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Myths & Mythology: How Stories Shape the World Feed forward Friday W2

*Trawsnewid Addysg; Trawsnewid Bywydau
Transforming Education; Transforming Lives*



www.uwtsd.ac.uk

References and tools

ACKNOWLEDGING SOURCES

Referencing generally

- References in academic texts are there to:
 - Acknowledge work and ideas by others that you have used
 - Help your reader find and follow-up information that you have used
- Formatting of references vary between fields but the aim is always the same

Frieze of the Forum Transitorium, Rome, showing the contest of Arachne and Minerva. Top right: vase painting showing Athena, Brauron Museum.



Indicating **background** material

“The frieze surrounding the temple of Minerva in the Forum Transitorium, conceived under the emperor Domitian in the late 1st century CE, features an elaborate sequence of textile working scenes, detailing spinning, weaving, and inspection of finished cloth (Coarelli 2007, 113).”

- I rely on information about commissioning and dating from others: I have used one of the main handbooks to archaeology in Rome.
- The in-text reference (or footnote) is as short as possible: surname, year, pages, while the the bibliography at the end of the article gives the full information:
- Coarelli, F. (2007). *Rome and Environs. An Archaeological Guide* (J. J. Clauss & D. P. Harmon, trans.). Berkeley: University of California Press.

Be careful

- It is particularly easy to slip up with references to background information: be as generous as you can
- Using relevant back-up references also shows your reader that you have located and worked through the most important reading around your topic
- Leaving background info without references is **unfair practice**

Doing it wrong

“The triad in the panel on Minerva’s right (an old woman, a matron, a girl) portrays stages of life.”

Let’s check...



Doing it wrong

I put: “The triad in the panel on Minerva’s right (an old woman, a matron, a girl) portrays stages of life.”

D’Ambra 1993: 52 says:
“As an allegorical figure, the old woman, the matron, and the girl portrays stages of life or the course of a lifetime.”

Without a reference,
I am failing to
acknowledge
D’Ambra’s previous
work and claim the
ideas as my own.

That is unfair
practice.

Indicating other interpretations

“While Ovid makes evident Arachne’s *hubris* (*Ov. Met.* 6.24-25; 50-51), Minerva’s revenge on her appears not so much as justified vengeance on the impious but rather as an unflattering example of wounded despotic pride (*Oliensis* 2004, 287-290; D’Ambra 1993, 49).”

- The bibliography gives full details of where to find Oliensis and D’Ambra’s work.

Indicating direct use of someone else's words: **direct quotation**

- “D’Ambra suggests that “Arachne kneels before her and extends her left arm in a gesture of supplication” (D’Ambra 1993: 48).”
- Since I quote D’Ambra word-for-word, I have to use quotation marks
- Use direct quotations sparingly: paraphrasing shows better control of your material
- The bibliography gives full details.

Direct quotation: note taking

- If I use someone else's text word-for-word without quotation marks, I commit unfair practice, so saying:
- “D’Ambra argues that Arachne kneels before her and extends her left arm in a gesture of supplication (D’Ambra 1993, 18)”
- ...even with a reference is insufficient.

References

- You need to reference:
 - The primary sources you use/discuss
 - The parallel reading that you bring in
 - The modern scholarship that you are using
- ...every time you use it

UWTSD Library guides

- The Library website has excellent guides to referencing in different formats:
- <https://uwtsd.ac.uk/library/student-essentials/referencing-handbooks/>
- YES: different subjects have slightly different formats!
- The AIM is always the same

The bibliography

- All primary and secondary sources used must be listed at the end of your paper
- Some academic disciplines (e.g. Classics) divide the bibliography in two parts:
 - Primary sources
 - Secondary sources
- The aim is still to be as helpful to the reader as possible
- Within each section, items should be in alphabetical order

Primary and secondary literature

- “Primary” sources are sources directly from the period you are working on – they ARE the object of study
 - e.g. Hebrew Bible: *Genesis*, *Book of the Celestial Cow*, Homer’s *Iliad* etc...
 - Art and iconography, or archaeological remains can also be primary sources
- “Secondary sources” are sources not from the period, not the object of study themselves
 - Academic articles, textbooks and academic books, encyclopedia articles...

Bibliography

Ancient sources

Ovid: Ovidius Metamorphoses, ed. William S. Anderson (Leipzig and Stuttgart, 1977).

