Course Info

HIS 246: Civilizations of the Ancient World. 3 hours, 3 credits. A survey of the Mediterranean world, beginning with the first humans and tracing the development of civilization from Mesopotamia and Egypt to ancient Greek City-States and the fall of Rome.

Details HIS 246-S01 (53098), Fall 2021. Crosslisted with: LEH 354-S02 (51096). Online only. Online meetings: Thursdays 9:30-10:45 a.m.

Instructor Dr. Mark B. Wilson, Adjunct Assistant Professor. Email: mark.wilson@lehman.cuny.edu. Website: http://markbwilson.com. BlackBoard link

Rationale

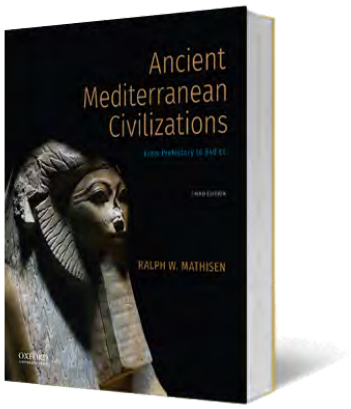
Our entire lives are conditioned by concepts like civilization and society, yet we seldom stop to think about how they shape our behaviors and expectations. By traveling back to the very emergence of civilization, we can experience both the revolution in how humans related to each other and the proliferation of new kinds of societies—each with their own distinct ideas about communities and individuals, communication, trade, protection, gender, mortality, and the strange, unbounded realms of the gods. All of this forms not just the background but the substance of the modern world: how we think, and what others think of us. The everyday hubbub of ancient worlds vibrates in the bones of our own societies.

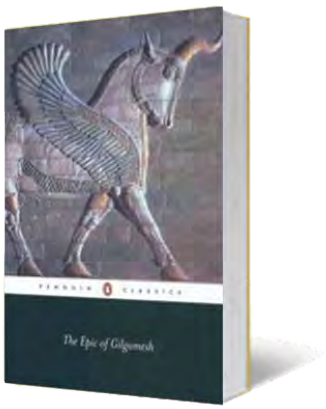
Specific Learning Objectives

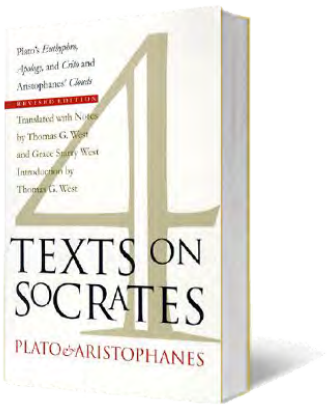
- In this course we'll be pursuing a number of goals, including:
- Exploration of the emergence of civilization and its implications for humanity
- Exposure to the cultures and beliefs of a wide array of diverse Mediterranean civilizations
- Exploration of evolutionary changes in the realms of politics; economics; military techniques; religious beliefs; social norms; writing and literature practices; artistic expression; and science and philosophy
- Examination of how the many interactions and transformations of ancient civilizations developed into a Western identity, part of the origin of the modern Western world
- Development of skills associated with study of history, including interpretation of primary sources and other evidence.

Books

The following three books are required:







1. *Ancient Mediterranean Civilizations*, 3d Edition

by Ralph W. Mathisen. Oxford U. Press, 2014. 978-0-190-08094-5. $74.99.

- Getting this book:
  - A physical copy of the second edition is on reserve at Lief Library.
  - Rent (new, used, or digital) or buy (new or used) via the Lehman Bookstore.
  - Rent or buy (new or used) via Valore Books or Amazon.
  - Buy (new or used) via Abe Books or Alibris.
- Try to get the right edition, especially if you're buying a used copy. The second edition is significantly different, and page numbers will not match up with earlier editions.

2. *The Epic of Gilgamesh*

trans. by Andrew R. George. London: Penguin, 2003. 978-0-140-44919-8. $13.00.

- Getting this book:
  - A full online copy can be found at the Internet Archive.
  - Rent or buy (new or used) via the Lehman Bookstore or Valore Books.
  - Buy Kindle or paperback (new or used) via Amazon.
  - Buy (new or used) via Abe Books, Alibris, Better World Books, or Powell's.
- I strongly recommend the Andrew George edition because he translated directly from the source. It also has a very useful introduction. If you get another edition, make sure it is based on the Standard Version of the epic.
- I recommend against using a random online transcription of the text, as for this 4,500-year old text you definitely want an expert translation with good commentary and extrapolation such as the George.

3. *Four Texts on Socrates*

ed. by Thomas G. West and Grace Starry West. Ithaca: Cornell Press, 1998. 978-0-801-48574-9. $12.30.

- Getting this book:
  - A physical copy is available in the stacks at Lief Library.
  - Hourly borrowing is available via the Internet Archive.
  - Rent or buy (new or used) via the Lehman Bookstore or Valore Books.
  - Buy (new or used) via Amazon, Abe Books, Alibris, Better World Books, or Powell's.
- *Four Texts on Socrates* has Aristophanes's *Clouds*, which we'll be reading in class, but the other works may help your interpretation of the play and especially your essay.
- There are basic transcriptions of *Clouds* online, but again the intro and notes will be vital to your appreciation of the play, so you should use this book or another full-text book edition.

The assigned books are available from Lehman College Bookstore and from Amazon and other online retailers (try searching aggregators such as Bookfinder for the best deals). Make sure you do so enough in advance that you'll receive the books in time for the assignments.

Grading

Your grade for the course will be determined from the following:

Quizzes	10%
Online Discussion	10%
Interpretive Essays (3)	30%
Midterm	20%
Final Exam	30%

Quizzes

We'll have short, timed online quizzes to help gauge our relationship with the material in the readings most weeks. Quizzes cover the textbook reading, plus *Gilgamesh* and *Clouds* when assigned. If you did the assigned readings, you should be prepared for the quiz.

Missed quizzes are not made up. If you miss a quiz, you'll get a zero for that quiz. Therefore, please make sure you are prepared each week and take the quiz.

Online Discussion

Each week during our online meeting time students gather in the online discussion area for that week and post reactions to the issues and ideas brought up in the week's readings and videos. Your posts should *include a question* and should respond to other students in the discussion as well.

Interpretive Essays (3)

You'll write three interpretive essays. Details are on the Essays page.

- One on the portrayal of society or religion in *The Epic of Gilgamesh*;
- One on *Clouds* and its relationship with actual events in classical Athens; and
- A response to your choice of nonwritten artistic depictions of the ancient world, including sculpture, painting, performance, or film, comparing the history that's come down to us with how it has been represented.

Optional Draft. You can submit a draft of the paper to me up to a week before it's due; I'll give you some general feedback (but not a grade). Because I accept drafts, I do not allow students to submit revised versions of their final paper after the due date. To make sure I see it soonest, please email me your optional draft rather than uploading it to BlackBoard.

Exams

The exams will be "take-home" essay exams, posted on a certain date and due a week later. The midterm exam will cover the course up to that point. We'll discuss the content and structure the previous week, and a review sheet will be provided. The final exam will cover from the midterm onward—except for the essay portion, which will cover themes from the entire course. We'll discuss the content and structure before each exam, and a review sheet will be provided.

Note that the policy on plagiarism will be strictly observed for the essays and for the exams.

Expectations

Attendance and Participation

- **Participation in online discussion is a required part of the course.** Missing classes will damage your grade.
    - Textbooks are designed to give you the basics; in our class meetings we try to make sense of things, and sift out what's important. Missing classes means you miss out on a key part of our trying to put things together.
    - If you miss quizzes, it will put a big crimp in your grade for the course. Quizzes are not made up, so the quizzes you miss will count against you.
- Religious observances that affect your class attendance should be discussed in advance.

