Civilizations of the Ancient World
(Spring 2026)

Welcome to the course. Here's what you need to know to get started.

This course explores the civilizations of the ancient world, including the complex balance between the individual and the community, how the ancients understood their gods, and more.

Things you need to know

On the website: Quick Welcome & Orientation Video (4:21)

Here's a breakdown of the course and how this site works. Links to the relevant pages on the course website overview page.

You can also browse through the course website by using the navigation arrows to the left and right of the page image above; the site menu ≡ at the top right of every page; or the site map 🗺, also linked at the top right of every page. Return to this page by clicking on the home icon ⌂, or choosing "Overview" from the site menu.

- Announcements and updates will be posted on the Announcements page.
- Three books are required for this course.
  - There is a textbook and two additional books.
- Our class meetings are twice a week, on Tuesdays and Thursdays from 3:00 p.m. to 4:15 p.m.
  - These meetings are in person in Carman Hall room 209.
  - Students are expected to come to each class having done the readings listed on the Schedule page.
- Your grade for this course will come from:
  - weekly quizzes at the start of some class meetings;
  - three short essays; and
  - two exams (a midterm and a final).

  Students can monitor their progress on the My Grades page.
- The course website is the syllabus for this course.
  - Participation in this course includes adherence to the policies and expectations in this syllabus, including rules on assignments and attendance, academic integrity, and essay format and structure.

- Helpful resources here on this site include:
  - maps and timelines;
  - quiz notes;
  - guidance on citations and sources;
  - lecture and assignment videos;
  - slides for each class meeting;
  - a step-by-step guide to writing an essay;
  - an index of ancient texts online;
  - Word and Google Docs essay templates;
  - image galleries;
  - and more.
- PDF versions exist for most pages—look for the PDF icon 📄 at the top right of any page.
  - If you want a PDF version of the full syllabus to reference or print, click here or go to the Print/PDF page.
  - There's also a site map to help you find what you need.
- Questions?
  - Email me with any questions, concerns, curiosities, or ideas at mark.wilson@lehman.cuny.edu.
  - Or come to my office hours, which are Tuesdays and Thursdays from 5:00 to 5:45 in Carman Hall room 292.

Course Details

Meeting times, office hours, and objectives.

HIS 246: Civilizations of the Ancient World. 3 hours, 3 credits. In-Person lecture.

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-E301 (51005), Spring 2026.
  - Crosslisted with: LEH 354-E301 (55128).
  - Meetings: Tuesdays and Thursdays 3:00–4:15 p.m., in Carman [TBA].
- **Instructor**   Dr. Mark B. Wilson, Adjunct Assistant Professor.
  - Office: Carman 292.
  - Email: mark.wilson@lehman.cuny.edu.
  - Website: markbwilson.com.
  - Brightspace: link on website.
- **Office hours**   Tuesdays and Thursdays 5:00–5:45 p.m. in CA-292.

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 the study of history, including interpretation of primary sources and other evidence.

Books

Three books are required. Some possible ways to get them are listed below.

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.

Links for the new online bookstore are on the course website Books page for each section. The books are the same for each cross-listed course.

Assigned Books

❶ *Ancient Mediterranean Civilizations*, 3d Edition by Ralph W. Mathisen. Oxford U. Press, 2020. ISBN 9780190080945. List paperback: $102.99; Ebook Rental $45 (see links below for possibly cheaper alternatives).

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

❷ *The Epic of Gilgamesh* trans. by Andrew R. George. London: Penguin, 2003. ISBN 9780140449198. $13.99.

- 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.
  - A basic copy of the translation by Maureen Gallery Kovacs can be found at Ancient Texts. This is not recommended because it lacks commentary and notes.
- 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.

❸ *Four Texts on Socrates*, Revised Edition ed. by Thomas G. West and Grace Starry West. Ithaca: Cornell Press, 1998. ISBN 9780801485749. $14.95.

- 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. The other works included in this text 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.
  - A full text Oxford 1921 translation of *Clouds* is available.
  - Other available online versions of *Clouds* include one at Bacchic Stage.

Grading

Your overall course grade will come from a combination of weekly reading responses, written essays, and in-class exams.

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

- **Attendance, Responses, and Quizzes**   **20%**

  Each week there will be

  - attendance taken at class meetings,   5%
  - required online post in response to a primary source, and   5%
  - a short, 5-minute in-class quiz.   10%

  Quizzes are based on the assigned readings.

  Note: In-class quizzes take place at the start of our class meetings and are not made up, so it is important to arrive on time and prepared.

