

WHEN AND WHY REFER TO SECONDARY LITERATURE IN WRITTEN WORK

- (a) To give **the source of information** which isn't regarded as 'common knowledge'
- (b) When **discussing any issue on which there may be different views**, to indicate some of the views that may be/have been taken on that issue;
- (c) When presenting your own views on an issue, **to indicate other views and/or possible counter-arguments** to your view (see also on 'refining and developing your views', above);
- (d) If you have taken a particular 'starting point' idea in the first instance from another source: you should acknowledge this, but go on to develop the point for yourself.

Remember that in all cases quoting or **referring to secondary sources should fit in as part of an overall argument/discussion.. Don't** (except occasionally in case (a)) just quote and go on to the next point: you should 'do something with' any reference to secondary literature:

e.g. **agree** "X says..... There is a strong case for this, given the evidence of Thuc. xxx and Plut. xx"

modify: "X says..... This view has much to recommend it (see, e.g., Homer *Iliad* 9.xxx, 16.xxx), although other considerations should be taken into account..."

disagree: "X says..... While there are some grounds for holding this view (see, e.g. xxxx), there are strong indications the other way, for instance the passage in Thuc.xxxx where....."

HOW TO USE SECONDARY LITERATURE IN WRITTEN WORK

- If you use an author's own words, **quote these in inverted commas and acknowledge the source** with a precise reference (either in the text or as a footnote) including page references. See below for details.
'Different views have been taken of the *Iliad's* central figure. "Achilles' tragedy is an effect of free choice by a will that falls short of omniscience and is disturbed by anger" (Lattimore 1951, p. 46).'
 - If there is good reason to do so (e.g. you wish to refer to the author's point more concisely) you may **use your own words**, but **you must still acknowledge your source**:
'Achilles can be seen as a flawed hero who chooses his own tragic path (Lattimore 1951, p. 46), or as a hero acting true to the values of his society.....'
 - It is never a good idea to paraphrase a secondary source by changing a few words/expressions here and there, whether or not acknowledgement is included: **avoid** anything like the following:
'Achilles' story is the tragic effect of his own will which isn't omniscient and suffers from his anger (Lattimore 1951, p. 46).'
- The acknowledgement in this example would stop this from counting as plagiarism, but **it is still very poor work** (and you may well lose marks accordingly).

NOTE-TAKING PRACTICE

- It follows that when you are making notes for your own work, you **must make sure that you distinguish** material you have taken from a secondary source, whether a direct quotation or not, from notes of your own thoughts, views and collection of evidence.
- Whenever you take notes from a secondary source:
 - start** (at the outset) by noting the author and title of the source you are working with;
 - each time** you write something down, **start** by noting the page reference, whether or not you copy matter down verbatim: this will remind you straightaway that you owe the thought /info. etc. to someone else, and enable you both to check the reference later if you need to, and to give the correct reference in your written work.
- If you **copy out** sections of *any* length in your notes (from single words to whole paragraphs) **put these in inverted commas**.

It is not a defence against the academic penalties for plagiarism that you "didn't realise" material in your work was taken unacknowledged from another source. **It is your responsibility** to ensure that you know what derives from a secondary source (and therefore must be acknowledged) and what is your own work.

DEVELOPING YOUR OWN VIEWS

- Wherever possible, get into the habit of **reading a text** (or looking at other primary material) **for yourself first**, and beginning to form some preliminary thoughts and views.
- You may well need to modify these views in the light of further and fuller information: especially as you learn, from lectures and books/articles, about ideas and approaches within various societies in the ancient world that may differ from your own and/or from modern assumptions: approaches to literature itself, for example, or ideas about such matters as justice, revenge, religion, war, male-female relationships etc.
But provided you recognise the need to be ready to adapt your views and to be flexible, doing some thinking on your own to begin with is very often the best start.

REFERENCES IN WRITTEN WORK

!! See Handbook pp. 55–6 !!

[N.B.: There are a number of recognised ‘systems’ for referring to secondary literature in academic work. What follows outlines two of the most common; you may encounter others in books/articles which you read.]

When you acknowledge a secondary source in your work, refer to that source by one of the following methods:

- by author’s surname and full or abbreviated title (Phillippo, ‘The creative legacy of Homer’)
This is normally the method preferred by Historians & Classicists, but check with module leader
- the so-called ‘Harvard system’: author’s surname followed by date of publication (Phillippo 1996, Hill 2000)

followed in all cases by the exact page reference for the passage you are citing; **and accompanied, at the end of your work, by a full bibliographical listing** alphabetically by author’s surname, as follows:

- author and title system: author’s surname, initials, title (*italics* for books, inverted commas for articles), then:
(books) place of publication and/or name of publisher, date of publication,
(articles) journal title (*italics*), date of journal and series no., followed by relevant page numbers:
e.g. Hill, D.E. (ed. & trans.), *Metamorphoses XIII-XV : and indexes* , Warminster : Aris and Phillips 2000.
Phillippo, S., ‘The creative legacy of Homer: the *Iliad* annotations of Jean Racine’, *L’Antiquité Classique* LXV (1996) 1-29
- Harvard system: author’s surname, initials, date of publication, title (*italics* for books, inverted commas for articles), then (books) place of publication and/or name of publisher
(articles) journal title¹ (*italics*) and series no., followed by relevant page numbers:
e.g. Hill, D.E. (ed. & trans.), 2000, *Metamorphoses XIII-XV : and indexes* , Warminster : Aris and Phillips
Phillippo, S., 1996, ‘The creative legacy of Homer: the *Iliad* annotations of Jean Racine’, *L’Antiquité Classique* LXV 1-29

REMEMBER: The appearance of any unacknowledged secondary material in your work may lead to plagiarism disciplinary procedures being invoked .