Guidelines

- **Don't waste this opportunity!** Make the most out of this class.
- **Please use me as a resource.** Interact with me in class meetings onine or send me emails with any questions you have—whether they relate to the requirements of the course, or to ideas we're reading about or discussing in class.
- **Come to the class meetings prepared.** By prepared, I mean you should have done the readings and videos for that day—and thought about them. Come in ready to talk about your reactions to the readings and the videos, and the questions they raised in your mind.
- **Check your email.** Make sure I have a good email address for you and check it, as I occasionally send information and updates by email. If you have not gotten an email from me within the first week after school begins, check your spam folders. If you can't find an email from me, send me an email to let me know how best to reach you.
- **Talk to me if you're struggling.** Reach out to me via email, and the sooner the better. Don't wait until it's too late to turn things around.

Submitting Assignments

- **All written assignments must be submitted via BlackBoard** using the upload links there. BlackBoard is accessed through CUNY Login. If you have trouble with BlackBoard, please call the IT helpdesk at (718) 960-1111 or go the Lehman College BlackBoard support page. I won't accept written assignments by email . If BlackBoard itself is down, I'll announce alternative arrangements to the class.
- **Late assignments will be marked down.** I'll still accept late submissions, but there will be a penalty that will hurt your grade.
    - Written assignments will be marked down one letter grade per class meeting after the assignment due date, up to a maximum of 30 points. That means you're still better off turning in your paper late, and having it be marked down, than not turning it in at all.
    - I do not give extra credit opportunities except to the entire class. I do not grade on a curve.
    - I do not give incompletes unless we've discussed and agreed on the grounds for giving one prior to the final exam.

    - Make-up assignments or exams are given only in cases of documented medical emergency or comparable life disruption.
    - I do not accept rewritten essays after an assignment has been submitted, graded, and returned; but some deductions are reversible (see the sample grading sheet on the Requirements page).
- Any instances of plagiarism, whether on essays, papers, quizzes, or exams, will have dire consequences. See the policies page for what counts as plagiarism and the penalties involved in presenting the work of others as your own.

Schedule

Each week has two parts: before the class meeting day, and class meeting day.
Our online meetings are: Thursdays from 9:30 to 10:45 a.m.

1. *Before the class meeting day:*
   - Do the assigned readings (and think about them);
   - Watch the video lectures (and think about them); and
   - Complete any written assignments due that week.
2. *On the class meeting day:*
   - Come to the weekly page below during the scheduled class meeting time and post and interact in the online discussion;
   - Upload any written assignments (if any); and
   - Take the online quiz (if there is one).

The weekly pages listing assignments and hosting our discussions are linked below.

Week 1

Introduction and evidence.
Meeting date: Thu, Aug 26

Week 2

Civilization • writing • *Gilgamesh*.
Meeting date: Thu, Sep 2

Week 3

Sumer • Semitic Mesopotamia.
Meeting date: Thu, Sep 9

Week 4

God-kings of Egypt • New Kingdom Egypt.
Meeting date: Thu, Sep 23

Week 5

Minoans • Mycenaeans • Dawn of the Iron Age.
Meeting date: Thu, Sep 30

Week 6

Experiments in empire • Neo-Assyrians • Persians.
Meeting date: Thu, Oct 7

Week 7

The Greek Dark Age.
Meeting date: Thu, Oct 14

Week 8

Archaic Greece • Sparta • Athens • *Clouds*.
Meeting date: Thu, Oct 21

Week 9

Wars between the Greeks.
Meeting date: Thu, Oct 28

Week 10

The Hellenistic East.
Meeting date: Thu, Nov 4

Week 11

Early Italy • kings of Rome • Roman Republic.
Meeting date: Thu, Nov 11

Week 12

The acquisition of empire.
Meeting date: Thu, Nov 18

Week 13

Civil wars • collapse of the Republic.
Meeting date: Thu, Dec 2

Week 14

The Roman principate.
Meeting date: Thu, Dec 9

Written Assignments

For this course, you'll write three essays: one on *The Epic of Gilgamesh*, one on Aristophanes's *Clouds*, and one on images of the ancient world.

- Before uploading, make sure your essays meet the Requirements for All Papers. All written assignments must be submitted via BlackBoard.
- Open the individual pages linked below for the details, requirements, and guidance.

		Upload by
Essay #1	on *The Epic of Gilgamesh*	Oct. 7
Essay #2	on *Clouds*	Nov. 18
Essay #3	on Representations and Images	Dec. 9

Essay #1 on *The Epic of Gilgamesh*

The assignment: Write a 3- to 4-page essay using three moments from *The Epic of Gilgamesh* to **take a position** on the culture, beliefs, and social expectations of ancient Sumer, responding to **one** of the following three prompts.

OPTION 1

The mortal and the divine

Choose any of the mortal characters from *The Epic of Gilgamesh* and discuss his or her relationship with the gods.

- Describe and discuss three moments from *The Epic of Gilgamesh* showing your character interacting with or contemplating the gods.
- Make an argument about what these examples show us regarding Sumer's take on religion and the gods, and what it means to be human. Think about Sumerian culture's traditions and expectations and how they impact on the individual you're writing about.
- (Note: your best bets are either Gilgamesh or Enkidu; Utanapishtim is also a possibility.)

OPTION 2

Gender in Sumerian society

Choose any of the female characters from *The Epic of Gilgamesh* and discuss her relationship with the other characters and Sumerian society.

- Describe and discuss three moments from *The Epic of Gilgamesh* showing your character's actions or behavior and how it relates to her role as a woman in Sumerian society.
- Make an argument about what these examples show us regarding gender expectations and the roles of women in Sumerian culture. Think about Sumerian culture's traditions and expectations and how they impact on the individual you're writing about.
- (Note: your best bet is Shamhat; Ninsun and Ishtar are also possibilities.)

OPTION 3

Life and death

Mortality is one of the major themes of *The Epic of Gilgamesh*, but what is the epic saying about it?

- Describe and discuss three moments from *The Epic of Gilgamesh* that involve death or mortality —either an actual death, or discussion of death and mortality.
- Make an argument about what these examples show us regarding Sumerian ideas of death and legacy, and how Sumerian culture thought about death. Think about Sumerian culture's traditions and expectations and how they impact on the individual you're writing about.

Essay #2 on *Clouds*

The assignment: Write a 3- to 4-page essay comparing three moments from *Clouds* to another work in order to **take a position** on the culture, beliefs, and social expectations of classical Athens, responding to **one** of the following three prompts.

OPTION 1

Right and wrong in *Clouds*

Clouds emphasizes traditional values throughout the play and then ends with violence. Does *Clouds* offer an inconsistent message on morality?

- First, choose a tragedy from the Greek classical period in which morality is a key issue. (Popular options include *Medea* by Euripides; *Elektra* by Euripides or Sophocles; and *Antigone* by Sophocles; but there are other possibilities as well.)
- Describe and discuss three incidents from *Clouds* that involve a moral decision or an argument between characters about what the morality of an action. Compare each of these incidents with a similar (or contrasting) moment in the tragedy you've selected.
- Make an argument for the consistency of the moral argument of *Clouds* by comparing it with the moral argument in the tragedy. Where do both plays stand with regard to the Athenian debate on relative morality (*nomos vs. physis*)?

OPTION 2

Aristophanes's agenda

The surviving plays of Aristophanes range over a long and turbulent period of Athenian history. Do Aristphanes's opinions and technique change over time?

- First, choose another play by Aristophanes. (Popular options include *Frogs*, mounted in 405 BCE, 11 years after the revised version of *Clouds*; *Birds*, mounted in 414; and *Wealth*, mounted in 388; but any of the 11 surviving plays is fair game. Full texts in English are available here.)
- Describe and discuss three moments from *Clouds* that reflect either Aristophanes's opinions or how he makes the play reflect them. Compare each of these moments with a similar (or contrasting) moment in the other comedy.
- Make an argument for the consistency of Aristophanes's approach to writing, and the evolution of his overall philosophy across this most troubled period. What themes and ideas are present in both plays? Is his approach, methodology, or agenda consistent? If not, how does it change?

OPTION 3

Socrates vs. Socrates

The "Socrates" found in Aristophanes's *Clouds* is a deliberate distortion driven by a desire to discredit the real Socrates. What does this version of Socrates have in common with the one depicted in works by Socrates's student, Plato?