- **Interpretive Essays (3)**   **30%**

  Over the course of the semester there will be

  - a 3-to-4 page essay on *Gilgamesh*,   10%
  - a 3-to-4 page essay on *Clouds*, and   10%
  - a 3-to-4 page essay on images of the ancient world.   10%

- **Exams**   **50%**

  For this course there will be

  - an in-class 75-minute midterm exam, and   20%
  - an end-of-term in-class final exam.   30%

More Information

See the following pages for more information on these assignments.

- Essays page
- Exams page
- My Grades page

Expectations

Critical information and guidelines for successfully completing
your objectives for the course.

The best path to doing well in the course and gaining a more solid understanding of the past is to engage actively with the material and with class discussions.

This website is the syllabus for this course. As with any course, you are responsible for knowing the requirements for the course. Participation in this course includes adherence to the policies and expectations in this syllabus, including rules on

- assignments and attendance,
- academic integrity, and
- essay format and structure.

Attendance and Participation

- *Participation in class 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.
- *If you are not feeling well,* please stay home.
- If you must miss class (due to illness or for another reason), arrive late, or leave early, *I ask that you advise me by email before the class meeting.*

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 online 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 questions they raised in your mind.
- *Take notes in class.* You are responsible for the material discussed in class meetings, and will be expected to discuss this material on exams and in assigned essays. Taking notes in class gives you a resource to review what was discussed.
- *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. If you're considering withdrawing, talk with me first and see if we come up with a plan.

Submitting Assignments

- All written assignments must be submitted via Brightspace using the upload links there. Brightspace is accessed through CUNY Login. If you have trouble with Brightspace, please call the IT helpdesk at (718) 960-1111 or go the Lehman College Brightspace support page. I won't accept written assignments by email. If Brightspace itself is down, I'll announce alternative arrangements to the class.

- **Late assignments.** 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 week 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.

  - **Incompletes.** I do not give incompletes unless we've discussed and agreed on the grounds for giving one prior to the final exam.

  - **Make-ups and rewrites.** 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.

- Any student who would have received an F for the course owing to nonsubmission of assignments, but who gets a C or better on the final exam, will receive a D for the course. Any student who does not attend the final exam, regardless of prior standing, will automatically receive a WU for the course, unless excused by documented personal emergency.

Schedule

For each meeting, please come into class having read and thought about the readings assigned for that class.

Readings listed with the book icon (▣) are from the assigned textbook, Mathisen, *Ancient Mediterranean Civilizations*, 3rd Edition. All other readings are linked below.

Everything listed under each meeting—the textbook readings, *Gilgamesh*, and *Clouds*—is fair game for the quizzes we'll have at the start of some meetings.

Beginnings

1   Introduction and Themes, Tuesday, January 27

- ▣ pp. 3-5, "Laying the Groundwork"
- ▣ pp. 5-13, "The Palaeolithic Age (2,000,000–10,000 BCE)"

2   The Origins of Civilization, Thursday, January 29

- ▣ pp. 13-24, "The Neolithic World (8000–5500 BCE)"
- ▣ pp. 24-33, "The Chalcolithic Period (5500–2000 BCE)"

The Bronze Age

3   Mesopotamia, Tuesday, February 3

- ▣ pp. 37-45, "The Origins of Mesopotamian Civilization (6000–3000 BCE)"
- ▣ pp. 45-52, "The Rise of Sumerian Civilization"
- ✳ *Gilgamesh*, Introduction
- ✳ *Gilgamesh*, Tablet 1: The Coming of Enkidu

4   Sumer, Thursday, February 5

- ▣ pp. 52-60, "Historical Sumer (3000–2300 BCE)"
- ✳ *Gilgamesh*, Tablet 2: The Taming of Enkidu

5   Semitic Mesopotamia, Tuesday, February 10

- ▣ pp. 60-75, "The Semitic Peoples and the First Near Eastern Empires (2300–1200 BCE)"
- ✳ *Gilgamesh*, Tablet 5: The Combat with Humbaba

6   God-Kings of Egypt, Thursday, February 19

- ▣ pp. 77-84, "Before The Pharaohs (5000–3000 BCE)"
- ▣ pp. 84-92, "The Early Dynastic Period (3000–2700 BCE)"
- ✳ *Gilgamesh*, Tablet 6: Ishtar and the Bull of Heaven

7   Egyptian Empires, Tuesday, February 24

- ▣ pp. 92-97, "The Old Kingdom (2700–2200 BCE)"
- ▣ pp. 97-103, "The Middle Kingdom (2050–1786 BCE)"
- ▣ pp. 103-109, "The New Kingdom (1534–1070 BCE)"
- ✳ *Gilgamesh*, Tablet 7: The Death of Enkidu

8   The Bronze Age Aegean, Thursday, February 26

- ▣ pp. 111-113, "Early Civilizations of the Levant (2500–1500 BCE)"
- ▣ pp. 113-125, "Aegean Civilizations (3000–1100 BCE)"
- ✳ *Gilgamesh*, Tablet 11: Immortality Denied

