

Academic Skills

A Guide for the Master and the Research Master

Classics and Ancient Civilizations

Leiden University

2018-2019



**Universiteit
Leiden**

Table of Contents

Chapter 1: Academic Skills for the (Res)MA Classics and Ancient Civilizations	1
1.1 Introduction	1
1.2 Academic Skills	1
1.3 This Reader	2
Chapter 2: Research Skills	3
2.1 Finding Sources and Scholarship	3
2.2 Analysing Sources	3
2.3 Citation Management Software	4
2.4 Sources, Reference Works and Tools	4
2.5 Assyriology	4
2.6 Classics	7
2.7 Egyptology	11
2.8 Hebrew and Aramaic Studies	16
Chapter 3: Writing Skills	19
3.1 Structure	19
3.2 Style	22
3.3 Citations	22
3.4 Footnotes and References	23
3.5 Bibliography	24
3.6 Plagiarism	28
3.7 Writing Non-Academic Texts	29
3.8 Writing Instructions of the Expertise Centre for Academic Skills	30
3.9 Grading Form for the MA Thesis	30
Chapter 4: Oral Presentation Skills	35
4.1 Criteria for Good Oral Presentations	35
4.2 Do's and Don'ts for Oral Presentations	37
4.3 Grading Form for Oral Presentations	38
Chapter 5: Cooperative Skills	40
5.1 How to Give Feedback	40
5.2 How to Receive Feedback	41

Chapter 1

Academic Skills for the (Res)MA Classics and Ancient Civilizations

1.1 Introduction

This guide aims to describe the academic skills that you need to master when following the (Res)MA programme in Classics and Ancient Civilizations. As an MA student, you will not only deepen your knowledge of some specific areas within the fields of Assyriology, Classics, Egyptology and Hebrew and Aramaic Studies, but you will also need to employ general academic skills. You should be able to conduct research and present the results of that research in papers and theses, or in oral presentations. And you should be able to engage in critical discussions of research with your peers and colleagues.

Accordingly, the general academic skills that you should master include research skills, writing skills, oral presentation skills, and cooperative skills. The present introductory chapter will provide a short description of these types of skills, which will then be treated separately in the subsequent chapters.

Needless to say, one can hardly learn these skills from the book. Most of you will have started working on the acquisition of these skills when you started your BA (or even earlier, in high school). But it remains a fact of life that not all MA students have exactly the same academic background. If you feel that your previous education has been insufficient in any of these respects, do feel free to contact your study advisor. She can direct you to the people who can help you to bring your skills up to stretch.

1.2 Academic Skills

Research skills

Research skills can roughly be divided into two different types of skills: the so-called 'heuristic' skills enable you to find the primary and secondary sources, whereas analytic skills will help you to interpret your source material in an adequate way. Needless to say, these research skills are a prerequisite for writing academic texts.

Writing Skills

Written texts are the most important medium for the transmission of academic knowledge and insights. Scholars publish their work in books, journal articles, book chapters, and other types of written texts. Therefore, it is vital for an academic training in Classics and Ancient Civilizations to learn how to write academic prose in a clear and fluent style.

Oral presentation skills

Oral communication is another vital medium for the transmission of academic knowledge. It is vital for lectures but also for academic discussions during seminars. In academia, scholars present their research at conferences and in lectures. And needless to say, the oral tradition of knowledge is central to the profession of teachers.

Cooperative Skills

Cooperation with peers is a vital skill for academics: no scholar will remain within the boundaries of his/her own study. In seminars and tutorials, you will be able to exert these cooperative skills: you will react to presentations by teachers and by your peers. It requires skill and practice to respond to oral presentations.

1.3 This Reader

This Reader Academic Skills for the MA and Research MA Classics and Ancient Civilizations (Leiden University) was introduced in the academic year 2018-2019. It is partly based on a Dutch version that was written by Susanna de Beer and Casper de Jonge in 2014. This Dutch guide incorporated older material by Kim Beerden (*Syllabus Methodenblok Oude Geschiedenis*, 2013) and additional material provided by Coen Maas and Casper de Jonge. Adriaan Rademaker translated the original Dutch sections into English (2017). Caroline Waerzeggers (2.5), Ben Haring and Miriam Müller (2.7), Holger Gzella (2.8) and Tazuko van Berkel (5.1, 5.2) have also contributed sections for this reader. This version was completed in February 2019. We invite students and teachers to send us corrections, suggestions, and additions: a new version of the Reader will be introduced in September 2019.

Leiden, 3 February 2019

Casper de Jonge
Program Director of the (Res)MA Classics and Ancient Civilizations

Chapter 2 Research Skills

Research skills are closely connected to writing skills and oral presentation skills: before presenting your research, you will first have to carry it out. The present chapter will provide an overview of the most important research skills, including lists of the most important reference works in Assyriology, Classics, Egyptology and Hebrew and Aramaic Studies.

2.1 Finding Sources and Scholarship

Research in the humanities nearly always starts with assembling relevant sources. For this purpose, it is vital to develop your heuristic skills. Primary texts can be studied and interpreted with the help of text editions, commentaries, grammars and dictionaries. Tools of this kind will remain indispensable throughout your academic career. With regard to the interpretation of our primary sources, these have been the subjects of scholarly debate for centuries. Many interpretative issues can even be traced back to antiquity itself: the tradition of explaining ancient texts often starts with the explanatory remarks in our manuscripts, the *scholia*.

The modern scholarly debate on ancient texts is reflected in a great number of books, articles and other written sources. It is important to be able to find and analyse the scholarly literature. As a student in the (Research) MA Classics and Ancient Civilizations, you will generally be expected to be able to find the relevant scholarly literature by yourself. If you encounter problems with the heuristic issues of your project, you could consider asking advice from the subject librarian in the Library, or get in touch with your teacher/supervisor. In sections 2.5-2.8 many relevant handbooks, grammars and introductions are listed for each of the four tracks, Assyriology, Classics, Egyptology and Hebrew and Aramaic Studies.

2.2 Analysing Sources

Once you have found your sources, you can start analysing them. You will probably start your project with a rather general idea in mind as to what your research topic will be. A first step may then be to try to define a more specific research question. In reading your text sources, you are likely to encounter a number of interpretative issues: these can be helpful in order to determine what your research question will be. The next step will be to investigate the scholarly debate on your research topic: this will lead to a so-called *status quaestionis*, a summary of the main positions that scholars have taken on the issue at hand.

Then, you will have to determine which theories and methods of research will be helpful for the analysis of your material. Close reading of a text is always a sound research method, but there are many additional methods of text analysis that may help to strengthen your analysis. You may think of narratology, discourse analysis, reception theory, intertextuality, rhetorical analysis, gender theory and many more: see for an overview T.A. Schmitz. 2007. *Modern Literary Theory and Ancient Texts*. London.

Needless to say, your research methods will to a large extent be determined by the specific needs of your research topic and by your field of interest. For some general issues concerning the structure of a research paper, you may consult section 3.1 on the structure of theses and papers.

2.3 Citation Management Software

When writing your paper, you should always take care to state explicitly from what sources your information derives. Therefore, it is important to document your sources in an orderly fashion: this will enable you to work efficiently but also to prevent uncredited citations (plagiarism, see section 3.6).

People use their own ways of keeping track of their sources: you may use a card-index box, a database or even simply a Word document. There are several digital applications for maintaining your bibliography: the most common ones are Endnote, Mendeley and Zotero. While it may take some time to get used to working with these so-called bibliographical reference managers, they also have many advantages. They allow you to collect all your sources in a single place, including sources of different kinds (texts, pdf files, images, web links etcetera). It is easy to search through your database, and you can automatically generate bibliographies. You can access these reference managers wherever you have access to the Internet. For more information on the use of this type of tools, consult:

<https://www.library.universiteitleiden.nl/research-and-publishing/scholarly-publishing/citation-managers>

2.4 Sources, Reference Works and Tools

When writing a paper or thesis, you will have to use several kinds of primary sources and secondary literature, including text editions, commentaries, grammars, reference works and digital tools. In what follows, we will present a short overview of the most common general sources for research in the fields of Assyriology, Classics, Egyptology and Hebrew and Aramaic Studies.

2.5 Assyriology

General

For general introductions to the field, you can consult the following works:

Cooper, J.S. and G.M. Schwartz (eds.). 1996. *The Study of the Ancient Near East in the Twenty-First Century*. Winona Lake.

Radner, K. and E. Robson (eds). 2011. *The Oxford Handbook of Cuneiform Culture*. Oxford.

Below, we list general sources and tools. For compiling a bibliography that is relevant to the subject of your thesis, you should make use of the catalogue of the NINO library and you can consult general bibliographies such as *Archiv für Orientforschung* and *Orientalia*.

Text Editions and Translations

Many cuneiform tablets are unpublished. If you use unpublished texts (e.g. from the Böhl collection) you must identify the text with its museum number. If you work with published texts, you should refer to the edition. Serialized text editions are referred to by series number (e.g. CT 22, 10). Editions in monographs are usually cited in the author + date system (e.g. Veldhuis 1999, no. 12). Always indicate which edition you follow. If you emend an existing transcription or if you

improve on it following collation, you should always indicate this clearly in your work.

Citations of Akkadian, Sumerian or Hittite texts should always be accompanied by a translation in the modern language you use. It is strongly advisable to make your own translation. Whenever you use an existing translation, you should provide a clear reference to your source. Make sure that the translation you present always reflects your interpretation of the text: it can be necessary to adapt an existing translation in order to bring it in line with your argument.

Whatever translation you choose, always mention your source, whether you use an existing translation (with or without modifications) or your own. It is common to add a footnote to the first translation that runs like: ‘Unless indicated otherwise, all translations are by the present writer.’

Reference Works

Encyclopaedias and general overviews of history and culture

- RLA = Ebeling et al (eds). 1932–. *Reallexikon der Assyriologie*. Berlin.
- Black, J. and Green, A. 1992. *Gods, Demons and Symbols of Ancient Mesopotamia. An Illustrated Dictionary*. London.
- Bryce, T. 2002. *Life and Society in the Hittite World*. Oxford.
- Bryce, T. 2005. *The Kingdom of the Hittites*. Oxford.
- Bryce, T. 2009. *The Routledge Handbook of the People and Places of Ancient Western Asia*. London.
- Bryce, T. 2014. *Ancient Syria: A three thousand year history*. Oxford.
- Crawford, H. (ed.) 2004. *Sumer and the Sumerians*. Cambridge.
- Crawford, H. (ed.) 2013. *The Sumerian world*. London.
- Kuhrt, A. 1995. *The Ancient Near East: c. 3000-330 BCE*. London.
- Leick, G. 1991. *A Dictionary of Mesopotamian Mythology*. London.
- Leick, G. 1999. *Who is who in the Ancient Near East*. London.
- Leick, G. 2007. *The Babylonian World*. London.
- Postgate, J.N. 1992. *Early Mesopotamia. Society and economy at the dawn of history*. London.
- Potts, D.T. 1997. *Mesopotamian Civilization: the material foundation*. London.
- Potts, D.T. 2013. *The Oxford Handbook of Ancient Iran*. Oxford.
- Potts, D.T. 2016. *The Archaeology of Elam*. Cambridge.
- Roaf, M. 1990. *Cultural atlas of Mesopotamia and the ancient Near East*. New York.