- First, choose a work by Plato in which Socrates is a major character. (Possibilities include: *Phaedo*, which has Socrates discussing life and afterlife on the brink of his execution; *Apology*, a version of Socrates's self-defense against charges of irreligion; or any of

the other dialogs that focus on how Plato wanted to show Socrates's methods and beliefs. Full texts in English are available here.)

- Describe and discuss three moments from *Clouds* that reflect an opinion or behavior expressed by Aristophanes's version of Socrates. Compare each of these moments with a similar (or contrasting) moment in the work by Plato. What characteristics of Socrates and his philosophy were most exaggerated by the two authors (either in ridicule or praise), and why?
- Make an argument about how Socrates was seen by Athenians in their time of strife. What stood out about his behavior and beliefs that caused him to be venerated by some, and yet so feared by others that he was executed?
- (What's important to remember is that *both* versions of Socrates are distortions, twisted in the service of what their authors were trying to say about them. Aristophanes and Plato each had an agenda with respect to how they wanted to show Socrates. That means that both authors offered a distorted picture of Socrates that separates us from the real-life man.)

Essay #3 on Representations and Images

The assignment: Write a 3- to 4-page essay using depictions of the ancient world to **take a position** on the representations of ancient cultural ideas and beliefs, following **one** of the following two options.

OPTION 1

Two pieces in a museum

How a culture sees abstract ideas (masculinity, virtue, old age, divinity, and so on) is often reflected in its artwork. What can two different works of art depicting the same idea, but from different times or places, tell us about how the cultures that produced them?

For this option, you need to choose two works of art from the ancient world that (a) represent the same idea or concept but (b) come either from different periods or from different places in the ancient world.

In your essay, compare three things that these works have in common, using those comparisons to make an argument about what these two artists believed in and the insights this gives us into the cultures they came from.

Choosing your subjects

- Your two works of art must represent the same idea or concept. For example, you can choose two little girls, two warriors, two fertility goddesses, etc. The idea is to look for how similarities and differences in representations of the *same idea* tell us about the cultural beliefs and expectations that shaped the artists and their own culturally-conditioned visions of that idea.
- Your works of art must be from two different places or two different periods in the ancient era (before 500 CE). This allows you to talk about two separate societies and how they represent the same concepts differently. The two pieces can be in any visual medium: sculpture, painting, relief, etc. They do not have to be in the same medium as long as they are depictions of the same idea or concept.
- Ideally, you should experience the artwork face-to-face by attending a museum in person. Possible venues include: Metropolitan Museum's Egypt Collection; Metropolitan Museum's Greek and Roman Art Collection; Brooklyn Museum of Art's Ancient Egyptian Art Collection; and Fordham Museum of Greek, Etruscan and Roman Art. You are, of course, not limited to these venues, and you are not limited to New York. If you are not able to attend a museum in person because of ongoing restrictions, you may find imagery of artworks that meet the requirements on museum websites instead.

Writing your paper

- Choose three aspects of the works you can discuss for both pieces that seem to reflect how the artist felt about the subject and what the subject stood for.
    - Some possibilities include facial expression, dress, use of technique or medium, stiffness/fluidity, apparent strength/weakness, idealism/realism, or any other elements offering some kind of insight into what the artist was trying to convey. Describe and discuss your subjective impressions of these three aspects in the two works.
    - For each aspect, compare how it manifests in the first piece; then talk about how the second piece is similar or different and in what way; and finally talk about what these similarities or

differences tell us about what each artist believed about their subject and what that might tell us about the cultural beliefs they came from in relation to the subject being depicted.
    - For example: say the works you've chosen are two sculptures depicting a goddess of love from different cultures, and one has a crafty expression while the other has an innocent expression. The different facial expressions can be used to talk about how each artist, and the cultures they came from, might have thought about things like the gods' attitudes toward their roles in creating relationships between mortals; the nature of love; the motivations of the gods, etc.
- Make an argument about how consistently the same core idea was seen in the two times or places that produced these two works. If art is an expression of cultural values, what do the differences between these works tell you about the respective cultures they come from? What do their similarities tell you about what these ancient cultures have in common?
- You do not need to preface your essay with background about the periods, the media used, etc. This essay is about your subjective reactions to these two dspecific works and what you believe they are telling you about the beliefs and social expectations of the cultures they came from.
- On a separate "Works Discussed" page after your essay:
    - List the title of each work, the artist, the approximate date it was created, the city or region it came from originally, and the name of the museum gallery where the work can be found.
    - Paste in photographs of the items. If it's permitted at the museum, take a picture of the items while you're there. If it's not, find pictures of those specific items on the museum's web site.

OPTION 2

The ancient world on film

Every depiction of an historical event, whether in prose, poetry, painting, theater, or film, involves an artist using history to convey his or her own beliefs. What do the creators of the film and the authors of the source material it was based on want you to believe?

For this option, you need to choose a film that is set in the ancient world and that is based on an ancient primary source. In your essay, compare the agenda of the filmmakers with the agenda of the authors of the primary source. Describe and discuss the similarities and differences in how these creators reshaped this event for their own purposes. Use these similarities and differences to make an argument about the ways in which this particular event is leveraged to impose ideas on audiences and about what this event means to the people who create art about it.

Choosing your subjects

- First, choose and watch any feature-length film set in the ancient era (3500 BCE to 500 CE). You can also choose two episodes of a television series set in the ancient world.
- Then find the ancient primary source material it was based on and read it. For example, if you chose the movie *300*, which is about Spartans fighting Persian invaders at the Battle of Thermopylae, the primary source you'd need would be the main ancient account of that battle, which is in Book 7 of *The Histories* by the famous historian Herodotos.
- Some suggestions for possible films or series and their corresponding sources are below. The list is not exhaustive, and you are not limited to this list as long as the film you choose is set in the ancient world and is based on ancient primary sources.

Writing your paper

- Choose three moments or depictions from the film and find the corresponding events or depictions in the primary source.
    - For each moment or depiction, describe and discuss how it appears in the film and how it is presented similarly or differently in the primary source material.
    - For example:
        - In the movie *300*, Xerxes and the Persians are depicted in a very distinctive and heavy-handed manner. If this is one of your three topics, could describe and discuss what tropes and visual and dialog cues the filmmakers were using to suggest how we should think of the Persians in the film, and why the filmmakers might have chosen to represent the Persians this way as part of their overall point about these events.
        - Meanwhile, Herodotos's presentation of the Persians is very different, which you can use to discuss what *Herodotos* wanted us to think about the Persians and the role he saw them as playing in this war.
        - After that, you could discuss how and why the two depictions are different and what this means for their two different perspectives on differences between Greeks and Persians.
- Use these similarities or differences to make an argument about (a) the agenda of the primary source author and how it compares to the agenda of the filmmakers, and (b) the ways this historical event is used by others to present their own ideas, and what this tells us about the shape and meaning of this event's impact and legacy on history.
    - **Please take note:** This essay is about the agenda of the primary source author as much as the filmmakers' Do not use the source to "fact check" the film and list what it got "wrong".

You must consider the primary source to be at least as skewed, manipulative, and agenda-driven as the film.

- On a separate “Works Discussed” page after your essay, list the title of film, year, director, stars and studio. Then list the book or books you drew your written evidence from, using standard citation style. The references to the primary source must also be properly cited in the text as usual.

Some possibilities for the film and sources option include, but are not limited to, the following. Links to most of these primary sources can be found on the ancient texts page on my website.