See further:

R. Marggraf Turley, *Writing Essays. A guide for students in English and the humanities*, London 2000
[there is a reference copy in the Classics Library]

¹ There are recognised abbreviations of most journal titles, e.g. *JRS* for *Journal of Roman Studies*, *PCPS* for *Proceedings of the Cambridge Philological Society*. The best place to find a full list is at the start of the periodical *L’Année Philologique* — **see also handbook pp. 55–6.**

AN ILLUSTRATION

Here is an extract from an essay on “Athenian 5th-century politics and the ‘demagogues’”, where the use and acknowledgement of primary and secondary sources is on the right lines:

¹It is often said that Pericleσ was the forerunner of the so-called ‘demagogues’: as Gomme puts it (Gomme 1945-1970, II p.189): “the description of the restless Athenians [...] was the *democratic* ideal, shared by Perikles [...]: Perikles, ●●●●●●●● ●●, and the great defender of the empire and of sea-power, for they brought glory”. Pericles was certainly one of the strongest advocates of the imperial and the democratic dream (as is clear from **Thuc. II.35-43 and 63-4**). It was he who advised the Athenians to go to war rather than compromise either her independence or her influence: “But if you take a firm stand you will make it clear to them that they have to treat you properly as equals [...] we are not in any case going to climb down nor hold our possessions under a constant threat of interference” (**Thuc. I.140.5, 141.1**). Also, various actions attributed to him show signs of that ‘appeal for support’ to the whole people which has been seen as the first characteristic of the ●●●●●●●● (Connor 1971, pp.117-8). It is said that he refrained as far as possible from social mixing with his important friends and relatives (Plutarch *Pericles* vii.4-5). Among the later demagogues (●●●●●●●●), it was common to make claims for support based on the idea of they themselves being truly φιλόδημος (“friend/lover of the people”). ²Connor notices (p. 112) that in his funeral oration Pericles uses the idea of “you should fix your eyes every day on the greatness of Athens as she really is, and should fall in love with her” (Thuc. II.43.1) which is a precursor of this φιλόδημος concept.

Nonetheless, Thucydides’ judgment is that “he led the city moderately and guarded her safely” (II.65.5): that Pericles for all his adventurous ideals had the tempering qualities of prudence and caution. This is clear from his advice given to Athens at the start of the war (Thuc. II.13, 65), and from his refusal to join battle with the Spartans upon the first invasion of Attica (II.21-2), in spite of extreme urging from Cleon (we are told: Hermippos (5th C comic poet), quoted in Plut. *Per.* xxxiii) and from the Athenian people.

It may help if you look at examples of how this could have ‘gone wrong’:

Unacknowledged verbatim copying

¹It is here that we must begin to consider Pericles. The description of the restless Athenians was the *democratic* ideal, shared by Perikles, who was a demagogue and the great defender of the empire and of sea-power, for they brought glory. Certainly Pericles was one of the strongest advocates of the imperial and the democratic dream

Unacknowledged paraphrase

¹It is here that we must begin to consider Pericles, because the restless ambition of the Athenians was a democratic ideal which Pericles clearly shared, in his desire to bring glory to the empire through sea-power. He was one of the strongest advocates of the imperial and democratic dream....

Unacknowledged idea

²In his funeral oration Pericles uses the idea of “you should fix your eyes every day on the greatness of Athens as she really is, and should fall in love with her” (Thuc. II.43.1) which was to be the precursor of the φιλόδημος (“friend/lover of the people”) concept in vogue amongst the later ●●●●●●●●.

ALL OF THESE WOULD COUNT AS PLAGIARISM,

Note that the inclusion of a reference does not in itself always solve the problem. Both the following would be regarded as very sloppy work and marked down accordingly:

¹It is here that we must begin to consider Pericles. The description of the restless Athenians was the *democratic* ideal, shared by Perikles, who was a demagogue and the great defender of the empire and of sea-power, for they brought glory (Gomme 1945-1970, II p.189). Certainly Pericles was one of the strongest advocates of the imperial and the democratic dream...

[this also skates at least dangerously close to plagiarism by failing to acknowledge, by use of inverted commas, that the whole sentence is taken verbatim from Gomme]

¹It is here that we must begin to consider Pericles, because the restless ambition of the Athenians was a democratic ideal which Pericles clearly shared, in his desire to bring glory to the empire through sea-power (Gomme 1945-1970, II p.189). He was one of the strongest advocates of the imperial and democratic dream....