Sign lists

- Borger, R. 1978. *Assyrisch-Babylonische Zeichenliste*. Kevelaer and Neukirchen-Vluyn.
- Borger, R. 2010. *Mesopotamisches Zeichenlexikon*. Münster.
- Labat, R. 1988. *Manuel d'épigraphie akkadienne*. Paris.
- Mittermayer, C. 2006. *Altbabylonische Zeichenliste der sumerisch-literarischen Texte*. Fribourg.
- Rüster, Chr. & E. Neu. 1989. *Hethitisches Zeichenlexikon. Inventar und Interpretation der Keilschriftzeichen aus den Bogazköy-Texten (= Studien zu den Bogazköy-Texten; Beiheft 2)*. Wiesbaden.

Grammars: Akkadian

- Huehnergard, J. 2011. *A Grammar of Akkadian*. Repr. Winona Lake.
 Von Soden, W. 1995. *Grundriss der akkadischen Grammatik*. Rome.

Grammars: Hittite

- Hoffner, H.A. & H.C. Melchert. 2008. *A Grammar of the Hittite Language*. Winona Lake.
 Hout, van den, Th. 2011. *The Elements of Hittite*. Cambridge.

Grammars: Sumerian

- Edzard, D.O. 2003. *Sumerian grammar*. Leiden.
 Jagersma, A.H. 2010. *A descriptive grammar of Sumerian*. Leiden.
 Jagersma, A.H. 2018 (or later). *Introduction to Sumerian*. Leiden (syllabus).
 Zólyomi, G. 2017. *An introduction to the grammar of Sumerian*. Budapest.

Dictionaries: Akkadian

- Black, J. and A.R. George. 2000. *A Concise Dictionary of Akkadian*. Wiesbaden.
 Gelb, I.J. et al. 1956–2010. *Chicago Assyrian Dictionary*. Chicago.
 Von Soden, W. 1965–1981. *Akkadisches Handwörterbuch*. Wiesbaden.
 Streck, M.P. et al. 2018. *Supplement to the Akkadian Dictionaries*. Wiesbaden.

Dictionaries: Hittite

- Friedrich, J. 1991 (reprint). *Hethitisches Wörterbuch*. Heidelberg.
 Friedrich, J. & A. Kammenhuber. 1975ff- *Hethitisches Wörterbuch*, Heidelberg.
 Güterbock, H.G. et al. 1980ff. *The Hittite Dictionary of the Oriental Institute of the University of Chicago (CHD)*. Chicago.
 Kloekhorst, A. 2008. *Etymological Dictionary of the Hittite Inherited Lexicon*. Leiden.
 Puhvel, J. 1984ff. *Hittite Etymological Dictionary*. Berlin e.a.
 Tischler, J. 2001. *Hethitisches Handwörterbuch*. Innsbruck.

Dictionaries: Sumerian

- Tinney, S. (ed.) 2006. The electronic PSD (<http://psd.museum.upenn.edu>)
 Tinney, S. (ed.) 2014. The index to the Sumerian secondary literature
 (<http://oracc.museum.upenn.edu/issl/pager>)

Bibliographical reference works

- Archiv für Orientforschung (register)
 Bibliotheca Orientalis
 Orientalia
 Keilschriftbibliographie (except the two most recent years):
<http://vergil.uni-tuebingen.de/keibi/>

Digital Text Corpora

It is impossible to give a complete overview of Internet resources for students of Assyriology, due to the ever-changing nature of the web. Many resources can be found via the Ancient World Online blogpost: <http://ancientworldonline.blogspot.com/>

Below, we present a short list of digital corpora of cuneiform texts:

Archibab (Old Babylonian corpus): <http://www.archibab.fr/>

BDTNS (Neo-Sumerian texts): <http://bdtns.filol.csic.es/index.php?p=about#null>

Cuneiform Digital Library Initiative: <http://cdli.ucla.edu/>

Electronic Text Corpus of Sumerian Literature: <http://www-etcs1.orient.ox.ac.uk/>

Etana (for digitalized books): www.etana.org

Hethitologie Portal Mainz: <http://www.hethport.uni-wuerzburg.de>

Hittite Texts: <https://hittitetexts.com/en>

Nabucco (Neo-Babylonian Cuneiform Corpus): <https://nabucco.arts.kuleuven.be/>

Open Richly Annotated Cuneiform Corpus: <http://oracc.museum.upenn.edu/>

Many Assyriologists post their articles on academia.edu (you need to sign up, but it is free). The quality of the entries on Wikipedia varies considerably. Tip: try to consult the same Wikipedia entry in different languages; depending on the topic, French, German or other language entries can be of better quality than the entry in English.

2.6 Classics

General

Below, we list general sources and tools. For compiling a bibliography that is relevant to the subject of your thesis, you should make use of the general catalogue of the Leiden University Library, and you can consult general bibliographies such as *L'Année philologique*, as well as more specialised ones, both on-line and in print.

For a more elaborate overview, you can consult the following companions:

Schaps, D.M. 2011. *Handbook for Classical Research*. London.

IJsewijn, J. and D. Sacré. 1998. *Companion to Neo-Latin studies. Part II: Linguistic, Literary, Philological and Editorial Questions*. Leuven.

Text editions and translations

Most primary Greek and Latin texts are available in critical editions; make sure that you use such an edition whenever possible, and always indicate which edition you follow.

Citations of Greek and Latin texts should always be accompanied by a translation in the modern language you use. It is strongly advisable to make your own translation. Whenever you use an existing translation, you should provide a clear reference to your source. Make sure that the translation you present always reflects your interpretation of the text: it can be necessary to adapt an existing translation in order to bring it in line with your argument.

Whatever translation you choose, always mention your source, whether you use an existing translation (with or without modifications) or your own. It is common to add a footnote to the first translation that runs like: “Unless indicated otherwise, all translations are by the present writer.”

Reference Works

Below, you will find an overview of the primary general reference works:

Encyclopaedias

- Pauly-Wissowa = Pauly, A.F., G. Wissowa et al. (eds.). 1984-1997. *Paulys Realencyclopädie der classischen Altertumswissenschaft*. Stuttgart / München.
- Cancik, H. et al. (eds.). 1996-2003. *Der neue Pauly. Enzyklopädie der Antike*. Stuttgart. [vol. I: Altertum, vol. II: Rezeptions- und Wissenschaftsgeschichte.]
- Cancik, H. & M. Landfester (eds.). 2004-. *Der neue Pauly. Supplemente*. Stuttgart.
- Ford, P., J. Bloemendal and C. Fantazzi (eds.). 2014. *Brill's Encyclopaedia of the Neo-Latin World*. Leiden / Boston.
- Hornblower, S. and A. Spawforth (eds.). 1996. *The Oxford Classical Dictionary*. Oxford. [3rd ed.]

Grammars: Greek

- Emde Boas, E. van, A. Rijksbaron, L. Huitink and M. de Bakker. 2019. *Cambridge Grammar of Classical Greek*. Cambridge.
- Gildersleeve, B.L. 1980. *Syntax of Classical Greek from Homer to Demosthenes*. Repr. with an index of passages cited compiled by Peter Stork. Groningen.
- Goodwin, W.W. 1889². *Syntax of the Moods and Tenses of the Greek Verb*. New York. [many reprints]
- Kühner, R., F. Blass, B. Gerth. 1890-1965. *Ausführliche Grammatik der griechischen Sprache*. Hannover. [3rd Ed.]. Vol. I: Elementar- und Formenlehre, ed. F. Blass 1890; Vol. II: Satzlehre, ed. B. Gerth 1904; Vol. III: Index Locorum, ed. W.M. Calder 1965.
- Rijksbaron, A. 2002³. *The Syntax and Semantics of the Verb in Classical Greek. An Introduction*. Amsterdam.
- Schwyzler, E. & A. Debrunner. 1939-1971. *Griechische Grammatik*. München. I: Allgemeiner Teil, Lautlehre, Wortbildung, Flexion; II: Syntax und syntaktische Stilistik, ed. A. Debrunner 1950; III: Register, ed. D.J. Georgacas 1953; IV: Stellenregister, ed. F. Radt, S. Radt 1971.
- Smyth, H.W. 1920. *Greek Grammar*. Cambridge, MA.

Grammars: Latin

- Hofmann, J.B. 1972. *Lateinische Syntax und Stilistik. Mit dem allgemeinen Teil der lateinischen Grammatik*. Neubearb. von A. Szantyr. München. [2e ed.]
- Kühner, R., F. Holzweissig & C. Stegmann. 1912-14, *Ausführliche Grammatik der lateinischen Sprache*. Hannover. [2nd Ed.]. I: Elementar-, Formen- und Wortlehre, neubearb. von F. Holzweissig; II: Satzlehre, neubearb. von C. Stegmann.
- Pinkster, H. 2015. *The Oxford Latin Syntax. Vol. I: The Simple Clause*. Oxford.

- Pinkster, H. in preparation. *The Oxford Latin Syntax. Vol. II: Complex sentences and Discourse Phenomena*. Oxford.
- Rubenbauer, H. & J.B. Hofmann. 1977. *Lateinische Grammatik*. Neubearb. von R. Heine. Bamberg & München. [10th Ed.]

Greek dictionaries

- Beekes, R.S.P. 2010. *Etymological Dictionary of Greek*. Vol. I-II. Leiden / Boston.
- Lampe, G.W.H. 1961. *A Patristic Lexicon*. Oxford.
- LSJ = Liddell, H.G., R. Scott, rev. H.S. Jones. 1996. *A Greek-English Lexicon*. Oxford. [with Revised Supplement]
- Montanari, F. 2004². *Vocabolario della lingua greca*. Torino.

Latin dictionaries

- Lewis, C.T. & C. Short. 1975. *A Latin Dictionary*. Founded on Andrews' edition of Freund's Latin Dictionary. Oxford.
- OLD = Glare, P.G.W. et al. 1982. *Oxford Latin Dictionary*. Oxford.

Bibliographical reference works

- Marouzeau, J. (ed.). 1928- . *L'année philologique. Bibliographie critique et analytique de l'antiquité gréco-latine*. Paris.
- Leonardi, C. 1980- . *Medioevo latino: bolletino bibliografico della cultura europea dal secolo VI al XIII*. Spoleto.
- Tournoy, G. et al. 1969- . 'Instrumentum Bibliographicum Neolatinum', in *Humanistica Lovaniensia*. Leuven.
<https://lirias.kuleuven.be/handle/123456789/569107>

Histories of literature

- Albrecht, M. von. 1997. *A History of Roman literature from Livius Andronicus to Boethius*. Rev. by G.L. Schmeling & transl. by K. Newman et al. Leiden.
- Albrecht, M. von. 2012³. *Geschichte der römischen Literatur von Andronicus bis Boethius und ihr Fortwirken*. Berlin. [newly expanded and revised edition.]
- Dover, K.J. (ed.). 1980. *Ancient Greek Literature*. Oxford.
- Easterling, P., E.J. Kenney et al. 1982-1985. *The Cambridge History of Classical Literature*. 2 vols. Cambridge.
- Lesky, A. 1971. *Geschichte der griechischen Literatur*. Bern. [3e ed.]
- Rutherford, R. 2005. *Classical Literature. A Concise History*. Malden, MA.