The Iron Age

9   Dawn of the Iron Age, Tuesday, March 3

- ▣ pp. 125-131, "The Iron Age In The Eastern Mediterranean (1200–800 BCE)"
- ▣ pp. 131-140, "The Hebrews (2000–900 BCE)"

10   How Not to Run an Empire: The Assyrians, Thursday, March 5

- ▣ pp. 142-155, "The Assyrian Empire (850–605 BCE)"
- ▣ pp. 155-159, "The Successors of the Assyrians (605–550 BCE)"

11   The Success of the Persian Empire, Tuesday, March 10

- ▣ pp. 159-163, "The Persian Empire (550–331 BCE)"
- ▣ pp. 163-171, "Darius and the Operation of the Persian Empire"

   Essay #1 is due Monday, March 9.

12   Ancient Asia: China, India, and the Steppes, Thursday, March 12

- ▣ pp. 296-301, "The Eurasian Steppes"
- ▣ pp. 301-310, "Eastern Asia"

13   Midterm Exam, Tuesday, March 17

The Greek Idea

14   The Greek Dark Age, Thursday, March 19

- pp. 175-180, "The Greek Dark Ages (1100–776 BCE)"
- pp. 180-187, "The Construction of Greek Identity"
- ∗ *Clouds*, Section 1

15   Archaic Hellas, Tuesday, March 24

- pp. 187-202, "The Archaic Age (776–500 BCE)"
- ∗ *Clouds*, Section 2

16   Sparta and Athens, Thursday, March 26

- pp. 205-211, "The Spartan Way"
- pp. 211-218, "The Rise of Athens"
- ∗ *Clouds*, Section 3

17   The Persian Menace, Tuesday, March 31

- pp. 218-226, "The Greeks and Persia (547–465 BCE)"
- pp. 226-231, "The Golden Age of Athens (465–431 BCE)"
- ∗ *Clouds*, Section 4

18   Wars Between the Greeks, Tuesday, April 14

- pp. 231-246, "The Peloponnesian War (431–387 BCE)"
- ∗ *Clouds*, Section 5

> *The last day to withdraw from Spring 2026 courses is Monday, April 13.*

19   The Rise of Macedon, Thursday, April 16

- pp. 249-257, "After the Peloponnesian War (387–336 BCE)"
- pp. 257-265, "The Age of Alexander (336–323 BCE)"
- ∗ *Clouds*, Section 6

20   The Legacy of Alexander, Tuesday, April 21

- pp. 265-279, "The Hellenistic Kingdoms (323–120 BCE)"

The Might of Rome

21   Early Rome, Thursday, April 23

- pp. 319-326, "Carthage"
- pp. 339-341, "Cultural Encounters of the Early Romans"
- pp. 341-349, "Rome of the Kings (753–509 BCE)"

22   The Roman Republic, Tuesday, April 28

- pp. 349-356, "The Early Roman Republic (509–246 BCE)"

> *Essay #2 is due Monday, March 27.*

23   The Acquisition of Empire, Thursday, April 30

- pp. 356-371, "Warfare and Expansion (390–133 BCE)"

24   The Republican Crisis, Tuesday, May 5

- pp. 379-390, "From One Crisis to the Next (150–88 BCE)"

25   Collapse of the Republic, Thursday, May 7

- pp. 390-399, "An Age of Generals (88–60 BCE)"

26   Crossing the Rubicon, Tuesday, May 12

- pp. 399-409, "The Triumvirates (60–31 BCE)"
- pp. 409-414, "The Establishment of the Principate (31–21 BCE)"

27   Augustus, Princeps, Imperator, Thursday, May 14

- pp. 415-430, "The Age of Augustus (27 BCE–14 CE)"

28   The Roman Principate, Tuesday, May 19

- pp. 430-440, "The Julio-Claudian And Flavian Dynasties (27 BCE–96 CE)"
- pp. 440-451, "The Antonine Dynasty (96–192)"

> *Essay #3 is due Monday, May 18.*

29   Final Exam, Tuesday, May 26

Tablets in *The Epic of Gilgamesh*

Page numbers refer to the Andrew George (Penguin) edition assigned for this class. Only the starred tablets (★) are assigned for meetings. That said, reading the whole thing might help you with your essay.