Modern sources

Coarelli, F. (2007). *Rome and Environs. An Archaeological Guide* (J. J. Clauss & D. P. Harmon, trans.). Berkeley: University of California Press.

D'Ambra, E. (1993). *Private lives, imperial virtues. The frieze of the Forum Transitorium in Rome*. Princeton, N.J: Princeton University Press.

Oliensis, E. (2004). The Power of Image-Makers: Representation and Revenge in Ovid *Metamorphoses* 6 and *Tristia* 4. *Classical Antiquity* 23, 285-321.

Help to get it right: Turnitin draft

- All formal assignments are submitted via Turnitin rather than simple file upload
- This is a text-matching software that checks submissions against publications and submissions in an online repository
- It covers both published works and student assignments (e.g. your own assignments for other modules)

Using Turnitin

- TIN does NOT detect unfair practice, but it is a very useful tool to start double-checking that no unfair practice has taken place
- Each piece of work is individually considered by the marker
- Students can see their TIN reports in advance of the deadline (if you submit your work early enough) – this means that you can identify any inadvertent unfair practice and correct it (if you do it by the deadline).

How to read the TIN report

- You need to read the TIN report carefully.
- This is a blunt tool.
- It will identify as “text-matching” anything it can find, including your name (from another essay), or a bibliographical item.
- You need to learn to ignore these, and concentrate on what is important.

The ones to ignore

So far, the spinner's body and tools (and indeed the Philip's syntax and word order) work in concert in the same way as we saw in Ovid's description of Arachne and Minerva setting up their looms (above). By means of the initial tool attributes (6.247.1–3), the tool/user relationship is evaluated in terms of its functionality and how well the task can be completed. The final distich of *A.P.* 6.247 changes our perspective. Here, the dedication to Athena, the 'maiden fond of wool spinning' (φιλέριθε κόρη,

emendation to the text suggested by Jacoby and accepted by e.g. Beckby 1965; Klooster 2019: 307–308. To address this question, we must first establish what work element Platthis is performing.

The ones to deal with

historian.⁷ In the opening of the *Bibliothēke*, Diodoros relates his vision and his aim to the reader: a scope of historical inquiry so vast that his claim of being the first to attempt it seems fully justified.⁸

2

According to Diodorus' own work, he was born at Agyrium in Sicily (now called Agira). With one exception, antiquity affords no further information about Diodorus' life and doings beyond what is to be found in his own work. Only Jerome, in his *Chronicon* under the "year of Abraham 1968" (i.e., 49 BC), writes, "Diodorus of Sicily, a writer of Greek history, became illustrious". However, his English translator, Charles Henry Oldfather, remarks on the "striking coincidence" that one of only two known Greek inscriptions from Agyrium (I.G. XIV, 588) is the tombstone of one "Diodorus, the son of Apollonius".

Polybios is the first of the extant historians to claim that his work is a universal

history.⁹ For Polybios, universal history is the history of the present world and his own times.

Fixing problems

- This TIN report has picked up a long passage identical with the Wikipedia entry for Diodorus
- It needs to be re-written and references added

Assessment tile

- The formal 2,000 word assignment needs to be submitted via the Assessment tile on Moodle
- There are three Turnitin links on this page
 1. Draft submission – for you to check your own TIN score and fix mistakes
 2. Final submission regular deadline
- The final submission is **due 10 December 23.59 pm**
- The link for DD submissions will be visible after the main deadline has passed

How to find appropriate material

- Moodle and recommended reading connected to your topic:
 - The Leganto list, prep and follow-up reading
- Basics concepts, authors, artists: reference databases via the UWTSD library
 - e.g. Oxford Reference, Brill Reference New Pauly
- Library catalogue search
 - Try different search terms: one search is not enough!
 - Delimit your search using the left-hand sidebar
- JSTOR database for academic articles in electronic journals
- Databases for academics: academia.edu and researchgate

2,000 word assignment

- Different subjects will call this type of assignment different things: *e.g.* gobbet (Classics, medieval), object analysis (archaeology)...
- Regardless of name, it starts with a primary source from your chosen culture
- It can be a bit of text, an inscription, a painting, a sculpture or an object
 - Examples: prep week exercise (preparation tile), pdf with title suggestions for Greek & Roman material (assessment tile)

Describe the source

- *What* is the content/motif?
 - Make sure that you unpick all references to places, characters, areas...
- *Where* is it from?
- *When* is it from?
- *Who* created it?