Digital Tools

You can also find a lot of relevant information on the Internet, including a lot of recent sources that even may not be available in print. While it is good and advisable to make use of these sources, it is not always easy to assess the quality of an online source. While books and articles will have been critically reviewed before publication, this does not need to be the case with online material. In

using Internet material, you should therefore assess the quality of your source for yourself.

Make sure that you always provide clear references to all kinds of sources you use, including those on line (see further below). It is never an acceptable procedure to simply 'copy & paste' without further indication.

It is impossible to give a complete overview of Internet resources for students of Classics, due to the ever-changing nature of the web. Many resources can be found via the Library website: <https://www.library.universiteitleiden.nl/subject-guides/classics>.

Many digital projects in the field of Classics can be found via www.digitalclassicist.org. For sites on Ancient Greek, you can consult: 'Ancient Greek Language on the Web: a Critical Survey of Websites': <http://greekgrammar.wikidot.com/grammars#toc0>

For "digital Humanities initiatives with regard to the physical, artistic and literary legacy of Rome", see <https://digitalromanheritage.com> maintained by Susanna de Beer.

Below, we present a short list of Internet sources in the field of Classics that can be found on the Internet. Most of them can be found via the University Library website: catalogue.leidenuniv.nl

Remember to bookmark resources that you (intend to) use frequently.

1. *Databases of texts and translations.* NB If you use digital sources for citations of ancient texts, do not forget to check them for text variants, errors in spelling and/or incorrect interpunction. Perseus, for instance, converts the Greek colon (·) in the English one (:).
 - Greek: Thesaurus Linguae Graecae; Library of Ancient Texts online
 - Latin: Thesaurus Linguae Latinae; The Latin Library; Corpus Scriptorum Latinorum;
 - Library of Latin Texts (Brepols); Bibliotheca Teubneriana Latina (BTL)
 - Greek and Latin: Perseus Digital Library (NB when copying Greek texts from Perseus, please change the English colon (:) into a Greek colon (·).
 - Neo-Latin: Analytic Bibliography of On-Line Neo-Latin Titles
 - Neo-Latin: Ramminger, J. 2003- . *Neulateinische Wortliste: Ein Wörterbuch des Lateinischen von Petrarca bis 1700*. München.
2. *Digital versions of books, articles and reference works.* These can be found via the Library catalogue. Think of important reference works like *L'Année philologique*, the main bibliographical database, and *Brill's New Pauly*, an important on-line encyclopaedia. Take note: digital versions on-line do not always use the same pagination as printed versions: always take care to state carefully which version you cite.
3. Digitalised books (usually in pdf files) can be found on Google books or www.archive.org
4. Online bibliographies: the Leiden University Library has a subscription to the Oxford Bibliographies Online for Classics, which offers annotated bibliographies on numerous authors, genres and topics.
5. Encyclopaedias like Wikipedia. The quality of the entries on Wikipedia varies considerably. Make sure always to verify the information that you find on the web.

2.7 Egyptology

General

The most important Egyptological reference work is the *Lexikon der Ägyptologie*, commonly abbreviated as *LÄ*:

Helck, W., E. Otto and W. Westendorf (eds). 1975-1986. *Lexikon der Agyptologie Vol. I-VI*. Wiesbaden.

A more recent Egyptological encyclopedia is:

Redford, D.B. (ed.). 2000. *The Oxford Encyclopedia of Ancient Egypt Vol. I-III*. New York.

The entries and references in this work are obviously more recent than those in *LÄ*, but a good deal less detailed, and their quality does not always reach the latter's standard. Even more recent, indeed still under construction since 2008, is the online reference work *UCLA Encyclopedia of Egyptology*, abbreviated *UEE*; URL: <http://www.uee.ucla.edu>. This highly ambitious project aims to become the successor of *LÄ*. The number of entries in the freely accessible 'Open Version' of the encyclopedia is as yet very limited, but the articles are very recent, substantial, and include extensive bibliographies.

Online bibliographical search tools

The Online Egyptological Bibliography (OEB) is a search tool available on the Internet, through individual subscription or institutional license, URL: <http://oeb.griffith.ox.ac.uk>

Egyptological publications and search tools are increasingly found on the Internet. Portals directing the student to the scholarly relevant resources are, for instance:

The Egyptologists' Electronic Forum, URL: <http://www.egyptologyforum.org/>
 Egyptology Resources, Cambridge, URL: <http://www.fitzmuseum.cam.ac.uk/er/>
 ABZU, Oriental Institute, Chicago, URL: <http://www.etana.org/abzubib>.

The most important Egyptological periodicals are (with current abbreviations):

<i>Ä&L</i>	<i>Agypten und Levante</i>
<i>ASAE</i>	<i>Annales du Service des Antiquités de l'Égypte</i>
<i>BIFAO</i>	<i>Bulletin de l'Institut Français d'Archéologie Orientale</i>
<i>CdE</i>	<i>Chronique d'Égypte</i>
<i>GM</i>	<i>Göttinger Miszellen</i>
<i>JARCE</i>	<i>Journal of the American Research Center in Egypt</i>
<i>JEA</i>	<i>The Journal of Egyptian Archaeology</i>
<i>LingAeg</i>	<i>Lingua Aegyptia</i>
<i>MDAIK</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo</i>
<i>RdE</i>	<i>Revue d'Égyptologie</i>
<i>SAK</i>	<i>Studien zur Altägyptischen Kultur</i>
<i>ZÄS</i>	<i>Zeitschrift für Ägyptische Sprache und Altertumskunde</i>

Texts

Editions of texts

The extensive series *Urkunden des ägyptischen Altertums* includes important editions of historical texts from different periods, notably:

- Sethe, K. (ed.). 1903-1933. *Urkunden des Alten Reichs (Urkunden des ägyptischen Altertums I)*. Leipzig.
- Sethe, K. (ed.). 1904-1916. *Hieroglyphische Urkunden der griechisch-römischen Zeit (Urkunden des ägyptischen Altertums II)*. Leipzig.
- Sethe, K. and W. Helck (eds.). 1905-1958. *Urkunden der 18. Dynastie (Urkunden des ägyptischen Altertums IV)*. Leipzig / Berlin.

Historical texts of the First Intermediate Period have been edited by

- Clère, J.J. and J. Vandier (eds.). 1948. *Textes de la première période intermédiaire et de la XIème dynastie (Bibliotheca Aegyptiaca X)*. Brussels.

Historical texts of the Second Intermediate Period and the Eighteenth Dynasty (but not included in *Urk. IV*):

- Helck, W. (ed.). 1983. *Historisch-biographische Texte der 2. Zwischenzeit und neue Texte der 18. Dynastie*. 2nd rev. edn. Wiesbaden.
- Helck, W. (ed.). 1995. *Historisch-biographische Texte der 2. Zwischenzeit und neue Texte der 18. Dynastie*. Nachträge. Wiesbaden.

An extensive edition of historical texts from the Nineteenth and Twentieth Dynasties is

- Kitchen, K.A. 1975-1990. *Ramesside Inscriptions. Historical and Biographical Vol. I- VIII*. Oxford.

A comprehensive edition of historical texts from the First Millennium B.C. has been started by K. Jansen-Winkeln. 2007-2014. *Inschriften der Spätzeit I-IV*. Wiesbaden, covering dynasties XXI-XXVI. Texts of Dynasty XXVII (the First Persian Period) have been collected by

- Posener, G.. 1936. *La première domination perse en Égypte. Recueil d'inscriptions hiéroglyphiques* (Bibliothèque d'Étude 11). Cairo.

The most ancient corpus of religious texts (indeed the most ancient coherent textual body) that has come down to us from Pharaonic Egypt is that of the Pyramid Texts, so called because they are mainly attested in the interior of royal pyramids of the late Old Kingdom. Edition:

- Sethe, K. 1908-1922. *Die altägyptischen Pyramidentexte nach den Papierabdrücken und Photographien des Berliner Museums Vol. I-III*. Leipzig.

Translation and discussion:

Sethe, K. 1935-1962. *Übersetzung und Kommentar zu den altägyptischen Pyramidentexten* Vol. I-VI. Glückstadt / Hamburg.

The so-called Coffin Texts represent a huge funerary corpus mainly attested in elite burials of the Middle Kingdom. Edition:

Buck, A. de. 1935-1961. *The Egyptian Coffin Texts* Vol. I-VII (Oriental Institute Publications 34, 49, 64, 67, 73, 81 and 87). Chicago.

The synoptic edition is far less consistent with funerary and cultic texts of the New Kingdom and later periods. For an old example of Book of the Dead (BD) edition, see

Naville, E. 1886. *Das ägyptische Totenbuch der XVIII. bis XX. Dynastie I-II*. Berlin.

Editions of BD spells usually concentrate on individual manuscripts, mainly papyri. Important series of editions and discussions are *Handschriften des altägyptischen Totenbuches* (HAT) and *Studien zu altägyptischen Totentexten* (SAT), both published by the Book of the Dead research project of the University of Bonn, and *Totenbuchtexte* (TbT, Orientverlag, Basel). For an English translation of BD spells see T. G. Allen. 1974. *The Book of the Dead or Going Forth by Day* (Studies in Ancient Oriental Civilization 37. Chicago.

Literary texts have rarely been brought together in single volumes or series; here also, editions of individual (hieratic) manuscripts dominate. A.H. Gardiner. 1932. *Late Egyptian Stories* (Bibliotheca Aegyptiaca I). Brussels, includes hieroglyphic transcriptions of a number of New Kingdom texts. Hieroglyphic editions (including synoptic ones) of various literary texts can be found in the series *Kleine ägyptische Texte* (KÄT). Anthologies of translated texts are many.

An important edition of Ancient Egyptian medical texts is H. Grapow. 1958. *Die medizinischen Texte in hieroglyphischer Umschreibung autographiert* (*Grundriss der Medizin der alten Ägypter* Vol. V. Berlin). The series *Grundriss der Medizin* also includes translations, a dictionary and a grammar of medical texts.

An important edition of astronomical texts is

Neugebauer, O. and R. A. Parker. 1960-1969. *Egyptian Astronomical Texts Vol. I-III* (Brown Egyptological Studies Vol. III, V-VI. Providence.

Reference works on texts

A repertory of hieroglyphic texts arranged according to site or provenance is Porter and Moss, *Topographical Bibliography* (for which see below). A list of manuscripts (papyrus, leather, linen) with extensive indices has been compiled by

Bellion, M. 1987. *Égypte ancienne. Catalogue des manuscrits hiéroglyphiques et hiératiques et des dessins, sur papyrus, cuir ou tissu, publiés ou signalés*. Paris.