Greece and Greek Mythology

Film	Subject / Possible primary sources to compare
300 (2007) or *The 300 Spartans* (1962)	Battle of Thermopylae Herodotus, *The Histories* book 7
300: Rise of an Empire (2014)	Battle of Salamis Herodotus, *The Histories* book 8
Agora (2009)	Hypatia Socrates Scholasticus, *Ecclesiastical History*, 7.15; John of Nikiû, *Chronicle* 84.87-103; The Suda, *Life of Hypatia*
Alexander the Great (1956) or *Alexander*(2004)	Alexander Plutarch, *Alexander*; or Arrian, *Anabasis*
Atlantis (2011)	Atlantis myth Plato, *Timaeus* and *Critias*
Barefoot in Athens (1966)	Socrates Plato, *Phaedo, Apology*
Clash of the Titans (1981, 2010)	Theseus Plutarch, *Theseus*; Ps.-Apollodorus, *Bibliotheca*; Ovid, *Metamorphoses*
Damon and Pythias (1962)	Damon and Pythias, Syracuse Cicero, *On Duties* 3.45; Diodorus Siculus 10.4
Electra (1963)	Elektra Euripides, *Elektra*; Sophocles, *Elektra*
The Fury of Achilles (1962)	Achilles, Trojan War Homer, *Iliad* Books 1, 9, 16-19
Helen of Troy (1956)	Helen, Trojan War Homer, *Iliad* 3, *Odyssey* 4, 23; Euripides, *Helen*; Ovid, *Heroides* 16; Isocrates, *Helen*
Hercules (1997), *Hercules* (2014), or *The Legend of Hercules* (2014)	Hercules Ovid, *Metamorphoses* 9, 12; Apollodorus, *The Library*; Euripides, *Herakles*; Apollonios Rhodios, *Argonautika* 1.1175–1280
Iphigenia (1977)	Iphigenia Euripides, *Iphigenia at Aulis*
The Odyssey (1997) or *Ulysses* (1955)	Odysseus Homer, *Odyssey* [focus on key events of the film]
The Trojan Horse (1961)	Trojan War, Aeneas Virgil, *Aeneid* Book 2
The Trojan Women (1971)	Greek subjugation of Troy Euripides, *The Trojan Women*
Troy (2004)	Achilles, Trojan War Homer, *Iliad* [focus on key events of the film]

Rome and the Roman Empire

Film	Subject / Possible primary sources to compare
Agora (2009)	Hypatia Socrates Scholasticus, *Ecclesiastical History*, 7.15; John of Nikiû, *Chronicle* 84.87-103; The Suda, *Life of Hypatia*
Attila (2001)	Attila Jordanes, *Origin andDeeds of the Goths* 36-53; Procopius, *History of the Wars* 3.4
Boudica (2003)	Boudica Tacitus, *Annals* 14.29–39, *Agricola*; Cassius Dio, *Roman History* 62
Caligula (1980) [warning: explicit sex]	Caligula Suetonius, *Caligula*; Cassius Dio, *Roman History* 59
The Centurion (1961)	Battle of Corinth Polybius, *The Histories* book 38
Centurion (2010)	Roman Britain Tacitus, *Agricola*
Cleopatra (1963, 1999)	Cleopatra, Caesar, Antony Plutarch, *Caesar* and *Antony*
Coriolanus (1963)	Coriolanus Plutarch, *Coriolanus*; Livy 2.33–2.40
Decline of an Empire (2014)	St. Katherine of Alexandria Saints lives of Saint Katharine of Alexandria
Druids (2001)	Vercingetorix, Julius Caesar Julius Caesar, *Gallic Wars* book 7; Cassius Dio 40:33–41, 43:19; Plutarch, *Caesar*25–27
Duel of Champions (1961)	Horatius Livy 1.24-26
The Eagle (2011)	Roman Britain Tacitus, *Agricola*
Empire (2005 Mini-Series)	Augustus Suetonius, *Augustus*; Nicolas of Damascus, *Life of Augustus*; Cassius Dio, 45–56
The Fall of the Roman Empire (1964)	Rome under Commodus Cassius Dio 73; Herodian 1.15; Historia Augusta, “Commodus”
The First King: Birth of an Empire (2019)	Romulus and Remus Livy 1.4-6; Dionysius 1.71-87; Plutarch, *Romulus*; Ovid, *Fasti*; Appian, *Roman History* book 1
Gladiator (2000)	Rome under M. Aurelius, Commodus Cassius Dio 73; Herodian 1.15; Historia Augusta, “Commodus”
Hannibal (1959) or *Hannibal* (2006)	Hannibal Barca, 2d Punic War Cornelius Nepos, *Hannibal*; Livy 21-30; Plutarch, *Fabius*
Hero of Rome (1964)	Scaevola, Lars Porsena, formation of Roman Republic Livy 2.1-21
I, Claudius (1976) [1-2 episodes]	Claudius Tacitus, *Annals* 11–12; Suetonius, *Claudius*

Film	Subject / Possible primary sources to compare
Julius Caesar (1953, 1970, 2002)	Julius Caesar Plutarch, *Caesar*; Suetonius, *Divine Julius*
Messalina (1960)	Messalina. Claudius Suetonius, *Claudius* 26-29, 37; Tacitus *Annals* 11-12; Cassius Dio 60-61
Pompeii: The Last Day (2003) or *Pompeii* (2014)	Eruption of Vesuvius, Roman Italy Pliny the Younger's letters to Tacitus, #65 and #66
Quo Vadis? (1951, 2001)	Persecution of Christians under Nero Tacitus, *Annals* 13–16; Suetonius, *Nero*; Cassius Dio 61–63
Rome (2005–2007) [use 1-2 episodes]	Collapse of the Roman Republic Various (see me)
Fellini Satyricon (1969)	Imperial Rome, homosexuality Petronius, *Satyricon*
Scipio Africanus: The Defeat of Hannibal (1937)	Scipio Africanus, 2d Punic War Polybius 10; Cornelius Nepos, *Hannibal*; Livy 26-29; Valerius Maximus 3.7; Plutarch, *Marcellus* and *Fabius*
Siege of Syracuse (1960)	Archimedes, Siege of Syracuse Plutarch, *Marcellus*; Livy 21-23
The Sign of the Cross (1932)	Persecution of Christians under Nero Tacitus, *Annals* 13–16; Suetonius, *Nero*; Cassius Dio 61–63
Spartacus (1960) or *Spartacus: Blood and Sand* (2010)	Spartacus, Roman galdiators/slavery Appian, *Roman History* 116–120; Plutarch, *Crassus* 8–11

Egypt

Film	Subject / Possible primary sources to compare
Cleopatra (1963, 1999)	Cleopatra, Caesar, Antony Plutarch, *Caesar* and *Antony*
Exodus: Gods and Kings (2014)	Moses, Hebrew exodus Old Testament, *Exodus*
The Prince of Egypt (1998)	Moses Old Testament, *Exodus*
A Queen for Caesar (1962)	Cleopatra Plutarch, *Caesar* and *Antony*
The Ten Commandments (1956)	Moses, Hebrew exodus Old Testament, *Exodus*

Israel, Canaan, Biblical Stories

Film	Subject / Possible primary sources to compare
Abraham (1993 miniseries, 1994 film)	Abraham Old Testament, *Genesis* books 11–25
David and Goliath (1960), *David and Bathsheba* (1951)	David, kingdom of Israel Old Testament, *1 Samuel, 2 Samuel*
Esther and the King (1960)	Esther Old Testament, *Esther*

Film	Subject / Possible primary sources to compare
Exodus: Gods and Kings (2014)	Moses, Hebrew exodus from Egypt Old Testament, *Exodus*
Jacob (1994)	Jacob and Esau Old Testament, *Genesis* 25–50
Jason and the Argonauts (1963)	Jason Ovid, *Metamorphoses*; Apollonius Rhodius, *Argonautica*
Jesus of Nazareth (1977)	Jesus New Testament: *Matthew, Mark, Luke, John*
Joseph (1995) or *Joseph and the Amazing Technicolor Dreamcoat* (1999)	Joseph Old Testament, *Genesis* 37–50
King David (1985)	David, kingdom of Israel Old Testament, *1 Samuel, 2 Samuel*
Last Days of Sodom and Gomorrah (1962)	Sodom and Gomorrah, Abraham, Lot Old Testament, *Genesis* 14-19
The Last Temptation of Christ (1988)	Jesus New Testament: *Matthew, Mark, Luke, John*
Masada (1981 Mini-Series)	Siege of Masada Josephus, *The Jewish War* book 1
The Nativity Story (2006)	Birth of Jesus New Testament: *Matthew, Mark, Luke, John*
Noah (2014)	Noah, Great Flood Old Testament, *Genesis* 6-9
One Night with the King (2006)	Esther Old Testament, *Esther*
The Passion of the Christ (2004)	Jesus, the Crucifixion New Testament: *Matthew, Mark, Luke, John*
The Prince of Egypt (1998)	Moses Old Testament, *Exodus*
The Red Tent (2014 miniseries)	Dinah (daught. of Jacob) Old Testament, *Genesis* 30, 34
Risen (2016)	Aftermath of the Crucifixion, Roman Judea New Testament, *Acts of the Apostles*
Samson and Delilah (1949)	Samson and Delilah Old Testament, *Judges* 13-16
Sins of Jezebel (1951)	Israel under Ahab Old Testament, *1 Kings* 16-22
Slave of Dreams (1995)	Joseph Old Testament, *Genesis* 37–50
Solomon and Sheba (1959)	Solomon and Sheba Old Testament, *Kings* or *Chronicles*; Josephus, *Antiquities* book 8
A Story of David (1960)	David, kingdom of Israel Old Testament, *1 Samuel, 2 Samuel*

