

**DR. HEJDUK'S GUIDELINES
FOR THE
ARGUMENTATIVE RESEARCH PAPER
(REVISED 11/16)**

GENERAL POINTS OF STYLE AND CONTENT

- By definition, an argumentative paper must have a THESIS, which will normally be stated in the last sentence of the first paragraph. Your goal is to persuade your reader of a particular interpretation, not to describe a subject textbook-style. Be sure that you know and make clear to your reader *what your point is*.
- Avoid **colloquialisms** and **very long paragraphs** if there is no pressing need for them; in general, paragraphs should not exceed one page, unless they contain long quotations. The topic of each paragraph should be made clear in its first sentence.
- TURN OFF SPELLING AUTOCORRECT if you're typing Latin! I'd be a rich woman if I had a dollar for every "crimina" I saw turned into a "criminal."
- Number your pages, bottom center. Put the title (in boldface), followed by your name (on the next line, not in boldface), at the top of the first page.
- Send me the paper as a Word .docx, with the file name beginning with your last name: "Jones- Horace paper."
- Master *The Elements of Style*, the best short guide to writing English prose. Treasure this gem from the Introduction:

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.

- Read the paper aloud once you have finished. Never *write* a sentence you would be ashamed to *say*. Good writing is rewriting what you have already rewritten.
- Have fun. Seriously. Then your reader will too.

Only where love and need are one,
And the work is play for mortal stakes,
Is the deed ever really done
For heaven and the future's sakes.

-Robert Frost, "Two Tramps in Mud Time"

DOCUMENTATION

- Footnote clearly, making it obvious what is your original contribution and what is not.
- Use Arabic numerals (not Roman numerals!).
- Footnote callouts should come *after* any punctuation.
- Quotation marks come *after* periods and commas, but *before* other punctuation marks (unless the punctuation mark belongs to the quotation itself).
- Use the author's full name for the *first* reference to that author *in the body of the paper*; use last name only for subsequent references in the paper, all parenthetical references, and all footnotes.
- **Sample citations:**

This is true not only of the centuries of war and conquest, but even—and especially—of the vision of Peace that supposedly “shines through the dark places” (Williams 1972: 177) and compensates for the suffering and sacrifice necessary to achieve it.¹ As James O’Hara notes, “Jupiter predicts something that will not, can not, and did not happen” (1990: 153). O’Hara also suggests that “Augustus was not Virgil’s real enemy” (1992: 242).

- Include a list of **Works Cited** at the end (starting a new page). Translations should be listed under the translator’s name, not the ancient author’s. Typical entries:

Melville, A. D., trans. 1986. *Ovid: Metamorphoses*. Oxford.

Smith, R. Alden. 1997. *Poetic Allusion and Poetic Embrace in Ovid and Virgil*. Ann Arbor.

Zetzel, James E. G. 1989. “*Romane Memento: Justice and Judgment in Aeneid 6.*” *TAPA* 119: 263-84.

- Cite ancient works by parenthetical references within the text, not by footnotes: e.g., (*Il.* 10.45-53), (*Aen.* 6.112-23), (*Suet. Aug.* 44). Most ancient poetic works have book and line numbers, while most ancient prose works are divided into numbered sections. DO NOT refer to ancient works by page number within the translation unless there is no other way (as when translators, irresponsibly, neglect to give line or section numbers).
- In your references, you can omit any information that is clear from the context. For instance, if your entire paper is on *Aeneid* 6, you can just give the line numbers.
- If possible, you should do your own translations. After the first translation, include a footnote that says, “All translations are my own unless otherwise

¹ For a more extended discussion of this sacrifice, see Barchiesi 1999: 330-41; for a concise one, see Perkell 1999: 45-46; Thomas 2003: 4-5. Ross 2007: 20 observes that “the real question is whether it works.”

noted.” You should use another person’s translation ONLY if it is particularly elegant, or important to your argument, or of a language you can’t translate yourself. In that case, footnote the translator.