★	1.	The Coming of Enkidu	pages 1–11
★	2.	The Taming of Enkidu	12–22
	3.	Preparations for the Expedition	22–29
	4.	The Journey to the Forest of Cedar	30–39
★	5.	The Combat with Humbaba	39–47
★	6.	Ishtar and the Bull of Heaven	47–54
★	7.	The Death of Enkidu	54–62
	8.	The Funeral of Enkidu	62–69
	9.	The Wanderings of Gilgamesh	70–75
	10.	At the Edge of the World	75–87
★	11.	Immortality Denied	88–99

Sections in *Clouds*

Page numbers refer to the West's *Four Texts on Socrates* assigned for this class. Any good edition will have line numbers; see me if yours doesn't. We are reading the whole play (it's not very long).

		lines	*pages*
	West's Introduction		29-37
1.	Strepsiades's Problem	1–133	115-120
2.	The Thinkery	133–365	120-130
3.	Gods and Memory	366–518	131-136
	Clouds' Response 1	518–626	136-141
4.	Hen and Cock	627–888	141-151
5.	The Debate	889–1114	151-161
	Clouds' Response 2	1115–1130	161
	Old and New Day	1131–1213	161-164
6.	The Creditor	1214–1320	165-169
	New Morality	1321–1492	169-176
	The Purge	1493–1510	176

Essays

For this course, you'll write three essays
based on evidence from the ancient world.

The written assignments for this course are as follows. Mark your calendar, and leave time to prepare, write, and review each assignment.

● **Essay #1 on *Epic of Gilgamesh***   **Due Monday, March 9.**

Use three moments from *Gilgamesh* to take a position on the culture, beliefs, and social expectations of ancient Sumer.

See the Essay #1 on *Epic of Gilgamesh* assignment page for details and specific requirements.

●**Essay #2 on *Clouds***   **Due Monday, April 27.**

Use three moments from *Clouds* to take a position on the culture, beliefs, and social expectations of classical Athens.

See the Essay #2 on *Clouds* assignment page for details and specific requirements.

●**Essay #3 on Representations and Images**   **Due Monday, May 18.**

Use depictions of the ancient world to take a position on the representations of ancient cultural ideas and beliefs.

See the Essay #3 on Representations and Images assignment page for details and specific requirements.

Note: All written assignments are uploaded to Brightspace.

Resources and Information

See the Research and Citation Center for more information.

- Writing a Position Paper (a.k.a. the "Elephant Pamphlet")
- Footnotes
- Bibliographies
- Citing Ancient Sources
- Kinds of Sources

- Research Options
- Policies: Plagiarism
- Pre-formatted MS Word template
- Pre-formatted Google Docs template
- More resources

Essays - Essay #1

The first essay uses The Epic of Gilgamesh to write about Sumer.

The assignment: Write a 3- to 4-page essay that uses three moments from *Gilgamesh* to take a position on the culture, beliefs, and social expectations of ancient Sumer.

On the website: Quick overview: The *Gilgamesh* Essay (10:50)

What you need to do

● **Get ready.**

Review the requirements. Review the Requirements for All Papers. This page has important guidance and videos on formatting your document, structuring your essay, and using evidence.

Watch the video. The overview video linked above explains what I want you to cover in the essay and what I'm expecting in terms of arguments, evidence, and structure.

A resource you may find helpful is the Elephant Pamphlet, which gives step-by-step guidance on preparing for and writing a position paper.

● **Choose your topic from one of the three prompts below**

Option A

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. (Note: your best bets are either *Gilgamesh* or Enkidu; Utanapishtim is also a possibility.)

What does the Epic show us regarding Sumer's take on religion and the gods, and what it means to be human?

Option B

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. (Note: your best bet is Shamhat; Ninsun and Ishtar are also possibilities.)

What does the Epic show us regarding gender expectations and the roles of women in Sumerian culture?

Option C

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

What does the Epic show us regarding Sumerian ideas of death and legacy, and how Sumerian culture thought about death?

● **Find three moments from the Epic that are strong examples of your topic.**

Option A

For the "mortal and divine" option, find three moments from *The Epic of Gilgamesh* showing your character interacting with or contemplating the gods.

Option B

For the "gender" option, find 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.

Option C

For the "life and death" option, find three moments from *The Epic of Gilgamesh* that involve death or mortality—either an actual death, or discussion of death and mortality.

● **Write a 3- to 4-page essay in which you take a position on Sumerian culture.**

You'll need an Introduction …. State what you believe the Epic shows us about the culture, beliefs, and social expectations of ancient Sumer in a way that answers the question in the prompt you chose. (This is your thesis statement.)

… a Body …. Describe and discuss, one by one, each of the three moments you found from the Epic. For each section, discuss what the evidence tells us about ancient Sumer.

… and a Conclusion. Tie your examples and assertions together and show how they support your overall thesis.

● **Finalize your essay.**

Citations are important. Make sure your evidence is cited and that you include a bibliography. For how to do citations and bibliographies, see the Research and Citation Center. You will be marked down drastically if your paper is not properly cited.