Film	Subject / Possible primary sources to compare
The Ten Commandments (1956)	Moses, Hebrew exodus from Egypt Old Testament, *Exodus*

Mesopotamia, Persia, Asia

Film	Subject / Possible primary sources to compare
Esther and the King (1960)	Esther Old Testament, *Esther*
Gautama Buddha (2007)	Siddhārtha Gautama The *Buddhacarita*,*Lalitavistara Sūtra*, and other Buddhist biographies
Intolerance (1916) [Part 1 only]	Iron Age Babylon Herodotus 1.70–144; Josephus, *Antiquities* 10–11
One Night with the King (2006)	Esther Old Testament, *Esther*
Queen of Babylon (1954)	Semiramis, Babylon Diodorus Siculus, 2.4-20

Requirements for All Papers

All written assignments for this course MUST adhere to these requirements—or be subject to a reduced grade.

Check all of the following before submitting any paper.

Formatting musts

All papers submitted to me must:

1. Be typed, double-spaced, in 12 pt. standard font, with one-inch margins.
2. Have a cover page with the title, your name, my name, and the date.
3. Have page numbers on each page after the cover. The cover should not have a page number.
4. Include both citations and a bibliography. (See Evidence musts.)
5. Run at least the required length specified in the assignment.
6. Have titles of books, films, and plays italicized and capitalized.
7. Be submitted via BlackBoard as a Word or compatible file attachment or as a PDF attachment.

- **Use the template.** Save the trouble of setting up the cover and page numbers—use the MS Word template file I created.
- **Page counts.** Page counts are for full pages not counting the cover page and bibliography. If the requirement is "3-4 pages", what I am looking for is at least 3 full pages of text, not counting the cover and not counting the bibliography.
- **BlackBoard notes.** You may only submit via BlackBoard. Do not submit written assignments as submission text—they must be file attachments. If you need help with BlackBoard, go to the Lehman IT BlackBoard support page or call the IT helpdesk at (718) 960-1111.

Evidence musts

All papers submitted to me must:

1. Support all assertions with evidence from your sources.
2. Use only primary and secondary sources. Tertiary sources are not allowed, ever.
3. Provide a footnote or a parenthetical citation for all direct quotations, descriptions, paraphrases, and ideas from sources.
4. Include a bibliography listing all sources used.

- **You may not use tertiary sources for any assignment.** Tertiary sources include textbooks, encyclopedias, study guides, dictionaries, my lectures, and almost everything on the internet except online scholarly journals and transcribed primary sources. If you're not sure, ask me.
- **Citing direct quotes is not enough.** This common mistake will lose you points. Paraphrases and ideas must also be cited.
- **Citation styles.** You can use Chicago, MLA, or any other citation style. What matters to me is that anything that's not your analysis must have a footnote or a parenthetical citation that points to an item in your bibliography. See the Elephant Pamphlet for more on citations and bibliographies.
- The number of sources you need to use varies from assignment to assignment.

Structure musts

All papers submitted to me must:

1. Have an introduction paragraph that states the problem or question being addressed; discusses possible opinions on this problem; and ends with a thesis statement—a statement of opinion that someone could disagree with.
2. Cover three reasons why your thesis is true. Each should have an assertion (what your reason is), a description of supporting evidence (some moment in your evidence that's an example of your assertion), and a discussion of how your evidence demonstrates the point you're making.
3. Have a conclusion that summarizes your three reasons and why they support your thesis.

- See the Elephant Pamphlet for more on how to do all of this, including thesis statements, essay structure, and citations.
- You can submit an optional draft for any paper, no later than one class meeting before the due date. I won't grade it, but I'll give you feedback about how well you're addressing your topic and thesis. To make sure I see it soonest, please email me your optional draft rather than uploading it to BlackBoard.
- I will not mark down for grammar, but clarity is important. Please spell-check and, if you're not sure about your writing, have a friend read it.
- See me for guidance. I am available anytime, by email or in office hours, to discuss any aspect of your paper.

Grading Criteria

Each paper will be graded according to the following criteria. A copy of the grading form I use is available on the course website.

- Introduction (20%) • States a topic and problem within the assignment • Ends with a definite thesis statement (a specific opinion that can be disagreed with) • Thesis gives insight into the assignment prompt
- Organization (25%) • Main body organized in 3 sections, each addressing a different aspect of the thesis and building support for it • Each section is driven by a specific, concrete assertion • Each section is self-contained and focused on its topic
- Analysis (25%) • Interpretation dominates over description (why over what) • Analysis prefers the specific to the general • Analysis provides insight on the relevant time and culture • Analysis supports the section assertions and overall thesis • Analysis provides in-depth answers to questions in prompt
- Evidence (15%) • Evidence used is relevant and well-chosen • Assertions are consistently supported by evidence • Independent voice retained with judicious use of quotes
- Conclusion (15%) • Paper ends with an appropriate concluding paragraph • Conclusion draws together the arguments made in each section and reinforces the thesis • Conclusion answers questions from assignment prompt

Reversible deductions. If you have one of these deductions, you may resubmit your paper with these problems fixed, and I will modify or remove the deductions. Only these deductions can be reversed.

No cover sheet	–3
No page numbers	–2
Work titles not italicized/capitalized	–2
Missing items in bibliography	–4
No bibliography	–8
Some citations missing	–5
Many citations missing	–10
All citations missing	–30

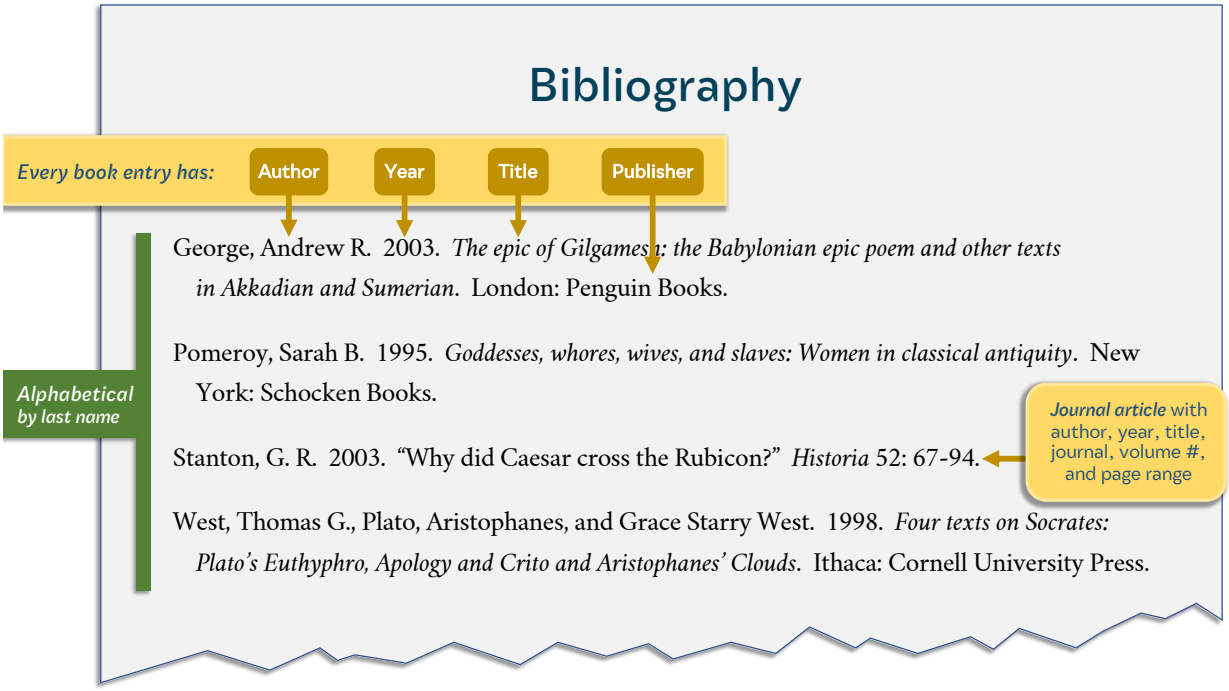
Nonreversible deductions. These deductions reflect problems inherent to the paper as it was submitted. They cannot be reversed.