BIBLIOGRAPHY

- Look first for things published recently and by major presses or journals.
- Finding bibliography is like a treasure hunt: one clue (source) leads to the next. Some good places to start:
 - 1) bibliography of a recent book or article on the subject;
 - 2) *L’Année Philologique* online (annotated bibliography of all classics materials from early 20th century through about two years ago);
 - 3) TOCS-IN (titles of all classics books, articles, and book chapters, through the present);
 - 4) JSTOR (links to articles in a select but increasing number of journals, most with a three-year firewall. This will not give you a complete list of relevant sources, but it may put you onto a good starting place for #1).
 - 5) For a limited number of topics (e.g., Virgil, Horace, Roman Love Elegy, Aristophanes, and Ancient Epigrams), the bibliographies of Niklas Holzberg are extremely helpful; for love elegies, for instance, they will point you directly to the pertinent bibliography on individual poems.
- Secondary literature should be used to stimulate your thinking and alert you to the issues other scholars have found important. It is useful to have a “literature survey” near the beginning of your paper, with a summary of scholarly opinion in the body of your paper and the details in footnotes.
- Internet sources can be used to find published sources, but should not be cited in this sort of paper. It’s fine to cite electronic journals like the *Bryn Mawr Classical Review*, but not Wikipedia or sites belonging to random individuals or organizations. In general, you shouldn’t be citing anything known *only* by its URL.

QUOTATIONS

- Provide translations of all Greek and Latin (except for short, standard phrases like *mos maiorum*).
- If quoting another language **within an English sentence**, provide the **English first**, then the Latin or Greek in parentheses:

Dido has been “wounded long since by serious care” (*gravi iam dudum saucia cura*, *Aen.* 4.1).

- Quotations 4 lines or longer should be given as **BLOCK QUOTATIONS**; that is, 2 or more lines of Greek or Latin should be done as a block (since the translation will bring it up to 4 lines or more total). Give the ancient language first (not in italics), then the translation.
- Block quotations of modern authors are to be avoided **UNLESS** you intend to discuss their nuances fully.
- Block quotations are normally introduced by a complete sentence **ending with a colon**; usually this sentence will give a brief summary of the quotation's content. **NEVER** introduce a block quotation with a sentence ending with a period!
- The sentence introducing a block quotation should **NOT** be the introductory sentence of a paragraph.
- Normally, a paragraph should not end with a block quotation. If you give a block quotation, you should **DISCUSS** and **ANALYZE** it; do not just plunk it down.
- Quotations shorter than 4 lines, incorporated into your regular paragraphs, are called **RUN-IN QUOTATIONS**. Most of the quotations in your paper should be run-ins.

INTRODUCING RUN-IN QUOTATIONS. This is a delicate art that requires some practice, but the principles below should help. The original quotation is from Jasper Griffin (1986: 19):² “It seems that Arcadia, for Virgil, is not really a place which can be found on a map; rather, it is an ideal, the home of song and love.”

NOTE: In the table below, the **LEFT** column is for **incorrect or clumsy quotations**, the **RIGHT** column for **correct** ones (as in *The Elements of Style*).

The word “that,” when used to introduce a quotation, should never be followed by a punctuation mark.

<p>Griffin observes that: “Arcadia, for Virgil, is not really a place which can be found on a map.”</p> <p>Griffin observes that, “Arcadia, for Virgil, is not really a place which can be found on a map.”</p>	<p>Griffin observes that “Arcadia, for Virgil, is not really a place which can be found on a map.”</p>
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Ellipsis marks should be used to indicate omissions within a quotation, not words left off the beginning or end.

<p>As Griffin observes, “...Arcadia, for Virgil, is not really a place which can be found on a map...”</p>	<p>For Virgil, as Griffin observes, “Arcadia...is not really a place which can be found on a map.”</p>
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² In the bibliography, this would be listed,

Griffin, Jasper. 1986. *Virgil*. Oxford.

When using a colon to introduce a quotation, summarize the content of the quotation.

Griffin states: “Arcadia, for Virgil, is not really a place which can be found on a map.”

Griffin aptly describes the poetic landscape of the *Eclogues*: “Arcadia, for Virgil, is not really a place which can be found on a map.”

Avoid “says” in formal writing. I use “claims” for statements I certainly don’t agree with; “states” for statements I probably don’t agree with; “points out” for statements I certainly do agree with; and “observes,” “argues,” “remarks,” “notes,” or “suggests” for statements I probably do agree with. (NOTE: I maintain that it is perfectly acceptable to end sentences with prepositions, especially when the prepositions go closely with verbs, as in “agree with,” “depend on,” “look for,” etc.!)

As Griffin says, “Arcadia, for Virgil, is not really a place which can be found on a map.”

As Griffin points out, “Arcadia, for Virgil, is not really a place which can be found on a map.”