Optional draft. You may email me an optional draft two weeks before the final due date. It should include most of your paper (at least two-thirds of the final content, with sections to be written described in square brackets). I'll give feedback, but not a grade, to help you refine your final paper.

Double-check the requirements. Make sure your essay meets the Requirements for All Papers for formatting, structure, and evidence, as well as the specifications given above for what's expected for this assignment.

Once you're sure your essay meets the requirements, upload it as DOCX or PDF to Brightspace.

Essays - Essay #2

The second essay uses Clouds to write about Athens.

The assignment: Write a 3- to 4-page essay that uses three moments from *Clouds* to take a position on the culture, beliefs, and social expectations of classical Athens.

> **On the website:** Quick overview: The *Clouds* Essay (19:52)

What you need to do

● **Get ready.**

Review the requirements. Review the Requirements for All Papers. This page has important guidance and videos on formatting your document, structuring your essay, and using evidence.

Watch the video. The overview video linked above explains what I want you to cover in the essay and what I'm expecting in terms of arguments, evidence, and structure.

A resource you may find helpful is the Elephant Pamphlet, which gives step-by-step guidance on preparing for and writing a position paper.

● **Choose your topic from one of the three prompts below.**

Option A

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

Discuss 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 B

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

Discuss 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 C

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?

Discuss how Socrates was seen by Athenians in their time of strife. What about his behavior and beliefs that caused him to be venerated by some, and yet so feared by others that he was executed? What characteristics of Socrates and his philosophy were most exaggerated by the two authors (either in ridicule or praise), and why?

(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—positive or negative.)

● **Choose a second work to compare with *Clouds*.**

Option A

For the "right and wrong" option, choose a tragedy from the Greek classical period in which morality is a key issue to compare with *Clouds*.

Popular options include:

- *Medea* by Euripides, which involves the title character killing her children to spite her betraying husband, Jason;
- *Elektra* by Euripides, involving the murder of Clytaemnestra by her children for her betrayal of their father Agamemnon;
- *Elektra* by Sophocles; and
- *Antigone* by Sophocles, which has the title character fighting to bury her brother despite a ban by the vengeful king.

There are other possibilities as well.

Option B

For the "Aristophanes's agenda" option, choose another play by Aristophanes to compare with *Clouds*.

Popular options include:

- *Frogs*, mounted in 405 BCE, 11 years after the revised version of *Clouds*, in which Dionysus, bored with contemporary Athenian plays, travels to Hades to bring back a dead playwright;
- *Birds*, mounted in 414, in which two disaffected Athenians seek to create a utopia called Cloudcuckooland; and
- *Wealth*, mounted in 388, involving the god of wealth and his inability to tell good men from bad.

Any of the 11 surviving plays is fair game. Full texts in English are also available here or here.

Option C

For the "Socrates vs. Socrates" option, choose a work by Plato in which Socrates is a major character to compare with *Clouds*.

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.

● **Find three moments from *Clouds* that are strong examples of your topic.**

Option A

For the "right and wrong" option, find 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.

Option B

For the "Aristophanes's agenda" option, find three incidents 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.

Option C

For the "Socrates vs. Socrates" option, find three incidents 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.

● **Write a 3- to 4-page essay in which you take a position on Athenian culture.**

You'll need an Introduction …. State what you believe *Clouds* shows us about the culture, beliefs, and social expectations of fifth-century Athens in a way that answers the question in the prompt you chose. (This is your thesis statement.)

… a Body …. Describe and discuss, one by one, each of the three moments you found from *Clouds* and compare with a similar moment from your second work. For each section, discuss what the evidence tells us about classical Athens.

… and a Conclusion. Tie your examples and assertions together and show how they support your overall thesis.

● **Finalize your essay.**

Citations are important. Make sure your evidence is cited and that you include a bibliography. For how to do citations and bibliographies, see the Research and Citation Center. You will be marked down drastically if your paper is not properly cited.

Optional draft. You may email me an optional draft two weeks before the final due date. It should include most of your paper (at least two-thirds of the final content, with sections to be written described in square brackets). I'll give feedback, but not a grade, to help you refine your final paper.

Double-check the requirements. Make sure your essay meets the Requirements for All Papers for formatting, structure, and evidence, as well as the specifications given above for what's expected for this assignment.

Once you're sure your essay meets the requirements, upload it as DOCX or PDF to Brightspace.

Essays - Essay #3

The third essay uses images from antiquity to talk about ideas important to cultures of the ancient world.

The assignment: Write a 3- to 4-page essay that uses depictions of the ancient world to take a position on the representations of ancient cultural ideas and beliefs.

