this:

Modern historians have seen the battle of Actium as marking the end of the republic and the beginning of the principate. Shotter argues, however, that there was more continuity than change (Shotter 1994: 96–100).

References to ancient sources

The system of referring to ancient sources does not use page numbers like modern works, but is based on ancient and medieval editorial conventions that divide ancient works into books and chapters (and sometimes sections too) in the case of prose works, and books and line numbers in the case of poetry. Consider the following examples.

i. Prose

If, for example, you want to quote the phrase 'Political equality was a thing of the past; all eyes watched for imperial commands' from the *Annals* by Tacitus, your reference will read as follows: (Tacitus, *Annals*, 1.4). This contains the following pieces of information:

(a)	Tacitus,	the name of the author of the work, followed by a comma (,)
(b)	*Annals*,	the name of the work *in italics*, followed by a comma (,)
(c)	1.4	the numbers of the book and chapter to which you are referring separated by a full stop (.). Thus '1.4' means book 1, chapter 4.

If you quote the text, the passage in your essay will look something like this:

In the words of one ancient writer, 'Political equality was a thing of the past; all eyes watched for imperial commands' (Tacitus, *Annals*, 1.4).

Sometimes you will want to refer to, but not quote, an ancient author. In this case, the passage in your essay will look something like this:

One ancient author famously suggested that the rise of the emperor brought an end to free politics at Rome (Tacitus, *Annals*, 1.4).

At other times, you will want to refer not to one chapter in an ancient work, but to several chapters. In this case, the passage in your essay will look something like this:

Tacitus, writing a hundred years after the events he describes, saw the rise of Augustus as bringing to an end political liberty. In his view, the emperor buttressed his position by means of force and the establishment of a dynasty, while efforts to maintain the outward forms of the republic represented nothing but a sham (Tacitus, *Annals*, 1.2–4).

ii. Poetry

If you want to quote 'Beyond all words, O queen, is the grief that you would have me revive', the words uttered by Aeneas when he begins recounting the fall of Troy to Dido, your reference will read as follows: (Virgil, *Aeneid*, 2.3). This contains the following pieces of information:

(a)	Virgil,	the name of the author of the work, followed by a comma (,)
(b)	*Aeneid*,	the name of the work *in italics*, followed by a comma (,)
(c)	2.3	the numbers of the book and line to which you are referring separated by a full stop (.). Thus '2.3' means book 2, line 3. **N.B.** Some translations give line numbers that do not reflect accurately the line numbers in the original Greek or Latin text. Therefore it is *very important* that you list the translation you have used in the bibliography.

If you quote the text, the passage in your essay will look something like this:

> Asked by Dido to speak about Troy's fall, Aeneas responds: 'Beyond all words, O queen, is the grief that you would have me revive' (Virgil, *Aeneid*, 2.3).

If you want to refer to the text, rather than quote it, the passage in your essay will look something like this:

> Asked by Dido to speak about Troy's fall, Aeneas remarks how this will bring back painful memories (Virgil, *Aeneid*, 2.3).

At other times, you will want to refer not to one line in an ancient work, but to several lines. In this case, the passage in your essay will look something like this:

> As Aeneas and his companions arrive at Carthage, Jupiter looks down from heaven and makes his famous prophecy about the future course of Roman history (Virgil, *Aeneid*, 1.256–296).

BIBLIOGRAPHY

All dissertations, essays, and other assignments must include at the end a bibliography, which lists the books and articles you have cited. It should be arranged **alphabetically** according to author surname (or standard name in the case of ancient texts). You might find that it is better to have separate sections in your bibliography for ancient and modern works. There are different ways of listing ancient texts and modern books and articles in a bibliography. Here are some simple rules to follow:

Translations of ancient texts should be cited as follows:

> Virgil, *Aeneid*, translated by H. Rushton Fairclough (London, 1935).

This contains the following pieces of information:

(a)	Virgil,	the name of the author of the work, followed by a comma (,)
(b)	*Aeneid*,	the title of the work *in italics*, followed by a comma (,)
(c)	translated by H. Rushton Fairclough	the name of the translator (or editor)
(d)	(London, 1935).	the place, followed by a comma (,), and date of *first* publication in parentheses, followed by a full stop (.).

Editions of ancient texts in the original Greek or Latin should be cited as follows:

> Sallust, *Bellum Catilinae*, edited by P. McGushin (London, 1995).

This contains the following pieces of information:

(a)	Sallust,	the name of the author of the work, followed by a comma (,)
(b)	*Bellum Catilinae*,	the title of the work *in italics*, followed by a comma (,)
(c)	edited by P. McGushin	the name of the editor
(d)	(London, 1995).	the place, followed by a comma (,), and date of *first* publication in parentheses, followed by a full stop (.).