Indispensable help in interpreting ancient texts is given by dictionaries. The most important dictionary in Egyptology is still

Erman, A. and H. Grapow (eds.). 1926-1931. *Wörterbuch der ägyptischen Sprache* Vol. I-V. Leipzig.

The one great disadvantage of Wb is that it is old (volumes I-V are from the 1920s and 1930s!). A revised version is available on the Internet: Thesaurus Linguae Aegyptiae, URL: <http://aaw2.bbaw.de/tla/index.html>

More recent dictionaries that approach the accuracy of Wb are concerned with specific stages of the language only:

Hannig, R. 2003. *Ägyptisches Wörterbuch Vol. I. Altes Reich und Erste Zwischenzeit* (Hannig Lexica 4). Mainz.

Hannig, R. 2006. *Ägyptisches Wörterbuch Vol. II. Mittleres Reich und Zweite Zwischenzeit I-II* (Hannig Lexica 5). Mainz.

Kahl, J. 2002-2004. *Frühägyptisches Wörterbuch* Vol. I-III. Wiesbaden.

Lesko, L.H. and B.S. Lesko (eds). 2002-2004. *A Dictionary of Late Egyptian* I-II, 2nd rev. edn. Providence, 2002-2004.

A basic dictionary of Demotic is

Erichsen, W. 1954. *Demotisches Glossar*. Copenhagen.

More recent and far more extensive is The Demotic Dictionary of the Oriental Institute of the University of Chicago, URL: <http://oi.uchicago.edu/research/pubs/catalog/cdd>. Finally, a very useful supplement to Wb is Meeks, D. 1980-1982. *Année lexicographique* I-III. Paris (abbreviated AL).

Help in interpreting Ancient Egyptian scripts is given by sign lists and palaeographies. The most useful hieroglyphic sign list remains that in Gardiner, A.H. 1957. *Egyptian Grammar. Being an Introduction to the Study of Hieroglyphs*, 3rd rev. edn. Oxford, 438-548. For the Graeco-Roman Period specifically, see Daumas, F. et al. 1988-1995. *Valeurs phonétiques des signes hiéroglyphiques d'époque gréco-romaine*. Montpellier. Hieratic signs can be looked up in

Möller, G. 1927-1936. *Hieratische Paläographie. Die ägyptische Buchschrift in ihrer Entwicklung von der Fünften Dynastie bis zur römischen Kaiserzeit* I-III. Leipzig.

For the Old Kingdom, First Intermediate Period and Middle Kingdom, see also

Goedicke, H. 1988. *Old Hieratic Paleography*. Baltimore.

The Wb only includes a selection of geographical names, and no proper names. The best dictionary of geographical names is

Gauthier, H. 1925-1931. *Dictionnaire des noms géographiques contenus dans les textes hiéroglyphiques* I-VII. Cairo.

Royal names can be found in

Beckerath, J. von. 1999. *Handbuch der ägyptischen Königsnamen*, 2nd rev. edn (Münchner Ägyptologische Studien 49). Mainz.

This book only contains the names of kings (including the Ptolemies, Roman emperors and Meroitic kings). More extensive, but also much older, is

Gauthier, H. 1907-1917. *Le livre des rois d'Égypte. Recueil de titres et protocoles royaux, noms propres de rois, reines, princes et princesses, noms de pyramides et de temples solaires, suivi d'un index alphabétique I-V* (Mémoires publiés par les Membres de l'Institut français d'Archéologie orientale du Caire 17-21). Cairo.

This work also includes the names of queens, princes and princesses, but much of its information is outdated (especially the chronology and the bibliographical references). For the names and epithets of deities see

Leitz, C. (ed.). 2002-2003. *Lexikon der ägyptischen Götter und Götterbezeichnungen I-VIII* (Orientalia Lovaniensia Analecta 110-116, 129). Leuven etc.

A dictionary of Egyptian proper names is

Ranke, H. 1935-1977. *Die ägyptischen Personennamen I-III*. Glückstadt etc.

The principal indexes of administrative and priestly titles are

Al-Ayedi, A.R. 2006. *Index of Egyptian Administrative, Religious and Military Titles of the New Kingdom*. Ismailia.

Fischer, H.G. 1997. *Egyptian Titles of the Middle Kingdom. A Supplement to Wm. Ward's Index*, 2nd ed. New York.

Jones, D. 2000. *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, 2 vols (BAR International Series 866). Oxford.

Ward, W.A. 1982. *Index of Egyptian Administrative and Religious Titles of the Middle Kingdom*. Beirut.

Archaeological Sources

Publications of sources

Excavation reports and publications of monuments often appear in archaeological series. Important series in Egyptian archaeology are

British School of Archaeology in Egypt (previously Egyptian Research Account)

The Egypt Exploration Society. Excavation Memoirs

Deutsches Archäologisches Institut Abteilung Kairo. Archäologische Veröffentlichungen

Fouilles de l'Institut Français d'Archéologie Orientale du Caire

Objects are usually published in museum catalogues. The largest collection of Ancient Egyptian artefacts is housed in the Egyptian Museum in Cairo. Many of these objects have been published in the multiple-volume *Catalogue général des antiquités égyptiennes du Musée du Caire*. Many other Egyptian collections have been published in similar (though less extensive) series, for instance that of the National Museum of Antiquities in Leiden:

Boeser, P.A.A. et al. 1905-1932. *Beschrijving van de Egyptische verzameling in het Rijksmuseum van Oudheden in Leiden I-XIV*. Leiden etc.

Collections of several museums have been published in *Corpus Antiquitatum Aegyptiacarum*, a uniform series of loose leaf volumes.

Museums increasingly offer online access to (parts of) their collections, which can be searched by keywords and catalogue numbers. Examples of useful online catalogues are:

The British Museum > Research > Search the collection database; URL:
http://britishmuseum.org/research/collection_online/search.aspx

The Petrie Museum of Egyptian Archaeology > Online Catalogue; URL:
<http://petriecat.museums.ucl.ac.uk/>

Rijksmuseum van Oudheden > Search collection; URL:
<http://www.rmo.nl/english/collection/search-collection>

Reference works on archaeological sources

A highly important tool for finding one's way among Ancient Egyptian monuments and objects is

B. Porter, B. and R.L.B. Moss. 1927-199. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings I-VIII*. Oxford.

An online version is now being prepared, the Digital Topographical Bibliography 'TopBib':
<http://topbib.griffith.ox.ac.uk//index.html>

2.8 Hebrew and Aramaic Studies

Reference Works

EBR = Klauck, H.-J. et al. (eds.). 2009-. *Encyclopedia of the Bible and Its Reception*. Berlin and New York.

EHLL = Khan, G. et al. (eds.). 2013. *Encyclopedia of Hebrew Language and Linguistics*. 4 vols. Leiden.

General Overviews with Further Bibliography

Gzella, H. (ed.). 2012. *Languages from the World of the Bible*. Berlin and New York.

Gzella, H. 2015. *A Cultural History of Aramaic: From the Beginnings to the Advent of Islam*. Leiden and Boston.

Gzella, H. 2017. *De eerste wereldtaal. De geschiedenis van het Aramees*. Amsterdam.

Lipiński, E. 2001. *Semitic Languages: Outline of A Comparative Grammar*. Louvain. (For bibliographical information, consult the companion volume: id., *Semitic Linguistics in Historical Perspective*. Louvain 2014.)

Sæbø, M. (ed.). 1996-2015. *Hebrew Bible / Old Testament: The History of Its Interpretation*. 3 vols. Göttingen.

Sáenz-Badillos, A. 1993. *A History of the Hebrew Language*. Cambridge.

Weninger, S. et al. (eds.). 2011. *The Semitic Languages: An International Handbook*. Berlin and New York.

Grammars and Dictionaries

Grammars and dictionaries: Hebrew

- Bauer, H. & P. Leander. 1922. *Historische Grammatik der hebräischen Sprache des Alten Testamentes*. Halle an der Saale. (Freely available at <https://archive.org/details/historischegramm01baueuoft>.)
- Bergsträsser, G. 1918-1929. *Hebräische Grammatik*. 2 parts. Leipzig. (Part 1 freely available at <https://archive.org/details/hebrischegramm00gese>.)
- Botterweck, G.J., H. Ringgren & H.-J. Fabry (eds.). 1970-2016. *Theologisches Wörterbuch zum Alten Testament*. 10 vols. Stuttgart. English edition: *Theological Dictionary of the Old Testament*. 16 vols. Grand Rapids 1974-2018.
- Gesenius, W. ¹⁸1987-2012. *Hebräisches und Aramäisches Handwörterbuch über das Alte Testament*. Berlin, etc.
- Joüon, P. & T. Muraoka. 2006. *A Grammar of Biblical Hebrew*. Rome.
- Meyer, R. 1992. *Hebräische Grammatik*. Berlin and New York.
- Waltke, B.K. & M. O'Connor. 1990. *An Introduction to Biblical Hebrew Syntax*. Winona Lake.

Grammars and dictionaries: Aramaic

- Beyer, K. 1984-2004. *Die aramäischen Texte vom Toten Meer*. 3 vols. Göttingen. (Vol. 1 freely available at https://digi20.digitale-sammlungen.de/de/fs1/object/display/bsb00077761_00001.html.)
- Bauer, H. & P. Leander. 1927. *Grammatik des Biblisch-Aramäischen*. Halle an der Saale. (Freely available at <http://sammlungen.ub.uni-frankfurt.de/download/pdf/1175038?name=Grammatik%20des%20Biblisch-Aramäischen>.)
- Gzella, H. (ed.). 2016. *Aramäisches Wörterbuch* (Theologisches Wörterbuch zum Alten Testament, vol. 9). Stuttgart. English edition: *Aramaic Dictionary*. Grand Rapids 2018.
- Muraoka, T. & B. Porten. ²2003. *A Grammar of Egyptian Aramaic*. Leiden and Boston.
- Nöldeke, T. 1875. *Mandäische Grammatik*. Halle. (Freely available at, e.g., https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11317699_00005.html.)
- Nöldeke, T. ²1898. *Kurzgefaßte syrische Grammatik*. Leipzig. (Freely available at <https://archive.org/details/kurzgefasstesyri00nl/>.) Reprint with additions Darmstadt 1966. English edition: *Compendious Syriac Grammar*. London 1904. (Freely available at <https://archive.org/details/CompendiousSyriacGrammar>.)
- Vogt, E. 1994. *Lexicon linguae Aramaicae Veteris Testamenti*. Rome. English edition: *A Lexicon of Biblical Aramaic*. Rome 2011.