> **On the website:** Quick overview: The Images Essay (11:00)

What you need to do

● **Get ready.**

Review the requirements. Review the Requirements for All Papers. This page has important guidance and videos on formatting your document, structuring your essay, and using evidence.

Watch the video. The overview video linked above explains what I want you to cover in the essay and what I'm expecting in terms of arguments, evidence, and structure.

A resource you may find helpful is the Elephant Pamphlet, which gives step-by-step guidance on preparing for and writing a position paper.

● **Choose your topic from one of the two prompts below.**

Option A

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?

Compare the two works to explore what their creators/artists believed about the idea they were representing. What insight do these beliefs give us into the cultures the two artists came from?

Option B

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 these works want you to believe?

Compare the agenda of the filmmakers with the agenda of the authors of the primary source. How did these creators reshape this event for their own purposes? How do these similarities and differences show what this event means to the people who create art about it?

● **Choose two works depicting the ancient world to compare.**

Option A

For the museum 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.

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.

- Your works of art must be from the ancient era (before 500 CE) and from either two different places or two different periods. The two pieces can be in any visual medium: sculpture, painting, relief, etc.

- 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 not limited to these venues or to New York.

Option B

For the film option, you need to choose a film that is set in the ancient world and that is based on ancient primary sources.

Choosing your subjects:

- First, choose and watch any feature-length film or two episodes of a TV series set in the ancient world (3500 BCE to 500 CE).

- 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 the Battle of Thermopylae, the primary source would be the main ancient account, Book 7 of The Histories by Herodotos.

- Your primary source(s) must come from the ancient world (before 500 CE).

- Some suggestions for possible films or series and their corresponding sources are below.

● **Find three aspects of your works that are strong examples of your topic.**

Option A

For the museum option, 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.

- For each aspect, relate your subjective impressions of how it manifests in the first piece; then how the second piece is similar or different and in what way.

- For example: say you've chosen two sculptures depicting different love goddesses, and one has a crafty expression while the other has an innocent expression. The contrast can be used to talk about how each artist might have thought about the goddesses' relationships with mortals; the nature of love; etc.

Option B

For the film option, 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 heavy-handed manner; you could use this to discuss what tropes and visual and dialog cues the filmmakers were using to suggest how we should think of the Persians, and why the filmmakers might have turned the story this way.
  - 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.

- **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.

● **Write a 3- to 4-page essay in which you take a position on the works you're studying.**

You'll need an Introduction …. State what you believe these works show us about the culture, beliefs, and social expectations of the cultures involved and how they were perceived and used by others in a way that answers the question in the prompt you chose. (This is your thesis statement.)

… a Body …. Describe and discuss, one by one, each of the three aspects of the works you are studying. For each section, discuss what the evidence tells us about the ideas being represented.

… and a Conclusion. Tie your examples and assertions together and show how they support your overall thesis.

● **Finalize your essay.**

Citations are important. Make sure your evidence is cited and that you include a bibliography. For how to do citations and bibliographies, see the Research and Citation Center. You will be marked down drastically if your paper is not properly cited.

Option A: For the museum option, instead of a bibliography, on a separate "Works Discussed" page after your essay, list the title of each work, artist, date created, place of origin, and the museum. Paste in photographs of the items from your visit or from the museum's website. Footnotes/parenthetical cites are not needed for this assignment.

Option B: For the film option, instead of a bibliography, 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. You will need to provide footnotes/parenthetical cites for the primary source(s) you used, but not for the film.

Optional draft. You may email me an optional draft two weeks before the final due date. It should include most of your paper (at least two-thirds of the final content, with sections to be written described in square brackets). I'll give feedback, but not a grade, to help you refine your final paper.

Double-check the requirements. Make sure your essay meets the Requirements for All Papers for formatting, structure, and evidence, as well as the specifications given above for what's expected for this assignment.

Once you're sure your essay meets the requirements, upload it as DOCX or PDF to Brightspace.

Commonly used films and their primary sources

Some possibilities for the film and sources option are listed on the Essay #3 page on the course website. Links to most of these primary sources can be found on the ancient texts page.

Essay Musts

Structure, formatting, and evidence requirements for all essays and papers.

All written assignments for this course MUST adhere to these requirements or be subject to a reduced grade. Check for all of the following before submitting any paper.

Before starting on your assignments, I urge you to watch the videos on the Essay Musts page. They're very short, and they cover the key requirements with tips on how to make them happen and avoid damage to your grade.

Requirements for All Papers

Formatting Musts

All papers submitted to me must:

- Be typed, double-spaced, in 12 pt. standard font, with one-inch margins.

- Not have extra blank lines between paragraphs. Instead, indent the first line of each paragraph to show a new paragraph has begun.

- Have a cover page with the title, your name, my name, and the date.