Submitted late (1 meeting)	–10
Submitted late (2 meetings)	–20
Submitted late (3+ meetings)	–30
Too short	–10
Fewer sources than required	–20
Tertiary sources used	–10
Heavy use of tertiary sources	–25

CITATIONS: BIBLIOGRAPHY

Every written assignment must have a bibliography listing all books and articles used.

Here's what it should look like:



The idea is that anyone looking at your paper should be able to find the sources you used. So you list each source you used with its basic identifying info. For books, that's *author, year, title*, and *publisher*.

FAQ: Bibliography

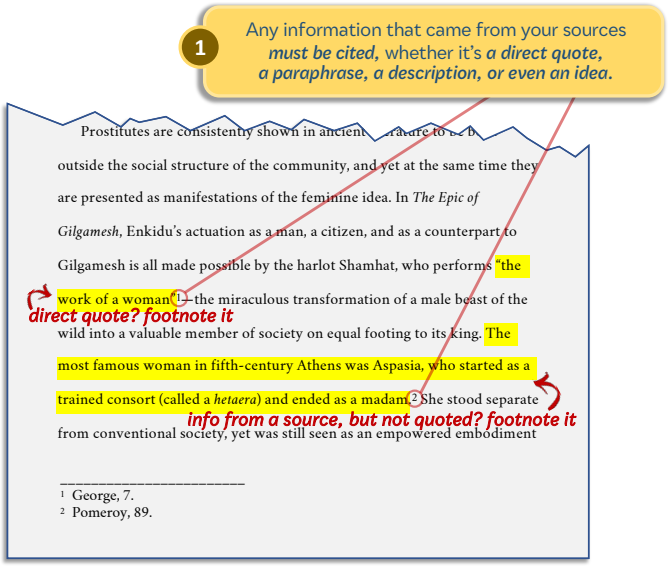
- **Where can I find the info?** Check the copyright page. If there's more than one copyright year, use the earliest one. Or look it up on worldcat.org.
- **Ebooks too?** Yes. Online full-text ebooks and ebooks downloaded to a reader must also be listed. Usually there's still a copyright page. With full-text resources found through the Library's OneSearch feature, the info you need will be on the library info page you opened it up from.
- **Chicago style? MLA?** I don't care which academic style you use. Two things matter: that you *list each source you used* (once), and that each entry contains *author, year, title*, and *publisher*.
- **What about journal articles?** Same idea: you give the *author, year, article title, journal name, journal volume number,* and *page range*. See the third entry in the sample above for an example.
- **How do I list online primary sources?** Online primary sources were almost always transcribed from a book. Most of the time the info on that book is listed at the beginning of the translation, or at the bottom of the web page. Make sure to include the translator's name, the year, and the publisher. If you can't find it, email me.

CITATIONS: FOOTNOTES & IN-TEXT CITES

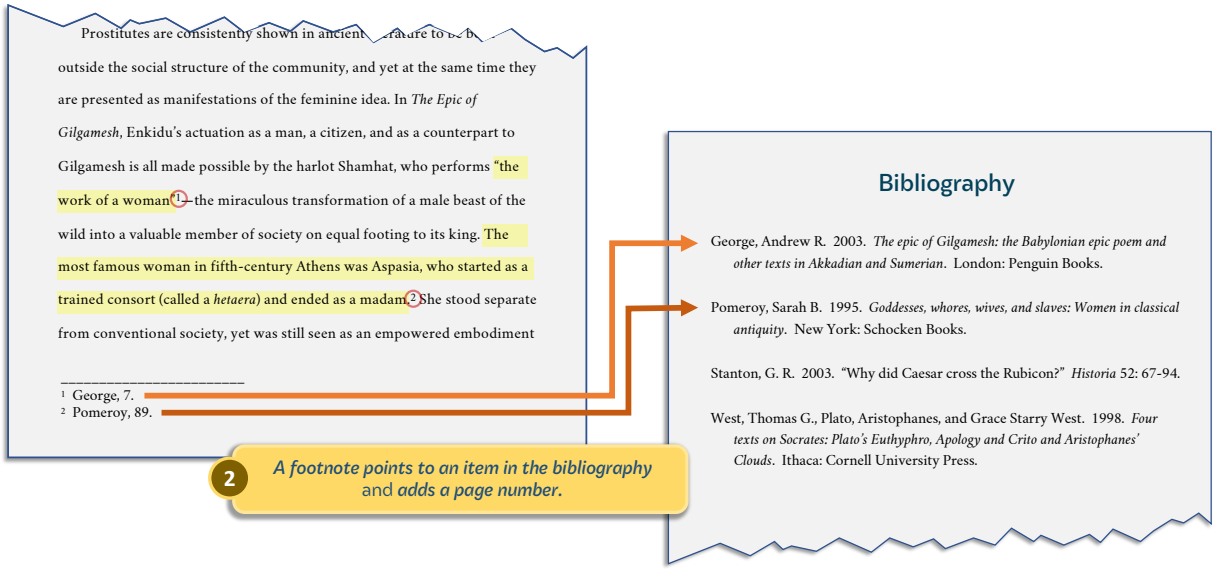
All info that came from your sources
must be cited with a footnote
or an in-text parenthetical citation.

Two key ideas to bear in mind:

1. Doesn't matter if it's a quote, a paraphrase, a description, or an idea. If it came from a source, it must be cited.
2. A footnote says this information came from one of the items in your bibliography, and that it came from a particular page.



A footnote says: "I found the information I'm quoting or describing in *this* book, on *this* page." Like so:



FAQ: Footnotes & in-text cites

- **Do I have to use footnotes?** No. You can use in-text parenthetical cites, as in (George, 7).
- **How do I footnote?** In most programs, go to the Insert menu and click on "Footnote…".
- **What if the author appears twice in the bibliography?** Give the author name plus part of the title, then the page number, as in (Pomeroy, *Goddesses* 89).
- **What about ancient primary sources?** There's a special way. See the Ancient Sources page.

CITATIONS: ANCIENT SOURCES

With an ancient primary source, you cite author, work, book, and section in the footnote. The specific book or web transcription you used still goes in the bibliography as usual.

Why is it different?

The thing about ancient sources is, there are lots and lots of different versions, editions, and translations for each work. Think about *The Iliad* by Homer. There are hundreds of different versions, printings, and translations in English alone, not to mention every other language and printing that exists. Everyone has their own copy, and it could be any version of the original text. Referring to a page number in the edition you happen to have in front of you is of limited usefulness.

To get around this problem, scholars long ago divided each ancient work into books, chapters, and sections (for prose works) or books and line numbers (for poetry and plays). The other copies of *The Iliad* out there won't have the page numbering you have—but they will be divided the same way.

You may already be familiar with this idea from a particular kind of ancient primary source—scripture. The Bible, Qur'an, Torah, and other scriptures are divided this way (e.g., John 3:16; Quran 2:185).

Examples

Here's how it works in practice.

Only one work survives

"Every political system has a source of corruption growing within it, from which it is inseparable. For kingship it is tyranny, for aristocracy it is oligarchy, and for democracy it is government by brute force" (Polybius 6.10.3).