Modern books should be cited as follows:

> Shotter, David, *The Fall of the Roman Republic* (London, 1994).

This contains the following pieces of information:

(a)	Shotter, David,	the surname, followed by a comma (,), and first name (or initials) of the author of the work, followed by a comma (,)
(b)	*The Fall of the Roman Republic*	the title of the work *in italics*
(c)	(London, 1994).	the place, followed by a comma (,), and date of *first* publication in parentheses, followed by a full stop (.).

Modern articles in journals should be cited as follows:

> Griffin, Miriam, 'The Senate's Story', *Journal of Roman Studies* 87 (1997), 249–263.

This contains the following pieces of information:

(a)	Griffin, Miriam,	the surname, followed by a comma (,), and first name (or initials) of the author of the work, followed by a comma (,)
(b)	'The Senate's Story',	the title of the article in quotation marks (''), followed by a comma (,)
(c)	*Journal of Roman Studies*	the title *in italics* of the journal in which the article is published
(d)	87	the volume number of the journal in which the article is published
(e)	(1997),	the date of publication in parentheses, followed by a comma (,)
(f)	249–263.	the page numbers for the article, followed by a full stop (.).

Modern articles in collections should be cited as follows:

> Potter, D. S., 'Roman Religion: Ideas and Actions', in *Life, Death, and Entertainment in the Roman Empire*, edited by D. S. Potter and D. J. Mattingly (Ann Arbor, 1999), 113–167.

This contains the following pieces of information:

|		
(a)	Potter, D. S.,	the surname, followed by a comma (,), and first name (or initials) of the author of the work, followed by a comma (,)
(b)	'Roman Religion: Ideas and Actions', in	the title of the article in quotation marks (''), followed by a comma (,), followed by 'in'
(c)	*Life, Death, and Entertainment in the Roman Empire*,	the title *in italics* of the collection in which the article is published, followed by a comma (,)
(d)	edited by D. S. Potter and D. J. Mattingly	the name(s) of the editor(s) of the collection in which the article is published
(e)	(Ann Arbor, 1999),	the place, followed by a comma (,), and date of *first* publication in parentheses, followed by a comma (,)
(f)	113–167.	the page numbers for the article, followed by a full stop (.).

MU Library
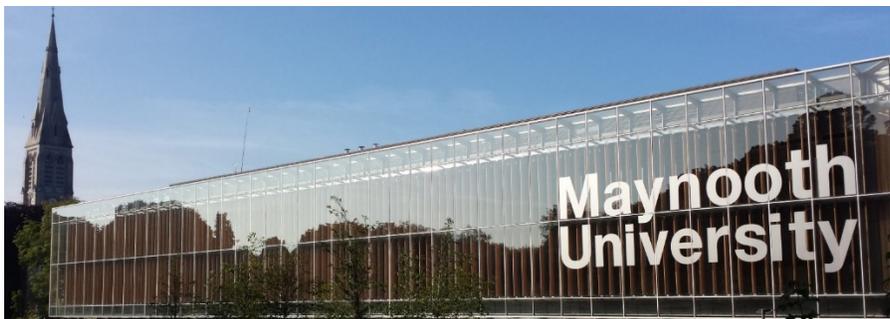
Fig 1. Exterior of MU Library

We look forward to meeting you during your postgraduate (PG) studies in Maynooth University. Whether you are doing a taught or research Master's, or further study, **MU Library** will be essential to you in finding the **physical and virtual spaces that you need**, including:

- accessing physical books, journals, and Special Collections & Archives, subject to Covid-19*
- 24/7 access to our electronic collections online (eBooks/e-Journals/databases)
- exceptional digital collections, including extensive digital primary sources for your research
- a dedicated PG study room with swipe access; a quiet zone in the library for you*
- bookable group study-rooms*
- relevant PG training during the year (online & in-person*) that will support your study
- inter-library loans/document-supply and access cards to other libraries*
- dedicated staff who provide information and research support, to all PG levels

On our Library homepage, https://www.maynoothuniversity.ie/library, you can explore the range of our collections and services.

Fig 2. The search-box, LibrarySearch; searching the entire collection of MU Library

Your **MyCard** (student card) entitles you to access the library and to borrow books. Click the "*Using the Library*" tab on the library homepage, for more information. At the time of writing, there is controlled access to MU Library due to Covid-19*, and this can change depending on the phase we are in.