Other standard works

- Bergsträsser, G. 1928. *Einführung in die semitischen Sprachen*. Munich. (Freely available at <http://menadoc.bibliothek.uni-halle.de/ssg/content/titleinfo/597992>.) English edition: *Introduction to the Semitic Languages*. Winona Lake 1983.
- Brockelmann, C. 1908-1913. *Grundriß der vergleichenden Grammatik der semitischen Sprachen*. 2 vols. Halle. (Vol. 1 freely available at <https://archive.org/details/GrundrissDerVergleichendenGrammatik>.)
- Donner, H. & W. Röllig. 1966-2002. *Kanaanäische und aramäische Inschriften*. 3 vols. Wiesbaden.
- Frevel, C. 2015. *Geschichte Israels*. Stuttgart.
- Healey, J.F. 2009. *Aramaic Inscriptions & Documents of the Roman Period*. Oxford.
- Hoftijzer, J. & K. Jongeling. 1995. *Dictionary of the North-West Semitic Inscriptions*. 2 vols. Leiden and Boston.
- Schwiderski, D. 2004-2008. *Die alt- und reichsaramäischen Inschriften*. 2 vols. Berlin and New York.

Chapter 3 Writing Skills

3.1 Structure

Virtually all papers and theses contain the following elements:

- a front page
- a table of contents
- an introduction, in which you formulate and explain your research question, while relating it to existing scholarship in the field (*status quaestionis*)
- two or more central chapters (or sections), in which you analyse your source material and present your argument
- a conclusion, in which you answer your research question on the basis of your analysis of the sources
- a bibliography

In case of a very short writing assignment, it may not be necessary to provide a title page and a table of contents. Shorter texts do not have to be subdivided in separate chapters. But even these shorter texts have the same basic structure: they include an introduction in which you introduce your research question, a central part in which you analyse your primary sources and secondary literature, and a conclusion in which you answer your research question.

Front page

The front page should contain the title and sub-title of your work. Below these, you should indicate your name and (e-mail) address, student number, the date of submission as well as the name of your supervisor. The front page may also contain an illustration.

How to choose a title?

- The title should give a clear indication of the subject and research question of your work.
- It is possible to choose a (short) main title with a sub-title. As a main title, you can choose an attractive formulation that catches the eye of the reader. The sub-title should give a 'matter-of-fact' description of the content of the paper. Some examples:

Hated or beloved? The figure of Helen in the Iliad

Iconoclasm in Old Kingdom Tombs

From Indictment to Farce: Facts and Fiction in Cicero's Pro Caelio

The Institution of the pr-HD in the Early Dynastic State

Table of contents

The table of contents contains the (numbered) titles of your chapters and a reference to the page on which they begin. You can also consider indicating the main sub-paragraphs of your chapters (1.1, 1.2, etc.). Make sure to provide chapter titles that help your reader to gain a first impression of the structure of your work. Please note:

- The table of contents should not refer to itself.
- You can choose either to number your Introduction and Conclusion as separate chapters, or to leave them unnumbered (which may be preferable in the case of shorter papers).

- Try to avoid overelaborate numbering (section 1.3.2, section 2.4.3.2): one or two numbers are usually enough for sections of a paper or the MA Thesis.

Introduction

The Introduction should contain the following parts:

- An *introduction of your research question*. It is important to carefully prepare the reader for the presentation of your research question. It is advisable to start with a passage of a primary or secondary text that raises a specific interpretative problem. You can then identify and explain the problem raised by the text, and formulate your general research question.
- An *explanation of the pertinence of your research question*. It is important to choose a research question that addresses a real issue in the interpretation of your source material, and to explain the relevance of your question. What is the pertinence of your research question? Why is it important to answer it? On what kinds of texts and/or historical debates will the answer to your question shed light?
- A *status quaestionis*. A relevant research question (or aspects of it) may have been addressed before. It is important to give a succinct summary of the main positions that scholars have formulated with regard to your question. If possible, it can be helpful to identify two or three main lines of interpretation, and to distinguish a number of interpretative 'schools' or groups of scholars accordingly. Make sure to explain what your work will add to the literature that exists already. You may consider using formulations like the following: "In this paper, I will study a number of text passages that have not yet been taken into account in the context of this debate." Or: "The existing interpretations do not fully take account of the rhetorical strategies at work in this text." Or: "The present paper will be the first to study this problem from a linguistic point of view."
- An explanation of your *theoretical framework* and *research methods*. Do you use a specific literary, linguistic or cultural theory? Make sure to explain your approach and refer to the most important secondary sources. Traditional research methods such as close reading and philological text interpretation hardly need any introduction at all. But you may also apply specific theoretical frameworks like narratology, discourse analysis, reception aesthetics, intertextuality, rhetorical analysis, gender theory, etc. For a concise overview of theoretical approaches that are frequently employed you may consult T.A. Schmitz. 2007. *Modern Literary Theory and Ancient Texts*. London.
- An *overview of the structure* of the chapters that follow. In order to provide your text with a clear structure, it is important to *announce* what you are going to discuss, and to *summarize* what you have discussed. Consider using phrases like: "In Chapter 2, I will discuss some pertinent passages from Plato's *Symposium*", or: "In Chapter 3, we will consider the archaeological evidence." Try to avoid repetitious and monotonous formulations (see below on style). Use the first-person singular ('I') if you are announcing that you will examine or argue something; you can use the first-person plural ('we') when you summarize what you and your audience have seen in previous chapters.

Central chapters

The central chapters of your paper discuss the source material and secondary literature and together present your argument. Each chapter should contain a separate step of the argumentation leading from the formulation of the research question to the answer that you will provide in the conclusion.

In structuring your chapters, it will be helpful to take account of the following points:

- Make sure to explain how each chapter is connected to the preceding chapters and what you are going to discuss in the present chapter. You may use phrases like: “In the last chapter, we saw how Cicero employs various strategies to persuade his audience. In the present chapter, we will take a closer look at one of these strategies.” While it may be more attractive to present your reader with a text that is not too rigidly scholastic, it is nevertheless vital to make clear how your present chapter fits in the larger framework of your argument.
- Make sure to give a short overview of the internal structure of your chapter. For example: “The present chapter will discuss three passages that illustrate the author’s rhetorical strategies. One of these stems from the *exordium*, the others belong to the *narratio*.”
- Finish each chapter with a brief *résumé* of the results of your analysis. This helps the reader to remember which information he or she should keep at hand when reading on. The end of each chapter should provide a kind of ‘mid term review’ that helps the reader to realise how far we have come towards a final answer to the main question. When summarising earlier parts of your texts, it remains important to vary your formulations in order to avoid monotony: *varietas delectat*.

Conclusion

The conclusion should provide an answer to your research questions based on the results of your main argument as expounded in the central chapters. When you finish the first draft of your text, it will be useful to check

- whether your conclusion follows logically from your central chapters;
- whether your conclusion provides an answer to your research question. If this is not really the case, it is possible that the original research question was formulated in a too general manner and that you need to adapt it. It is perfectly acceptable to be pragmatic in adapting your research question, but you should never ‘force’ your sources to address a question that they cannot answer.

In the conclusion, you will normally not present any new material. Accordingly, the use of footnotes will be very restricted. Most conclusions have no footnotes. It will be helpful to give a concise summary of the earlier parts of your thesis. Again, it is important to use new formulations and avoid *verbatim* repetitions of earlier material. It is always good to round off your work with a few elegantly formulated sentences. But avoid facetiousness: it is better to conclude with a matter-of-fact formulation than with a forced joke.

Bibliography

For the form of your bibliography, please consult section 3.5.

3.2 Style

Variatio delectat!

- Take care to avoid monotony in the structure of your sentences. It is a good thing to alternate between short sentences and (slightly) longer ones, but please remember that in modern languages like English and Dutch, long periodic sentence may seem overwrought. You may also alternate between statements and questions. An occasional question like “how should we interpret the question?” helps to make your text more vivid.
- Provide for variation in your vocabulary. Avoid using the same word(s) over and over again. In referring to the works of Plato, also use terms like ‘texts’, ‘dialogues’, and the like. Employ synonyms and alternative formulations.
- Alternate between main clauses and sub clauses. The use of sub clauses may help to clarify the structure and course of your argument. Take care to use conjunctions like ‘because’, ‘although’, ‘in order that’, ‘in view of the fact that’ etcetera.

Clarify the internal coherence of your text

It is always good to check how the sentence you last wrote relates to the previous ones. Also check whether the relation will be clear to a reader who not a specialist in your field of expertise. It useful to express the coherence of your discourse by means of words like ‘since’, ‘because’, ‘however’, ‘but’, ‘still’, ‘notwithstanding’, etcetera.

Who is the ideal reader of your work?

You do not write your text for your supervisor. As a general rule of thumb, it is advisable to imagine a public of Assyriology / Classics / Egyptology / Hebrew and Aramaic Studies students who have a good general knowledge of the discipline, but do not specialise in your particular field of expertise: your text should be comprehensible to such a public. That means that you do not have to explain who Gilgamesh or Homer was, but in case you mention someone like Ben Sirah or Flavius Josephus, it may be useful to add the dates in parentheses: ‘Flavius Josephus (37-100 CE)’.

3.3 Citations

General issues

- Make sure always to use page numbers, even in early drafts of your chapter. This facilitates discussions of your text with your supervisor.
- Use as few abbreviations as possible.
- Make sure that all your footnotes end with a full stop.

Additional instructions for Classics students:

- Be consistent (if possible) in the transcription of Greek and Roman names. In English, it is generally most common to use latinized versions of Greek names, and some of these are even anglicised: e.g. Homer, Plutarch, Thucydides, Herodotus, Plato, Achilles, Croesus, Oedipus, but Odysseus rather than Ulysses. In other languages, consistency is similarly important. In writing a paper on an Italian humanist, e.g., it is best to give all names either in Italian or in Latinised versions.
- Titles of works in Greek and Latin should always be given in italics: *Odyssey*, *Histories*, *Republic*, etc.
- Many works are best known by their Latin titles: *Ars Poetica*, *Annales*, *Epistulae Morales*, etc.
- Always write author's names in full: Plutarch, Homer etc.
- If you do use abbreviations (for instance if you cite a great number of sources), make sure to use the official abbreviations as given in LSJ (Liddell & Scott) for Greek and in OLD (*Oxford Latin Dictionary*) for Latin; alternatively, you can use the abbreviations that are listed in the OCD (*Oxford Classical Dictionary*). For instance: Plu. *Per.*, Pl. *R.*, Ar. *Lys.*, Arist. *Po.*

Citations

- Literal quotations from scholarly literature: use quotation marks, and append a footnote (after the full stop) with references.
- Paraphrases: no quotation marks, but do append a footnote with references.
- Make sure that all translations are in the modern language that you use for your main text.
- If you paraphrase a passage of secondary literature, you should use your own vocabulary, syntax and formulations as much as possible. But remember to add a footnote referring to your source.
- Whenever you cite the title of a published work in your paper or thesis, take the title from the title page, not, for example, from the cover or from a running head at the top of a page.

Additional instructions for Classics students:

- Latin citations: use *italics*, without quotation marks. Add a translation in brackets and quotation marks.
- Greek citations: do not use *italics* (the font changes anyway), no quotation marks, but do add a translation in brackets and quotation marks).
- Always translate all the Greek and Latin that you cite, either in the main text below the citation, or in footnotes.

