## ESSAY 03 :: CLAS109 :: CLASSICAL MYTHOLOGY :: PROMPTS AND GUIDELINES

## ROUGH DRAFT MON 23 NOV • CONFERENCES TUE-SUN 24-29 NOV • FINAL DRAFT TUE 01 DEC @23h59

FOCUS on the following texts: Homer *Iliad* & *Odyssey*; Vergil *Aeneid*; *Epic of Gilgamesh*; Ovid *Metamorphosis*; Euripides *Medea* & *Iphigenia among the Taurians*; and the *Acts of Paul and Thecla.* You may sparingly use earlier texts. You MUST use at least one theoretical approach from Maurizio. You may also refer to the reception portions of each chapter. No outside sources without approval.

*use the prompts below for inspiration – but do not follow them thoughtlessly*

VIOLENCE

Compare the ancient Greek epics to each other and to Near Eastern and Roman tales. How can we explain their similarities (and differences)? How and why does violence define the hero? How does the vengeance of heroic women compare to heroic men? How are their similarities (and differences) important?

CUNNING

Compare the ancient Greek epics to each other and to Near Eastern and Roman tales. How can we explain their similarities (and differences)? How and why does cunning define the hero? How do the wiles of heroic women compare to heroic men? How are their similarities (and differences) important?

CIVILIZATION vs SAVAGERY

Compare the ancient Greek epics to each other and to Near Eastern and Roman tales. How can we explain their similarities (and differences)? How and why do they depict journies to the foreign and distant as defining the local and familiar? How do they depict urbanity and sedentary agriculture in oppositon to nomadic pastoralism and the wilderness? How are their similarities important?

OPEN

Compare ancient texts of your choice (see me for approval). How can we explain their similarities (and differences)? How are their similarities important?

BE CLEAR • BE BRIEF • BE SPECIFIC — 1000-word limit

ORGANIZE BY TOPIC • DEMONSTRATE THE DEPTH OF YOUR UNDERSTANDING

Each paragraph should have a specific comparison involving two or more sources

CITE OFTEN • DEMONSTRATE YOUR COMMAND OF THE ANCIENT SOURCES

Focus on ancient primary sources. Use specific passages to establish comparisons.

You should briefly refer to at least ONE secondary sources found in Maurizio

CITATION FORMAT

Use an abbreviated “Sacred Text” format for parenthetical citation of ancient primary sources.
Use “Author-Date” format for parenthetical citation of modern secondary sources (i.e. Maurizio)

Refer to the “How to Essay” video for explanation of these points: phoinikeia.org/ancmed/109/lectures/CLAS109\_how-to-essay.pptx
Contact me if you have any questions: bgarnand@gmail.com

**THE RULES**

Basic Principles of Composition and Usage

# VOICE

## Use the active voice.

(Hacker 2008:3 no.2; Strunk and White 2000: no.14; Orwell 1946: no.4)

# TENSE

## Use the past tense.

(Hacker 2008:9, no.5b; Strunk and White 2000: no.21)

 N.B. Dead authors speak in the past tense, although their texts may speak in the present.

# SPECIFICITY

## Use definite, specific, concrete language.

(Strunk and White 2000: no.16)

# BREVITY

## Use shorter words; omit needless words.

(Hacker 2008:2-­lZI 3, no.1; Strunk and White 2000: no.17; Orwell 1946: no.2-­lZI 3)

# CLARITY

## Use everyday words before foreign phrases, jargon, metaphors, and figurative language.

(Hacker 2008:16-­lZI 19, no.9; Strunk and White 2000:76-­lZI 79; Orwell 1946: no.1, 5)

# ORGANIZATION

## Choose a suitable design and hold to it; compose in paragraphs.

(Hacker 2008:198-­lZI 199, no.39; Strunk and White 2000: no.12-­lZI 13)

# FLEXIBILITY

## Break any of these rules sooner than say anything outright barbarous.

(Orwell 1946: no.6)

 N.B. This concession in no way weakens the rules cited above.

tD. Hacker. 2008. *A Pocket Style Manual* (5th edition). Bedford/St. Martins.

G. Orwell. 1946. Politics and the English Language. *Horizon* 13.76: 252-­lZ265.

W. Strunk and E. B. White. 2008. *Elements of Style* (50th Anniversary Edition). Longman.