- Have page numbers on each page after the cover. The cover should not have a page number.

- Include both citations and a bibliography. (See Evidence musts.)

- Run at least the required length specified in the assignment.

- Have titles of books, films, and plays italicized and capitalized.

- Be submitted on time via Brightspace as a Word or compatible file attachment or as a PDF attachment. Late papers will be marked down.

See "Hints for meeting requirements" below. If you are uncertain how to do any of this, ask me before submitting your paper.

Evidence Musts

All papers submitted to me must:

- Support all assertions with evidence from your sources.

- Use only primary and secondary sources. Tertiary sources are not allowed, ever.

- Provide a footnote or a parenthetical citation for all direct quotations, descriptions, paraphrases, and ideas from sources, with the required info (author from bibliography plus page or section number).

- Include a bibliography listing all sources used, with all required info (author, title, publisher, year).

See "Hints for meeting requirements" below. If you are uncertain how to do any of this, ask me before submitting your paper.

Structure Musts

- All papers submitted to me must:

- 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.

- Cover three reasons why your thesis is true. Each of the three main sections of your paper 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.

- Have a conclusion that summarizes your three reasons and why they support your thesis.

See "Hints for meeting requirements" below. If you are uncertain how to do any of this, ask me before submitting your paper.

Hints for meeting requirements

Formatting Musts

Watch the Formatting Musts video for more on making sure your essay conforms to requirements.

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.

Use the template. Save the trouble of setting up the cover and page numbers—use the MS Word template file I created. There is also a Google Docs version.

Brightspace notes. You may only submit via Brightspace. Do not submit written assignments as submission text—they must be file attachments. If you need help with Brightspace, go to the Lehman IT Brightspace support page or call the IT helpdesk at (718) 960-1111.

Evidence Musts

Watch the Evidence Musts video for more on making sure your essay conforms to requirements.

You may not use tertiary sources for any assignment. Tertiary sources include textbooks, encyclopedias, study guides, dictionaries, my lectures, YouTube videos, TV documentaries, blogs (even history-themed ones), essay aggregation platforms, and generally almost everything on the internet except online scholarly journals and transcribed primary sources. See the Sources page for more. 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

Watch the Structure Musts video for more on making sure your essay conforms to requirements.

See the Elephant Pamphlet for more on how to do all of this, including thesis statements, essay structure, and citations.

Optional draft. 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 Brightspace.

Grammar. 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 for Essays

All essays are graded by assessing the following criteria:

- **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

Grading Deductions

There are two kinds of deductions relating to formatting, citations, and other technical requirements (see above for the requirements for all papers). Some deductions are reversible and can be gotten back by resubmitting the assignment with the issues corrected. Other deductions are not reversible.

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 week)	–10
Submitted late (2 weeks)	–20
Submitted late (3+ weeks)	–30
Too short	–10
Fewer sources than required	–20
Tertiary sources used	–10
Heavy use of tertiary sources	–25
Plagiarism	–100

Exams

There will be a midterm and a final, both in-person.

Midterm Exam

The midterm exam will be held in-person on **Tuesday, March 17 from 3:00 to 4:15 p.m.** in our normal meeting room.

Please arrive on time. You will only have the normal class period (75 minutes) to take the exam.

An exam review sheet and other review materials will be posted closer to the exam.

Final Exam

The final exam will be held in-person on **Tuesday, May 26 from 2:30 to 4:30 p.m.** in our normal meeting room.

Please arrive on time. You will only have the two-hour exam period to take the exam.

If you miss the final exam: Make-ups will be arranged only in cases of documented personal or medical emergency. Otherwise, per CUNY policy a student who does not complete the course by taking the final exam will automatically receive a grade of WU (unofficial withdrawal), which counts as an F toward your GPA, unless an incomplete has been mutually agreed by both student and instructor prior to the ultimate submission deadline for the course (Thursday, May 28).

An exam review sheet and other review materials will be posted.

Citations Center

What you need to know to properly cite your papers.

Watch the Evidence Musts video (12:07)

Citations are absolutely essential in any academic paper, but particularly and especially in history. All information that is not from your own head must be cited, whether it's a direct quote, a paraphrase, or even just an idea.

Citations are how we can tell the difference between what you're claiming is your research and analysis, and the work of others. If you don't cite others' work, you're claiming it for your own, and that's plagiarism. Plagiarism is not tolerated at any academic institution; the lightest you'll get off is a zero for the paper, but in many cases harsher penalties are invoked, including an F for the course and academic disciplinary proceedings that may result in a range of transcript-damaging punishments.

It is therefore crucial that you distinguish evidence you've gathered from primary and secondary sources from your own discussion, interpretation, and analysis. You do that with citations.