3.4 Footnotes and References*Footnotes*

There are two types of footnotes:

- Footnotes referring to primary and secondary sources. Everything you quote from ancient texts or from the modern scholarly literature should be properly credited. Your reader should be able to check your sources.

- Footnotes providing extra information that does not fit easily within the argumentation of the main text. These may consist of an example, a short excursus, a subsidiary argumentation, etc.

We advise you to use both types of footnotes. If you provide a reference to the scholarly literature, it is useful to provide some extra information about the contents of your source. Rather than just 'See Heath 1989, 12-27', you may consider writing something like: 'For an illuminating discussion of Plato's concept of organic unity, see Heath 1989, 12-27.'. You could also consider adding a few sentences with a summary of Heath's view. This is more work for you, but it can be very helpful to your readers. If you merely give a reference to a secondary source, you could consider putting the reference in your main text, in brackets (see below).

References

There are many different systems for giving bibliographical references. In some periodicals, it is customary to give the full title of a source in the first footnote in which the source is mentioned, and give shortened titles afterwards. It is now most common to give full titles in the bibliography only, and to give only author, year and page number(s) in the footnotes. We advise you to use this system. Whichever system you choose, make sure to apply it as consistently as possible. Some examples:

- a) Feeney 2007, 92-96 argues that...
- b) Bryce 2002.
- c) Willems 1997, 107 n. 17.
- d) Gzella 2002, 344.

We advise you NOT to use such references as *idem* (= 'the same' author as the one cited in the previous footnote) and *ibidem* (= 'at the same place' as the one referred to in the previous footnote, so including the page number), because such references are often confusing, especially when you are going to add a footnote before the one containing the 'idem' or 'ibidem' at a later stage. It is better to stick to the author year, pages system throughout your paper or thesis.

Be consistent in your use of punctuation: there are different systems:

- Bryce 2002, 37
- Bryce (2002, 37)
- Bryce (2002: 37)
- Bryce (2002) 37

You should choose one of these options and stick to it. The first option is perhaps most elegant because an excessive use of brackets and interpunction can be a little tiring for the reader.

3.5 Bibliography

General remarks:

- The bibliography contains citations of all works that are quoted in the main text or footnotes of your paper. Do not include literature that you do not refer to.
- It is best not to use abbreviations. If you do, you must use the official abbreviations as given

in one of the standard handbooks in your field.

- There are different formats for the layout of your bibliography. Again: whatever system you choose, take care to apply it as consistently as possible
- A guideline for the formatting of your bibliography can be found in *The Chicago Manual of Style online* (check the Library catalogue) or in B. Richardson. 2013. *MHRA Style Guide. Handbook for Authors and Editors*. 3rd. Ed. London. This book also can be found on www.mhra.org.uk.

The examples given below follow a system that is frequently used (author, initials, year, title, place). But there are also other systems. Some Egyptologists prefer the system of JEA (*Journal of Egyptian Archaeology*). You can choose any system, but it is important that you stick to the one that you have chosen: your bibliography should be consistent, which means that all titles must be presented in exactly the same way. Here is a stylesheet for the system that we adopt in this Reader Academic Skills for monographs, volumes, chapters, and journal articles (examples are taken from all our disciplines):

Monograph:

Casson, L. 2001. *Libraries in the Ancient World*. New Haven / London.
 Sáenz-Badillos, A. 1993. *A History of the Hebrew Language*. Cambridge.

Volume:

Cooper, J.S. and G.M. Schwartz (eds.). 1996. *The Study of the Ancient Near East in the Twenty-First Century*. Winona Lake.
 Radner K. and E. Robson (eds). 2011. *The Oxford Handbook of Cuneiform Culture*. Oxford.

Chapter in an edited volume:

Kaper O.E. 2018. 'Construction de temples et politiques de contrôle du désert Occidental d'Égypte: L'exemple de l'oasis de Dakhla aux époques saïte et perse', in G. Tallet and Th. Sauzeau (eds.), *Mer et désert de l'Antiquité à nos jours : Approches croisées*. Rennes, 265-280.
 Slings, S.R. 1997. 'Figures of Speech and their Lookalikes. Two Further Exercises in the Pragmatics of the Greek Sentence', in E.J. Bakker (ed.), *Grammar as Interpretation. Greek Literature in its Linguistic Context*. Amsterdam, 169-214.

Article in a journal:

Bobzien, S. 2002. 'A Greek Parallel to Boethius' *De Hypothesis Syllogismis*', *Mnemosyne* 55, 285-300.
 Heyworth, S.J. 1993. 'Deceitful Crete: *Aeneid* 3.84ff and the Hymns of Callimachus', *Classical Quarterly* 43, 255-257.

Please observe the following rules (which are illustrated by the examples above):

- all book titles and the titles of periodicals should be given in *italics*
- titles of book chapters and article papers should be given in (single) quotation marks
- references to journals always include the volume number as well as the year of publication

- articles in journals and book chapters are always quoted with page numbers
- for books, always give the place where they have been published
- editors of a volume are indicated by adding (ed.) or (eds.) to their names. If there are more than three editors: give the first name followed by *et al.* (= *et alii*)
- it is easiest not to add publisher's names (Brill, OUP, etc.), but if you do, mention them consistently for *all* titles in your bibliography
- titles should be quoted in alphabetical order by the surnames of their first authors. If there are more titles by one and the same author, arrange these chronologically. It is best to make sure that the second line (and further lines) of each bibliography entry is marked by 'hanging' indentation.
- in the case of publications in English we usually capitalize the principal words: capitalize nouns, pronouns, verbs, adjectives, adverbs and subordinating conjunctions; do not capitalize articles, coordinating conjunctions ('and', 'but', 'or' etc.) and the 'to' in infinitives. You should be consistent in capitalizing titles in English; either all titles in English have capitalized principal words, or none of them.
- titles of publications in Dutch, French, German etc. do not have capitalized principal words (but German titles obviously do have capitalized substantives).
- whenever you cite the title of a published work in your paper or thesis, take the title from the title page, not, for example, from the cover or from a running head at the top of a page.
- always give full page numbers, so 255-257 rather than 255-7.

Here is an example of a short bibliography including publications from Assyriology, Classics, Egyptology and Hebrew and Aramaic Studies (note the alphabetical order and the hanging indentation):

Bibliography

- Bobzien, S. 2002. 'A Greek Parallel to Boethius' *De Hypothesis Syllogismis*', *Mnemosyne* 55, 285-300.
- Casson, L. 2001. *Libraries in the Ancient World*. New Haven / London.
- Cooper, J.S. and G.M. Schwartz (eds.). 1996. *The Study of the Ancient Near East in the Twenty-First Century*. Winona Lake.
- Heinze, R. 1915. *Virgils epische Technik*. Leipzig / Berlin.
- Hemelrijk, E.A. 2007. 'Local Empresses. Priestesses of the Imperial Cult in the Cities of the Latin West', *Phoenix* 61, 318-349.
- Heyworth, S.J. 1993. 'Deceitful Crete: *Aeneid* 3.84ff and the Hymns of Callimachus', *Classical Quarterly* 43, 255-257.
- Kaper O.E. 2018. 'Construction de temples et politiques de contrôle du désert Occidental d'Égypte: L'exemple de l'oasis de Dakhla aux époques saïte et perse', in G. Tallet and Th. Sauzeau (eds.), *Mer et désert de l'Antiquité à nos jours : Approches croisées*. Rennes, 265-280.
- Radner K. and E. Robson (eds). 2011. *The Oxford Handbook of Cuneiform Culture*. Oxford.
- Sáenz-Badillos, A. 1993. *A History of the Hebrew Language*. Cambridge.
- Slings, S.R. 1997. 'Figures of Speech and their Lookalikes. Two Further Exercises in the Pragmatics of the Greek Sentence', in E.J. Bakker (ed.), *Grammar as Interpretation. Greek Literature in its Linguistic Context*. Amsterdam, 169-214.

Primary texts

It is helpful to provide a list of primary texts specifying the editions that you use. It is also good to

add a list of translations if you do not provide your own translations. For instance:

Editions

Longinus, *On the Sublime*: ed. D.A. Russell, Oxford 1964.

Plato, *Republic*: ed. S.R. Slings, Oxford 2003.

Translations (ordered by the translator's name):

Feyter, Th. de. 2011. *Het Gilgamesj-epos*. Amsterdam.

Russell, D.A. 2001. *Quintilian: The Orator's Education, Books 9-10*. Cambridge, MA / London.

Translations (ordered by the author's name of the original texts):

Cicero: May, J.M. and J. Wisse. 2001. *Cicero, On the Ideal Orator*. Oxford.

Quintilian: Russell, D.A. 2001. *Quintilian: The Orator's Education, Books 9-10*. Cambridge, MA / London.

Websites

If you quote an online source, provide a description of the source and the Internet address of the site on which you found it. Make sure to include the following data in your references, whenever possible:

- The title and author of the online text.
- If no author and title are given, provide the name of the organisation that is responsible for the maintenance of the site.
- If you quote from some special type of Internet medium, like a newsgroup archive or an online periodical, add that information to your bibliography entry.
- Give the URL of the page you quote. If you quote an entire website, give the URL of the home page. If the URL of a page is too long to copy without difficulty, provide a clear instruction how the page can be found.
- Always add the date on which you consulted the website. Books are more persistent than websites.

Some examples:

Book online:

Cumont, F. 1956. *The Oriental Religions in Roman Paganism* (online text, Project Gutenberg) <<http://archive.org/details/theorientalrelig22213gut>> 02-07-2013.

Article online:

Whitmarsh, T. 2005. 'The Greek novel: titles and genre quick view', *American Journal of Philology* 126, 587-611. <<http://www.jstor.org/stable/3804875>> 02-07-2013.

Image online:

Astier, Marie-Bénédicte 'Adolescent noir, les mains liées derrière le dos' (2000, on-line image) <<http://www.louvre.fr/oeuvre-notices/adolescent-noir-les-mains-liees-derriere-le-dos>> 03-07-2013.

Images

For images, always add a description of the image and the source from which you quote it. Include the following entries in your bibliography:

- Quote the title, artist's name and year of the image, and give a short description of its content.
- Give the location of the pictured object (e.g. a museum, private collection, library), and include an inventory number if available.
- The source. For online images, give all relevant data of the website as described above. For images in books, give the complete title of the book and the relevant page number(s).

It is common to accompany illustrations with a caption that provides a short description of their contents. Full bibliographical details will usually be given in a list of illustrations at the end of your paper or thesis.

3.6 Plagiarism

What is plagiarism and how to avoid it?

Plagiarism is defined as 'presenting, intentionally or otherwise, someone else's words, thoughts, analyses, argumentations, pictures, techniques, computer programmes, etc., as your own work'. (<http://hum.leiden.edu/students/regulations/plagiarism.html>)

Plagiarism encompasses not only the copying, translation or adaptation of existing texts - or images - without an adequate reference to the source material, but also the uncredited copying of a train of thought, or of data that have been assembled by someone else. Plagiarism is a kind of academic fraud and as such, it is punishable.