Polybius only survives via his greatest work, *The Histories*. Thus, no need to specify the work, just book, chapter, and section number.

Multiple works survive

"The busts of twenty most illustrious families were borne in the procession, with the names of Manlius, Quinctius, and others of equal rank. But Cassius and Brutus outshone them all, from the very fact that their likenesses were not to be seen" (Tacitus *Annals* 3.76).

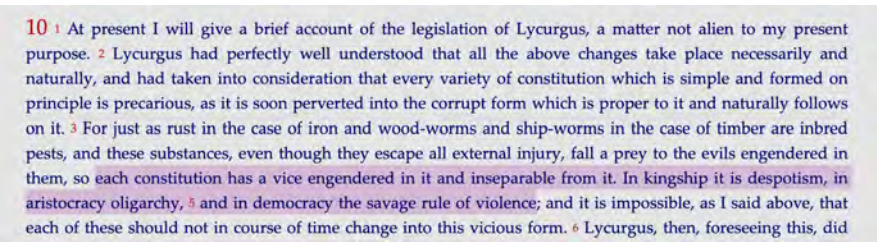
Several works survive from the Roman historian Tacitus. For such writers, specify work, chapter, and section.

Poetry and plays

"No man or woman born, coward or brave, can shun his destiny" (Homer *Iliad* 6.623).

Homer's works, *Iliad* and *Odyssey*, are epic poetry. They're divided into books, then the lines are numbered within each book.

For ancient plays (not divided into acts as modern plays are), you give line numbers: e.g., Aristophanes *Clouds* 625-629.



10 1 At present I will give a brief account of the legislation of Lycurgus, a matter not alien to my present purpose. 2 Lycurgus had perfectly well understood that all the above changes take place necessarily and naturally, and had taken into consideration that every variety of constitution which is simple and formed on principle is precarious, as it is soon perverted into the corrupt form which is proper to it and naturally follows on it. 3 For just as rust in the case of iron and wood-worms and ship-worms in the case of timber are inbred pests, and these substances, even though they escape all external injury, fall a prey to the evils engendered in them, so each constitution has a vice engendered in it and inseparable from it. In kingship it is despotism, in aristocracy oligarchy, 5 and in democracy the savage rule of violence; and it is impossible, as I said above, that each of these should not in course of time change into this vicious form. 6 Lycurgus, then, foreseeing this, did

Note: Print editions and better online transcriptions give chapters and sections. Use the Ancient Texts page on my website to find online sources.

RESEARCH OPTIONS

With the libraries closed, one of our main sources of scholarly research materials is not available to us. However, there's still a huge amount of scholarly material available online to provide you with primary and secondary evidence to support the arguments you're making in your papers.

Primary sources

All of the ancient primary source texts available in English on the web that I could find are consolidated on the Ancient Texts page on my website. This is linked to under "ancient texts" in the top menu stripe.

If you're looking for dirt on Cleopatra, for example, one of the sources you'll want is Plutarch's biography of Mark Antony. Look under P for Plutarch and click on the "E" (for English) opposite *Parallel Lives*, which is what he called his biographies. If you click on the "Archives" tab, you'll see a list of great websites that are chock full of ancient primary sources.

I strongly recommend you make use of primary sources as eyewitness testimony to the time and place you're investigating, ***but remember***—primary sources can't be taken at face value. *You must always ask what idea the author hoped to convince you of, every time, for every passage*. Nothing was ever written for no reason.

Journal articles and full-text books—CUNY

The CUNY library system has a huge amount of online secondary scholarship in the form of full-text books and scholarly journal articles.

To make sure you're looking at online-accessible materials: enter your search in the search box on the Lief Library home page. Get your results. In the right-hand panel, click on "Full Text Online" and then on "Apply Filters" at the bottom. This filter will include both online journal articles and online full-text books.

Don't just stop at the first page—keep loading results. But consider your search terms. If you search for "Cleopatra", you'll get a million hits, a lot of them about Shakespeare's play (which is not ancient and so not relevant to us). But if you search "Cleopatra suicide" you get some relevant journal articles, a chapter in a book called *Cleopatras* specifically devoted to her suicide, and so on.

- **Warning:** Some tertiary sources will come up in these searches. As a reminder, tertiary sources (encyclopedias, dictionaries, textbooks) are not allowed. Most of the encyclopedia entries are marked by the "reference entry" tag (instead of "book" or "article"). But if it looks like an encyclopedia, dictionary, or textbook, you can't use it. Ask me if you're not sure.
- Note that since you're off-site, you'll need to be logged in using the ID code on your Lehman ID to access the full-text material.
- Lehman Library has a 24/7 ask-a-librarian chat for guidance on finding what you are looking for. It's linked to at the top of the library home page.

Other online resources

You may find what you need using the CUNY library resources. There are also other resources online:

- Redshelf and VitalSource are both providing students no-cost access to digital books for the rest of the semester. Each student may access up to seven free eBooks, and access will run through May 25th, 2020. Some of these will be textbooks, but some are good secondary sources—for example, the *Cleopatras* book came up on Redshelf.
- Internet Archive National Emergency Library: A collection of books from the Internet Archive available for free access until June 30, 2020. Make sure to use "search this collection" in the left-hand panel, not the general search box in the top right.
  - This is a service offered by archive.org, which is a good resource for scanned copies of old books in general. However, this collection includes kids' books, novels, textbooks, and other material that isn't scholarly. Make sure the book you pick is a scholarly work that relies directly on primary sources. Also, note the year. The scholarship in older books might have been superseded by more research historical research and consensus.
- Google scholar (scholar.google.com) searches peer-reviewed journal articles available online. For the most part you're better off with the CUNY library search, because CUNY provides you free access to articles that are behind a paywall for nonacademics. But sometimes an article will come up here and not in the library search. Google books (books.google.com) rarely provides more than a snippet, but there are exceptions.

Citations

Remember to get the citation information you need for your footnotes and bibliography when you're browsing these online resources.

For the things you find through the library search, these will be on the library catalog page, and also on the full-text page that the catalog page links to. Make sure to record this information for your bibliography.

For a journal article, the bibliography info needed is:

> Author name. Year. "Title of Article." *Journal Name* VolumeNumber: PageNumbers.

For a book, the bibliography info needed is:

> Author name. Year. *Book Title*. City: Publisher.

Links:

- MBW Ancient Texts page: http://markbwilson.com/pages/texts.html
- Lief Library main page and OneSearch access: http://www.lehman.edu/library/
- Lehman Library Remote Resources Guide: https://libguides.lehman.edu/offcampus
- Redshelf: https://studentresponse.redshelf.com/
- VitalSource: https://bookshelf.vitalsource.com/#/user/signin
- Internet Archive: https://archive.org/details/nationalemergencylibrary

SOURCES

What kinds of evidence can you use, and what are the problems with them?

Primary Sources

Primary sources are documents and artifacts that come from the time and place being investigated and so provide first-hand testimony.

Primary sources are great because they give us direct access to what we're writing about. But you must remember that they are **not the truth** and **must not be taken at face value**.

Primary sources are always distorted by intentional bias (the author wants to convince you of something); unintentional bias (the author's writing is shaped by his or her culture and upbringing); point of view (the author only knows what he or she actually saw); translation (all ancient sources were written in another language unlike English, so the content is always altered by translation); survival (only some documents survive from the ancient world, and some of them were deliberately selected to survive in the intervening centuries while others were not, skewing out evidence pool). You must always ask what idea the author was trying to convince you of in writing the work at hand.

If the events themselves are "level zero", primary sources ("level one") are a full layer of distortion away from the truth. Because of bias and point of view, there is always this layer of distortion in all primary sources. All primary source evidence is skewed and we cannot know the pure truth. There are no facts in history. Consequently, primary source evidence must always be unpacked for bias and other distortions.

Secondary Sources

Secondary sources are where a scholar writes about and interprets primary sources, drawing conclusions about what they tell us about the time and place they come from. Secondary sources include scholarly books that use primary sources and articles in peer-reviewed academic journals.