Remember, our library homepage https://www.maynoothuniversity.ie/library will **always have:**

- up-to-date information about accessing the library,
- information on using all our services and classes (including remotely) and
- advice on connecting with us to get the support you need for your studies and assignments.

Our "**Working Remotely" guide**, https://nuim.libguides.com/WorkingRemotely, has sections for students and researchers, with lots of useful information and resources to support you even if you are studying off-campus. During lockdown, all the library staff continued to work remotely, answering queries by email and via Library Chat, delivering classes via *MS Teams*, and setting up virtual meetings with students and staff, so *whatever* level of physical access is in place, MU Library will make sure you have the support and information you need.

You can borrow a laptop to use within the library or logon to one of our many PCs*. The library is wireless so you can use your own laptop here. IT Services have a dedicated helpdesk located behind our Admissions Desk. We have a 3D printer available (ask as the library desk) as well as a colour photocopier, in addition to numerous black and white photocopiers. You may wish to use the swipe-access Postgraduate Room on Level 2 for your research, a quiet area in the library.* Use bookable group study-rooms (See links at the end of this piece) for your group project-work. All services above are subject to access restrictions or measures during Covid-19.

We provide a **Subject Guide** for each department and **Ancient Classics' subject guide** is here: https://nuim.libguides.com/ancientclassics. We recommend this as a starting point in your studies; it is a great source of relevant subject-specific material and resources: https://nuim.libguides.com/?b=g&d=a Upskill in your own time using our **LIST Online short tutorials**. https://nuim.libguides.com/list-online

Our **Research Support Librarian** provides a wide range of services to Research Master's students, up to post-doctoral level. Look at his webpage here: https://bit.ly/2NTvCqk. **Taught Master's students** have the support of our Teaching & Learning Librarians during the year (contact details at the end of this piece). We run popular Taught Master's Workshops at critical points in your year, in the approach to the time for preparing your assignments. We advertise these on our Library Homepage, the Graduate Studies Office and your Department. Sessions in 2020 covered:

- Moving from your thesis proposal to research and writing your thesis,
- Developing your thesis: researching & writing, and
- Successful Reference Management and Tools for Thesis Writing.

In terms of **material for your research topics**, our vast **electronic collections** (eBooks, eJournals and databases) are accessible 24/7, using your MU username and password. Our **physical collections** are extensive and in addition to the main library collection, we have a **Special Collections & Archives** department and the beautiful and historical **Russell Library**, which may be a further source of data and material for you. You can make an anonymous book-order suggestion here: https://nuim.libguides.com/4staff/budgets#s-lg-box-wrapper-17703715 If you are searching for material that is not held by MU Library, we can help source this for you via:

- our **Inter Library Loan (ILL)** service – this process allows you to borrow an item/supply a copy of an article from another Library. You can make this request either online or in the library. There is no charge for this service in the current academic year.
- by **visiting the library** that holds the item. This service is available to staff and postgraduates who hold an ALCID card. This card allows users to visit libraries in Ireland and consult their material. Get further information on this service from our website.
- by **applying for a SCONUL card.** The SCONUL Research Extra (SRX) scheme gives academic staff and research postgraduates borrowing facilities in most of the higher education libraries in Ireland and the UK.

Make sure to follow us on **Instagram** @library_mu, **Facebook** @MaynoothUniLibrary or on **Twitter** @mu_library. **Contact us with any queries** you have about using the library or our resources or finding and using suitable sources for your research. The library wishes you every success in your studies and we look forward to meeting you soon.

USEFUL LINKS:
- Library homepage: https://www.maynoothuniversity.ie/library
- All Subject Guides: https://nuim.libguides.com/?b=g&d=a
- **Ancient Classics' Subject Guide**: https://nuim.libguides.com/4staff/budgets#s-lg-box-wrapper-17703715
- LIST online: http://nuim.libguides.com/list-online
- Inter-Library loans: https://bit.ly/3ivpNOe
- Group Study Rooms: https://nuim.libcal.com/booking/MU_GroupStudyRooms
- Research Librarian: https://bit.ly/2NTvCqk
- Special Collections & Archives: https://bit.ly/2Zy11nN

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Important Dates for Academic Year 2021-22

Semester 1 (September 2021-January 2022)

September 20	Lectures start
October 25-29	Study Week (no class)
December 17	Lectures end
January 3-6	Study Week
January 7	January examinations commence

Semester 2 (January-May 2022)

January 31	Lectures start
March 14-18	Study week (no class)
April 15-22	Easter holiday (no class)
May 6	Lectures end
May 9-12	Study Week (no class)
May 13	Summer examinations commence