It can also be regarded as fraud if you copy large stretches of an older text of your own without due references to the source, for instance if you copy large parts of an older paper for another writing assignment: this is an attempt to get double credits for a single performance. It is generally considered irrelevant whether plagiarism results from a conscious attempt to commit fraud, or rather from a sloppy way of dealing with one's sources. The intentionality of plagiarism is generally impossible to prove (or to refute), and ultimately irrelevant: in either case, the result is that you appropriate the intellectual property of others.

In order to avoid plagiarism, it is vital always to quote, paraphrase and annotate in an adequate manner, as indicated by the present student's guide. It is very helpful to keep track of the sources from which you derive your material. When writing longer texts, you may find it helpful to make use of a bibliographical reference manager. In case of shorter texts, a well-organised Word document with references to your sources will also do the job.

If you have any questions concerning how you quote and annotate your texts, please feel free to contact your supervisor.

The procedures in case of plagiarism

It is customary at Leiden University to check all papers and written assignments for plagiarism. This is done by means of the plagiarism software *Turnitin* that is integrated in Blackboard. *Turnitin* compares newly submitted texts to a large and expanding database of books, academic papers and other texts.

But a purely mechanical control is not all. Supervisors may always decide to check certain references. Your supervisor and/or second reader are likely to know a number of your source texts. Hence, he or she is likely to spot striking resemblances between a source text and a plagiarised text. This is a way in which translations or partial adaptations of source texts can be detected.

If you are caught plagiarising, a sanction will be inflicted in accordance with the gravity of the offence. Under Dutch law (*Wet op het hoger onderwijs en wetenschappelijk onderzoek*, article 7.12b sub 2), the Board of examiners is authorised to exclude a student who is found guilty of plagiarism from a number of examinations for a limited period up to twelve months. In cases of extremely serious fraud, the University board may even decide to nullify the registration of the fraudulent student.

For the regulations concerning plagiarism at this university, please consult:
<http://hum.leiden.edu/students/regulations/plagiarism.html>

3.7 Writing Non-Academic Texts

Scholars do not only write scholarly papers; they will also write texts in a number of genres that are not strictly academic. These texts aim at a broader audience of non-specialist readers. Texts of this kind include essays, newspaper articles and columns. For future scholars, the non-academic text is an important vehicle for communication of their insights to the general public ('valorisation of research'). And regardless of your future profession, it is nearly always an important asset if you are able to write clearly and fluently. Below, you will find a number of suggestions.

Avoid overwrought sentences

It is always good to write clearly and avoid unnecessarily complicated texts. In academic discourse, one may get away with fairly complicated sentences with many provisos (*although, nevertheless* etc.). But in a more 'popular' text genres, the demands on your stylistic abilities are even more stringent. As a general rule of thumb, it would be wise to allow for only one sub-clause per sentence.

Avoid technical vocabulary

Texts of general interest should be accessible to all different kinds of readers: extensive use of technical terms, arcane abbreviations and of complex scholarly formulations does not enhance the accessibility of your text. If you cannot avoid using technical vocabulary, always take care to explain it.

Avoid footnotes but do give suggestions for further reading

General interest texts do not directly contribute to the scholarly debates: they serve to make scholarly insights available to the public at large. For that reason, popularising texts will normally not contain footnotes and extensive bibliographies. If you quote the ideas of others, you will mention their names in your main text. It can be helpful to conclude your essay with a number of suggestions for 'further reading', in order to provide the interested, non-specialised reader with a way in to the scholarly literature.

3.8 Writing Instructions of the Expertise Centre for Academic Skills

Source: more extended versions of these tips are to be found on <http://hum.leiden.edu/students/expertise-centre-academic-skills/writing-tips/>

1 A good start is half the work done

Are you starting research for a new paper? First discuss your ideas with your supervisor or with a tutor of the writing centre EAV.

2 Find your topic

Is something wrong with a paragraph in your text, but do you hesitate what is wrong exactly? Try to find the topic sentence.

3 Find a good research question

The right formulation of your research question is the key to success.

4 A reversed detective story

An academic paper is like a detective story in reverse. Right from the beginning, it must be clear to the reader who did what, how and why.

5 Do not try to write a perfect paper in a single attempt

Writing and revision are separate processes; the first makes more use of the creative right brain hemisphere, while the latter appeals primarily to the critical left brain hemisphere.

6 How to convince your reader

When writing an academic paper, you need to convince your reader. This can be achieved by fulfilling certain academic criteria such as adding a literature review and a proper use of sources. But the argumentation in your paper is of essential importance as well.

7 Structure of your paper

When writing an academic paper, it is always important to have a clear structure.

3.9 Grading Form for the MA Thesis

For the grading of theses, standard forms are used. From the spring semester 2017 onwards, these forms will be generated and saved on-line: you will receive the assessment of your work by e-mail. Below you find the analogue equivalent of the on-line form.

The following criteria are used for the assessment of your thesis:

Knowledge and Insight

Does the author define a clear and well-defined research question? Does the author explain the relation of the research question to current debates in his/her chosen field of expertise (the so-called *status quaestionis*)? This rubric essentially assesses the quality of your Introduction, see under 2.1.2: The Structure and style of your text, pp. 9-12).

The Application of Knowledge and Insight

Does the author provide a critical and informative analysis of the primary and secondary sources? Does the author use adequate methods to analyse the source material? The analysis of the source material will provide the material for the central chapters of your thesis; you should provide an explanation and justification of your research methods in the Introduction.

Reaching conclusions

Does the author construe an argument that is clear and consistent? Does the author answer his/her research question in an adequate manner? All parts of the thesis should contribute to the construction of your argument; the answer to your research question should be contained in the conclusion.

Communication

This concerns the 'style' of the text: Is there a clear and logical structure to the text? Does the author use the English language correctly and elegantly? Is the thesis adequately annotated?

Learning skills

How did the student progress during the thesis project? Has s/he been able to work independently? Did the author process feedback in an adequate manner? Did the student stick to the time schedule? Only the supervisor can assess your performance in this field. A second reader can assess the quality of a written text, but s/he cannot judge the process of its genesis.

Assessment form Master's thesis Leiden University – Faculty of Humanities

Programme		Specialisation	
Date		EC	
Name student		Student number	
Title thesis			
First evaluator		Second evaluator	

1. Is the thesis in your judgment free of plagiarism?
 Yes

2. The standard procedure is that Master's theses in the repository are public, unless the student or lecturer has good reasons to keep the thesis confidential, or temporarily confidential. Please indicate this below.

This thesis may not be made public through the repository.
 This thesis can be made public through the repository no earlier than ___-___-20__.

Criteria (see the back of this form for the subcriteria)	Assessment
Knowledge and insight (contents, relation to the field)	Optional: weighting: ... %
	<input type="radio"/> very good <input type="radio"/> good <input type="radio"/> sufficient <input type="radio"/> insufficient
Application knowledge and insight (methodology)	Optional: weighting: ... %
	<input type="radio"/> very good <input type="radio"/> good <input type="radio"/> sufficient <input type="radio"/> insufficient
Reaching conclusions (interpretation, argumentation, conclusion)	Optional: weighting: ... %
	<input type="radio"/> very good <input type="radio"/> good <input type="radio"/> sufficient <input type="radio"/> insufficient
Communication (writing skills, structure)	Optional: weighting: ... %
Comments:	<input type="radio"/> very good <input type="radio"/> good <input type="radio"/> sufficient <input type="radio"/> insufficient
Learning skills (process)	Optional: weighting: ... %
	<input type="radio"/> very good <input type="radio"/> good <input type="radio"/> sufficient <input type="radio"/> insufficient
Formal requirements	

Summary assessment/ comments

Signature first evaluator	Signature second evaluator	Final assessment¹

Subcriteria assessment **Master's thesis** (to be supplemented with programme-specific requirements related to programme-specific objectives)

<p>Knowledge and insight (contents, relation to the field)</p> <p>Dublin descriptor: Has demonstrable knowledge and insight, based on the knowledge and insight at the Bachelor level and surpassing and/or expanding this, as well as offering a basis or an opportunity to make an original contribution to the development and/ or application of ideas in the context of research.</p> <p><i>E.g.</i></p> <ul style="list-style-type: none"> • <i>the research question is based on a problem that reflects insight into the key discussions and methods of the field;</i> • <i>clarity, relevance, and definition of the problem;</i> • <i>embedding in the existing literature;</i> • <i>originality.</i>
<p>Application knowledge and insight (methodology)</p> <p>Dublin descriptor: Is capable of applying knowledge and insight and problem-solving abilities in new or unfamiliar circumstances within a broader (or multidisciplinary) context which is related to the specialisation; is capable of integrating knowledge and to handle complex matters.</p> <p><i>E.g.</i></p> <ul style="list-style-type: none"> • <i>critical analysis of primary material/ primary sources (quality of the analysis);</i> • <i>putting into practice and usage of complex concepts;</i> • <i>usage complex and effective research methods;</i> • <i>usage secondary sources which are meant for an advanced academic audience;</i> • <i>description and justification of the adopted method;</i> • <i>application of knowledge and insight into (unfamiliar) circumstances within a broader (or multidisciplinary) context;</i> • <i>originality/ innovativeness of research subject.</i>
<p>Reaching conclusions (interpretation, argumentation, conclusion)</p> <p>Dublin descriptor: Is capable of reaching conclusions based on incomplete or limited data and with that taking into consideration social and ethical responsibilities which are connected to the application of the own knowledge and opinions.</p> <p><i>E.g.</i></p> <ul style="list-style-type: none"> • <i>logical and consistent reasoning; conclusions are well-founded and follow logically from the presented material;</i> • <i>degree to which the thesis question is actually answered;</i> • <i>critical reflection on the existing theories and methods in the field, which push back the frontiers of knowledge;</i> • <i>degree to which results are connected to other and future research;</i>

¹ (scale of 1 to 10, not necessarily the average of the sub-assessments above)

<ul style="list-style-type: none"> • <i>social and ethical aspects taken into consideration in reaching a conclusion;</i> • <i>innovativeness of findings;</i> • <i>critical reflection on the own role as researcher (social and ethical responsibilities).</i>
<p>Communication (writing skills, structure)</p> <p>Dublin descriptor: Is capable of clearly and unambiguously conveying conclusions, as well as the knowledge, grounds and considerations that form the basis of these conclusions, to an audience consisting of specialists or non-specialists.</p>
<p><i>E.g.</i></p> <ul style="list-style-type: none"> • <i>language use (language of instruction and/ or target language of the programme: degree of linguistic competence, readability, style, spelling, grammar, use and explanation correct terminology);</i> • <i>structure and layout of the thesis (division into chapters and sections, table of contents, used illustrations);</i> • <i>apparatus including annotations (correct use of reference guidelines, completeness of references).</i>
<p>Learning skills (process)</p> <p>Dublin descriptor: Possesses the learning skills necessary to proceed in studies which require a high degree of autonomy or self-regulation.</p>
<p><i>E.g.</i></p> <ul style="list-style-type: none"> • <i>degree of independence;</i> • <i>planning and time management;</i> • <i>handling feedback supervisors;</i> • <i>If applicable: participation in thesis group.</i>
<p>Formal requirements</p>
<p><i>E.g. Number of words</i></p>

Chapter 4

Oral Presentation Skills

In this chapter, we focus on oral presentations. During your MA, you will have to give a number of oral presentations, especially in the course of the seminars and tutorials. In essence, such an oral presentation is a short, oral version of a paper or thesis, in the sense that it has the same structure: you will (a) introduce a problem and formulate a research question, (b) analyse primary and secondary texts that help to elucidate this problem, and (c) formulate an answer to your research question on the basis of your analysis.