Assess how it works

- What is the aim of this source? How does it achieve it?
- How does it relate to its historical context and the norms of contemporary society? What other sources from the same period does it connect to?
- HOW does your source do this: what in the text/image triggers a certain reaction in the reader/viewer?
- How is it shaped by surrounding society, and how does it express its values and traditions? Does it try to change or challenge it?
- How have others interpreted this source? Do you agree or disagree with their comments? What is the evidence you base your agreement/disagreement on?

Background work

- To tackle the text/object itself and assess what it is about, you need to be comfortable that you can deal with both the text/object and the work
- This means researching the text/author or object/type of object before you start your detailed work
- The methodology introductions under the Preparation tile will come in handy here!

Examples

- If you want to work on Scylla and Charybdis in the *Odyssey*, work through the New Pauly entries on both characters, and on the *Odyssey*, and do any follow-up reading.
- If you want to work on a vase painting of Herakles, take the time to read both the iconography section in the Herakles entry in the New Pauly, and use the Blackwell Companion to Greek Art (e-book) to get an overview of the development of vase painting and art
- Follow-up by reading more specific scholarship on your area: a library search with clear keywords (“Scylla” but with the subject (in the left hand sidebar on the catalogue search screen) limited to “Classical mythology” will help

Criticism of scholarship

- Make sure to include scholarly opinions and arguments in your discussion.
- If you disagree with a scholar's argument/opinions, mention it and provide the evidence that makes you disagree.
- If you agree with a scholar's argument / opinions / interpretations, mention that as well.

Sample structure of a source-based assignment

- Introduction
 - Set out your aims
 - Introduce your source briefly
- Main part: assessment
 - Divide in sections if necessary, e.g:
 - Background
 - Interpretations by others
 - Your own interpretation and the evidence for it
- Conclusion

Manchester Phrasebank

- <http://www.phrasebank.manchester.ac.uk/>

Looking ahead

THE FINAL QUIZ

Time of quiz

- **A 30 minute online quiz due on Friday 17 December, worth 25% of your total module mark**
- You will take this quiz via Moodle (Assessment tile)
- The quiz will be open between 2 pm and 5 pm
- You can start it at any point during that time, and will have 30 minutes from clicking “start”
- Students with extra time need to use the quiz link that says “EXTRA TIME”: the time allowance is 38 minutes (25%)

Content

- This survey quiz tests your knowledge of all the different myths studied, your ability to recognize mythological characters and motifs from different cultures
- It also tests your awareness of tools for studying myths and mythology, and for comparing different evidence for myths
- It is based primarily on class material and preparation reading

Question format

- Multiple choice
- True/false
- Match answer
- Short answer [write one or two words, e.g. a name, place, source name...)
- There are no essay-like questions

Question 1

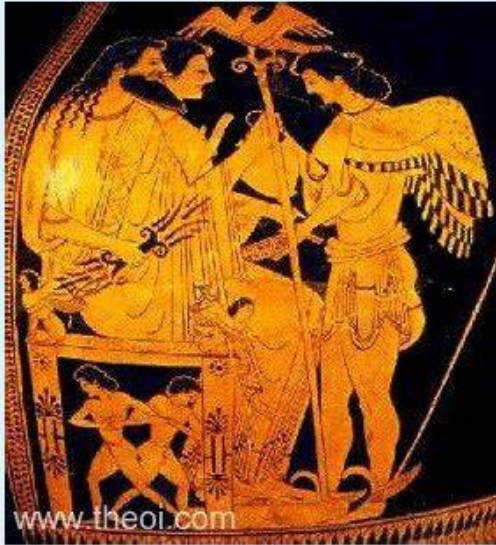
Not yet
answered

Marked out of
1.00

Flag question

Edit
question

Identify the deity featured in this vase painting.



Select one:

- ☐ a. Dionysus
- ☐ b. Poseidon
- ☐ c. Zeus
- ☐ d. Hermes

Next page

Quiz navigation

1 2

Finish attempt ...

Start a new preview

Leganto Reading List

No lists currently
available for this module

Holiadur Adborth Mo
/ Module Feedback
Questionnaire



Microsoft

Magdalena you are curre

Format

- This is an **open book** quiz: you may use any tools at your disposal (notes, books, moodle...)
- This is a timed quiz: you have only 30 minutes for c. 25-30 questions
- => you will need to choose carefully what you take time to double-check
- => you will need to revise all material covered