Secondary sources are valuable because they provide both expert testimony and useful contextualization not always present in primary sources. But secondary sources are, by their nature, interpretations. They are the subjective conclusions of a particular researcher, and history works by historians looking at the same evidence and positing different and often conflicting interpretations until there is a general agreement (which in many cases does not happen, especially in ancient history where there's less evidence to examine). They are not the truth either; they are informed opinion. Secondary evidence adds a layer of interpretation to events, distancing them even further from events than primary sources.

Tertiary Sources

Tertiary sources involve writers bringing together secondary sources and averaging them out to make general statements about history. These include textbooks, encyclopedias, dictionaries, and most web sites (excluding peer-reviewed journals and transcriptions of primary sources). Also banned are "reference entries" (these generally come from encyclopedias) and reviews, which involve a scholar talking about a secondary source (and which is therefore tertiary). You want the secondary source itself, not a review.

Tertiary sources are not allowed under any circumstances, and you will be strongly penalized for citing tertiary sources in any paper for a history course. The level of distortion, away from the testimony of primary sources and the nuanced arguments of secondary sources, is too great.

Academic Policies

Assignments that include any plagiarism will receive a zero. Students engaging in repeated instances of plagiarism will fail the course outright and will be remanded to the College for disciplinary action.

A variety of accommodations are available to students with disabilities, and tutoring is available to students seeking help.

Listed below are various official school policies included in all Lehman College syllabi, with clarifications relating to this course as required. You are responsible for this information and for all information in this syllabus.

- Attendance Policy
- Accommodating Disabilities
- Academic Integrity and Plagiarism Policy
- Technology and Blackboard Information
- Instructional Support Services (ISSP)
- Writing-Intensive Course Requirements
- Student Handbook

Attendance Policy

Student handbook notes that "Students are expected to attend all class meetings as scheduled, and are responsible for all class work missed as a result of late registration or absence. Excessive absences in any course may result in a lower final grade."

- **Participation in online discussion is a required part of the course.** Missing classes will damage your grade.
  - Textbooks are designed to give you the basics; in our class meetings we try to make sense of things, and sift out what's important. Missing classes means you miss out on a key part of our trying to put things together.
  - If you miss quizzes, it will put a big crimp in your grade for the course. Quizzes are not made up, so the quizzes you miss will count against you.
- Religious observances that affect your class attendance should be discussed in advance.

Accommodating Disabilities

Lehman College is committed to providing access to all programs and curricula to all students. Students with disabilities who may require any special considerations should register with the Office of Student Disability Services in order to submit official paperwork to instructor.

- Office of Student Disability Services: Shuster Hall, Room 238, 718-960-8441.
- Student Disability Services: http://www.lehman.edu/student-disability-services/
- Email: disability.services@lehman.cuny.edu.

Academic Integrity and Plagiarism Policy

What is plagiarism?

Here is CUNY's official definition of plagiarism:

- Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:
  - Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
  - Presenting another person's ideas or theories in your own words without noting the source.
  - Using information that is not common knowledge without acknowledging the source.
  - Failing to acknowledge collaborators on homework and laboratory assignments.
- Internet plagiarism includes submitting downloaded term papers or parts of term papers; paraphrasing or copying information from the internet without citing the source; and "cutting & pasting" from various sources without proper attribution.

Key Points

Use of writing or ideas. The key phrase is right up front in the definition: "another person's ideas". Copying and pasting from another source without attribution is plagiarism, but so is using someone's ideas even if they're reworded. Plagiarism is the act of using someone else's work and presenting it as your own, under your name.

What is an essay? When you present an academic essay, it's an act that says, "This is what I think. These are the conclusions I have drawn from studying this issue." An essay is your assessment of a subject, and the ideas in it are presented as your ideas, with any ideas not your own carefully footnoted and clearly segregated so it's clear what is your analysis and what is evidence drawn from primary or secondary sources.

Paraphrasing. Paraphrasing or putting things into your own words does not alter the use of someone else's ideas as your own. Here's why. If the phrase appearing in an essay written by someone else is, for example, "To apply this type of painting to residential interiors was a Roman idea", and in your essay it's reworded as "it was the Romans who applied this type of painting method to home walls", it doesn't change the fact that someone else's ideas are being presented as if they were your own, as if those ideas originated in your own mind. It's still intellectual dishonesty.

Citations. All information from any source you use must have a citation, period. This is true whether it's a direct quote, a paraphrase, or just an idea you're talking about that came from the source you used. For more information on citations, please see the section on citations and bibliographies in the Elephant Pamphlet (pages 13-19).

CUNY Plagiarism Policy

"Academic dishonesty is prohibited in The City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension or expulsion." All violations are reported to the Department and Lehman College's Academic Integrity Officer.

Policy for this Course

Lehman College is committed to the highest standards of academic honesty.

Acts of academic dishonesty include—but are not limited to—plagiarism (in drafts, outlines, and examinations, as well as final papers), cheating, bribery, academic fraud, sabotage of research materials, the sale of academic papers, and the falsification of records. An individual who engages in these or related activities or who knowingly aids another who engages in them is acting in an academically dishonest manner and will be subject to disciplinary action.

Plagiarism includes the incorporation of any material that is not original with you without attribution, whether from a book, article, web site, or fellow student, in any paper or assignment.

Assignments that include any plagiarism will receive a zero and the offending student will be subject to additional action by the College. Students engaging in repeated instances of plagiarism will fail the course outright and will be remanded to the College for disciplinary action.

- For detailed information on definitions and examples of Academic Dishonesty, including Cheating, Plagiarism, Obtaining Unfair Advantage and Falsification of Records and Documents, please refer to the student handbook or visit: http://lehman.smartcatalogiq.com/en/2017-2019/Undergraduate-Bulletin/Academic-Services-and-Policies/Academic-Integrity

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Technology and Blackboard Information

You are required to use Blackboard to access course materials and to post assignments to Safe Assign.

You are required to provide your best email address to me; if not provided I will use the one given by the school. Either way you must sign into that email account for course messages—and check it! Blackboard will only allow me to send individual and mass messages to Lehman accounts. If there is an issue, this is the only account to which I can send and if I email the class something, the fact that you didn't know about an assignment or course change because you don't check your email will never be accepted for not knowing the information.

- Blackboard Links and Support:http://www.lehman.edu/itr/blackboard.php
- For Information Technology: http://www.lehman.edu/itr/

Instructional Support Services (ISSP)

Lehman College's Instructional Support Services Program (ISSP) is home of the Academic Center for Excellence (ACE) and Science Learning Center (SLC). Both offer students an array of activities and services designed to support classroom learning. Open to students at any level, there are individual, small group, and/or workshop sessions designed to improve "proficiency in writing, reading, research, and particular academic subject areas. Computer-assisted writing/language tutorial programs are also available," as well as individual tutors, workshops and tutors.

Regular tutoring hours for fall and spring semesters are: M–T 10 a.m.-7 p.m., and Sat. 10 a.m.-2 p.m.

- Lehman College Tutoring Center (LTC): Humanities, Social Sciences, and Writing Tutoring: http://www.lehman.edu/academics/instructional-support-services/humanities-tutoring.php
- Or visit the offices in the Old Gym, Room 205; or call ACE at 718-960-8175, and SLC at 718-960-7707.

Library Tutors are also available in the Library. These tutors offer help with Library resources and computers.

Writing-Intensive Course Requirements

Lehman Students must complete four writing-intensive courses. In a WI Course, "students should be expected to write approximately 15-20 pages of proofread, typed work that is turned in to the instructor for grading." Various courses stipulate various requirements designed to meet this requisite over the course of the semester. WI courses focus on revision, short and long assignments, graded and ungraded writing, journals, etc, and each will have "a class-size limit of twenty-two. Under no circumstances will more than twenty-five students be admitted to any writing-intensive section."

- Writing Intenmsive FAQs: http://www.lehman.edu/academics/general-education/writing-faqs.php

Student Handbook

Students are strongly encouraged to download and become familiar with the Student Handbook.

- Student handbook link: http://www.lehman.edu/campus-life/support-services.php.