4.1 Criteria for a Good Oral Presentation

The demands that a good presentation will have to meet can be roughly divided in two kinds. On the one hand, a teacher will judge the *content* of your presentation, and evaluate the validity, coherence and relevance of the research question, the discussion of the sources and the conclusion that you draw from these. Besides, the manner in which you present your material is also very important for the effectiveness of your presentation. These presentation skills concern your 'performance' in presenting the paper (the use of your voice, body language and the like), but also whether you support your argument by means of a proper and effective use of a handout or a PowerPoint presentation.

The Content of an oral presentation

By and large, the content of an oral presentation will have to meet the same criteria as a written text. You can think of questions like the following:

1. Is there a clear research question?
2. Does the speaker explain the relevance of this research question?
3. Does s/he make clear which positions scholars have taken in the scholarly debate on the issue at hand (*the status quaestionis*)?
4. Does the speaker choose an adequate method for answering the research question?
5. Does s/he give an adequate interpretation of the sources?
6. Is the argument clear and consistent?
7. Does the conclusion provide a clear and well-argued answer to the research question?

Formal aspects of the presentation

The structure of an oral presentation will comprise at least the following three parts:

1. An Introduction, in which the research question is introduced and discussed, and in which the research methods are explained.
2. A central part, presenting a discussion of the source material on the basis of the chosen research methods.
3. A conclusion that answers the research question on the basis of the findings in the second part.

It is important to take care that these different parts are well in balance with each other. The transition from one part to the other should come naturally and fluently, and the whole should fit well within the total amount of time available for the presentation. In general, the conclusion will

be brief, the introduction somewhat longer, and the discussion of sources will take the largest part of your presentation. As a rule of thumb, you can think of roughly 30 % of the available time for the introduction, 60 % for the interpretation of sources and 10 % for the conclusion. And do not forget to allow for sufficient time for discussion.

Verbal presentation

This concerns the issue whether a speaker finds an adequate way to present his or her material in a spoken text. You can think of the following criteria:

1. Does the speaker use the proper vocabulary and form well-built sentences?
2. Does s/he speak at a suitable pace (not too slow nor too fast)?
3. Does the speaker make clear and proper use of the voice?
4. Does s/he have a clear and lively diction and a varied intonation?
5. Does s/he apply variation in the tone and pace of the voice?

Non-verbal presentation

A good non-verbal presentation is a powerful tool for supporting your performance. It is nearly always recommendable to deliver your presentation while standing, because this enhances your view of your public and allows you to connect with them more easily. It is important to adopt a relaxed and open posture, even if in fact you feel a little nervous. You can support the tenor of your argument by means of an economical and effective use of gestures and facial expression. And above all, it is important to connect to your public: remember to look at them and - whenever possible, to address them by their names.

Supporting materials

It is important to support your presentation by visual means like a handout and a presentation in an application like PowerPoint. Your audience will be greatly helped if they can see and read what you are saying: that makes it easier for you to get your message across. The main advantage of a PowerPoint presentation is that it allows you to show things to your audience while keeping visually in touch with them. PowerPoint slides are suitable for summarising important steps in your argumentation. They can also serve to quote short, significant phrases from your sources. And needless to add, they are most suitable for showing illustrations. On the other hand, longer stretches of text do not come across easily on slides. This is where a handout can be convenient. An important asset of the handout is that your audience can easily refer back to it. This can be highly beneficial for a discussion after your presentation. A handout is also suitable for clarifying the overall structure of your presentation and for the presentation of your bibliography.

Discussion

A good oral presentation will elicit a response: your listeners are likely to have questions, and to react to your argument by supporting it or by arguing for a different view. An experienced speaker will be able to respond to questions and remarks in an adequate manner (see also section 5.2). S/he is also able to direct a discussion: to take care that different people can get the floor, that subjects are not drawn out unnecessarily etcetera. During conferences, there will usually be a *chairperson* to lead the discussion. For presentations on a smaller scale and in a more informal setting, you are expected to lead the discussion yourself.

4.2 Do's and Don'ts for Oral Presentations

Preparation

- Timing is crucial: do not go over the time limit, and make sure that you do not need to rush. This means that you need to practice your presentation aloud, at least once or twice. Each person has his or her own tempo of speaking; it may be useful to check how many words you speak per minute, so that you can calculate how many words your presentation should contain. Please note that PowerPoint presentations will take extra time.
- Print your text in a 12- or 14-point font size, with double spacing. You must be able to read your text easily in all circumstances.
- Always carry the text of your paper and the hand-out with you (in your hand luggage). To be sure, send your paper and hand-out to yourself by email (in case you lose your USB-device); Dropbox is of course also possible.
- In life in general it is appreciated if you present without text, BUT for short research presentations of 20-30 minutes it is not wise to do so (especially if English is not your first language). Improvisation takes time; if you write out your text, you will know exactly how long it will take. Conference papers are normally read out from paper.
- Take into account that many colleagues in the United States consider presenting by heart unprofessional, because it gives the impression of being unprepared and unorganized (even if it is not).
- If you present from a written text, the text should always be suitable to speech, i.e. a text that is stylistically more accessible and slightly more informal than an article: that means relatively short sentences, repetitions, summaries, and clear announcements. In other words, you need to use the oral style, not the written style.
- You may underline those words in your text that you wish to emphasize.
- Make sure that your presentation has a clear structure (announce what you are going to say, then say it, then summarize what you have said).
- Start immediately with something important (a statement, an example, a question, etc.); there is no time for long introductions.
- Make clear what is new and innovative in your research; present a clear argument with a clear (provisional) conclusion.
- Make sure that your hand-out and/or PowerPoint looks professional; it should support your talk, not distract from it!
- When using PowerPoint, make sure that you are in control and will not experience any technical (computer) problems during your presentation.

Presentation

- Even if you read out your text, make sure that you make eye contact with your audience: you must know your own text almost by heart, so that you can look at the faces in the audience. Do not look at your paper all the time, and definitely do not look out of the window.
- Speak up! Do not speak too gently. Articulate clearly, and do not mumble.
- A very important part of the presentation is the Q&A, i.e. questions and answers: when answering questions show that you are interested (make eye contact or write down the question), do not be defensive or aggressive. You may also say that you cannot answer the question now, but that you will think about it further. If a question is difficult, try at least to formulate an idea that is relevant to the question. Do not be shy or indignant or direct. In some cases the question is not clear; the person who asks the question will be grateful if you help him or her to reformulate the question and to answer it.

4.3 Grading form for Oral Presentations

Teachers regularly use forms to grade oral presentations. There are many different types of these forms. Most of them reflect the criteria described in the last section in one way or the other. As an example, we here present a grading form as it may be used in your classes.

Grading Form for Oral Presentations

Student's name:

Student number:

Assessment:

	Assessment	Clarification
Content: - clarity of the research question - relevance of the research question - consistency of the argument - (critical) use of secondary literature - originality - adaptation to the audience - pertinence of the argument (main points and side-issues)		
Form of the argument: - Structure (introduction, main argument, conclusion) - transitions - time management		
Verbal presentation: - vocabulary and syntax - tempo - clarity and use of the voice - intonation - variety		
Non-verbal presentation: - posture - gestures and facial expression - connection with the audience		
Handout / Powerpoint: - clarity - support for the argument - pertinence to the argument - bibliographical references		
Discussion: - response to questions - directing the discussion		

Chapter 5 Cooperative Skills

Seminars and tutorials in your MA programme call upon your cooperative skills: you will be expected to react to presentations by teachers and fellow students, to ask questions and formulate a critical response. This chapter will provide you with some suggestions on how to give and receive oral feedback.

5.1 How to Give Feedback

At conferences, it is quite common to nominate one of the attendees to prepare a critical response to each of the papers. These respondents usually have the same field of expertise as the speaker. Their task is to initiate the discussion after a paper and safeguard the level of that discussion.

Speakers are regularly asked to provide their respondents with their materials (such as handouts and PowerPoint presentations) well in advance of the conference sessions. This procedure enables respondents to prepare their responses. As such, it is not only beneficial to the level of the discussion, but it also serves to provide speakers with feedback that they can use in order to further improve their contributions.

Preparing an adequate response requires skill and practice. A good response will help the audience to situate a paper within its field of expertise. A respondent is likely to spend a few opening sentences on a summary of the content of the paper, and also to offer some reflections on the relevance of the topic and the specific qualities of the present contribution. Consider the following examples:

‘Many thanks, *x*, for this fascinating analysis of long-distance anaphorics in the fifth book of Herodotus, an analysis that overturns some widely-accepted views on anaphoric relations.’

‘Many thanks, *y*, for your informative analysis of the use of the perfect in Herodotus. The special issues that you raise are especially interesting because they show that we do not fully understand the linguistic aspects of this text. I would now like to address your example #12, because...’

A common and effective method of giving feedback is the so-called Hamburger methods: respondents first praise one or more strong points of the presentation, before they get to the core of their constructive criticism (the ‘burger’) in order to raise some points about what the speaker could do to improve his/her contribution even further. A constructive response is likely to raise a few questions about the content of the presentation. Ideally, these include a fundamental question that addresses the basic premises of the research, as well as an *informative* question that asks for clarification concerning a specific topic that the speaker raised without dealing with it extensively.

A fundamental question may read something like this:

‘Although I generally felt convinced by your analysis of enjambment in oral poetry, I still wonder whether pragmatic considerations really overrule syntactic features. Concerning text 4 on your handout, you said that ... But I think that it may also be relevant that ...’

And here is an example of an *informative* question:

‘Towards the end of your presentation, you said that conversation analysis can help us to understand the function of particles, and you suggested that this applies to connecting particles as well as modal ones. Am I correct in thinking that you mean particles like μέν, δέ or οὐν? And could you please elaborate a bit on the question what issues conversation analysis may help to solve?’

5.2 How to Receive Feedback

After a response, the speaker will have the opportunity to give a reaction to the points raised by the respondent. If you have to react to a response, it is helpful to take some short notes of the points you wish to address. It is advisable to take a few seconds of time to think and reflect how you are going to respond. Please be aware that you do not have to ‘defend’ yourself: on the contrary, you will likely be able to profit from your respondent’s expertise. If the respondent raised a topic that you failed to notice, it is all right to acknowledge the fact and thank the respondent for his or her suggestion.