Having proper citations means making sure your paper has *both* of the following:

- **a bibliography:** A list of the books and articles you used, and
- **footnotes or in-text cites:** which item in your bibliography a piece of information came from, plus a page number.

See the above links for more on how to make sure your papers are properly sourced and cited.

Sources

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

Watch the Reliability / Kinds of Sources video (3:07)

There are three categories of source evidence.

- **Primary sources** are documents and artifacts that come from the time and place being investigated and so provide first-hand testimony.
- **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.
- **Tertiary sources** involve writers bringing together secondary sources and averaging them out to make general statements about history.

Primary Sources

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 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

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.

Footnotes

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

Watch the Footnotes video (2:53)

Two key ideas to bear in mind:

- 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.

- 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 and 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.
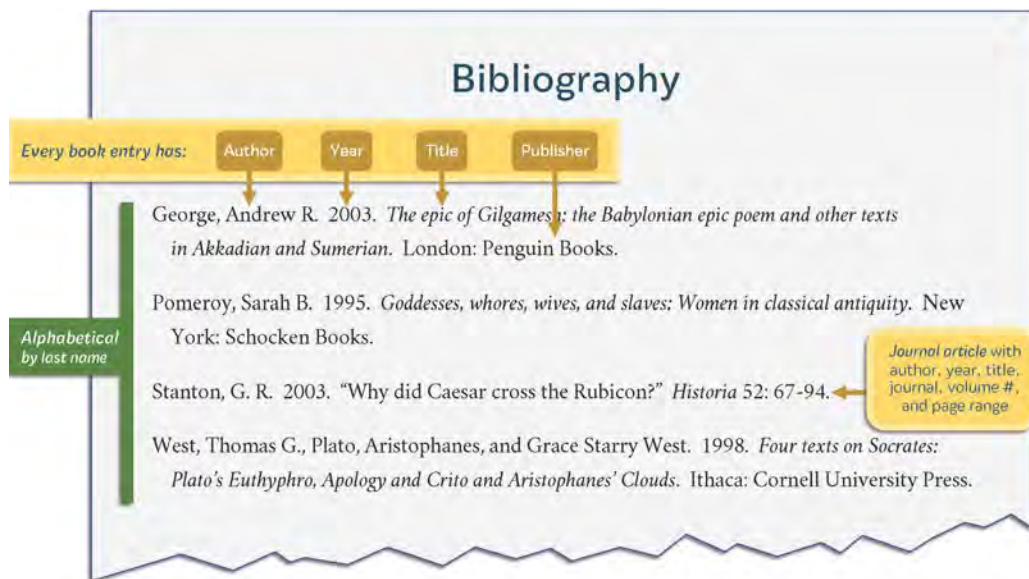
Bibliography

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

The idea is that anyone looking at your paper should be able to find the sources you used. To make this possible, you list each source you used with its basic identifying info.

- **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.

Here's what it should look like:

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.

Ancient Sources

With an ancient primary source, there's a special way to cite.

With an ancient primary source, you cite author, work, book, and section in the footnote. For example:

> Tacitus *Annals* 3.76.

The specific book or web transcription you used still goes in the bibliography as usual.

Why are cites different for ancient sources?

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* 6.489).

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.

Note: Print editions and better online transcriptions give chapters and sections—follow the links on the cites above for examples. Use the Ancient Texts page on my website to find online sources.

Research

Huge amounts of scholarly material is available online to aid your research,
through the Lehman Library and other resources.

Scholarly material is 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. The Ancient Texts page is also linked to the Resources page.

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 via OneSearch

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", for example, 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 (say) "Cleopatra suicide" you'll 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.
- 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.

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

Other online resources

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

- The Internet Archive at Archive.org 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 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 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.

Academic Policies

College and course policies on accommodations, attendance, tutoring, and academic integrity.

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

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.

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

Technology and Brightspace Information

You are required to use Brightspace to access course materials and to post assignments to plagiarism check.

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! Brightspace 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.

- Brightspace Links and Support: https://lehman.edu/itr/brightspace/
- 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 Intensive FAQs: http://www.lehman.edu/academics/general-education/writing-faqs.php

Academic Integrity and Plagiarism Policy

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.

What counts as 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).

- **Self-plagiarism.** Reusing writing you've previously submitted for credit, in order to get credit for it a second time, is a form of academic dishonesty known as "self-plagiarism." For example, if you retake a course, you may not submit a paper, or parts of that paper, that you previously submitted for credit the first time you took the course for the same assignment the second time you take that course. You must write a different paper consisting of new material for the submission the second time around. Similarly, if you wrote a paper for course A, and course B has a similar assignment, you may not submit that paper, or parts of that paper, for the similar assignment for course B. You must write a different paper consisting of new material for course B.

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