

DEPARTMENT OF CLASSICS

**UNDERGRADUATE**

**STUDENT HANDBOOK**

2014/2015

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Disclaimer

This document was published in September 2014 and was correct at that time. The Department\* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep changes to a minimum, and to give as much notice as possible.

\* Please note, the term ‘Department’ is used to refer to ‘Departments’, ‘Centres’ and ‘Schools’. Students on joint or combined degree programmes will need to use two departmental handbooks.

**An electronic copy of this handbook can be found on your departmental website (**[**www.royalholloway.ac.uk/classics/informationforcurrentstudents/home.aspx**](http://www.royalholloway.ac.uk/classics/informationforcurrentstudents/home.aspx)**) where it will be possible to follow the hyperlinks to relevant webpages.**

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**Introduction to the Department**

## Welcome

Welcome to the Department of Classics. This Student Handbook gives you information about the Department and its BA programmes. This includes:

* details of the location of buildings and the facilities and support available to you;
* rules and regulations concerning assessment and attendance;
* and help and advice on writing essays and dissertations, avoiding plagiarism and exam technique

You may be studying on a single honours programme (BA Ancient History, BA Classical Studies, BA Classics, BA Greek, BA Latin), a combined degree with a minor component in Philosophy (BA Ancient History with Philosophy, BA Classical Studies with Philosophy, BA Classics with Philosophy), a joint honours programme with History (BA Ancient and Medieval History), Philosophy, English, Drama, French, German or Italian. Whatever your programme of study it is essential that you read this handbook, retain it and refer to it regularly over the year. Not all the information provided here will necessarily apply to you, but it is very important that you make sure that you are aware of the ground rules on which the Classics Department operates. Joint honours programmes are run in conjunction with the other Departments in the Faculty of Arts and Social Sciences and students studying for joint degrees must make themselves aware of the ground rules on which both departments operate.

The Student Handbook is one way of providing information. The information in it is updated annually, and aims to provide accurate information about the programme and its rules and procedures. We will always inform you of any changes, most often via the notice boards in the Department and by e-mail.

If there are issues on which you have questions which are not addressed here, you will have an opportunity to raise them either at the Departmental briefing for undergraduate students at the beginning of the academic year or at your individual meeting with your Personal Adviser during induction week. You are also at liberty to raise questions at any time with your tutors, Personal Adviser, Academic Co-ordinator or, by appointment, the Head of the Classics Department (contact the Senior Faculty Administrator, either by email: m.scrivner@rhul.ac.uk or tel. 01784 443203).

## How to find us: the Department

# The Department of Classics is located in the southern part of the ground floor corridor of the west wing of the Founder’s Building, next to the Main Lecture Theatre. Access during working hours is from the west side of Founder’s Building, or from the South Quadrangle. Teaching staff and administrative staff offices are located here. This can be found on the College [campus map](http://www.rhul.ac.uk/Shared/Maps/CampusPlan.pdf) as building 1

## [Map of the Egham campus](http://www.rhul.ac.uk/aboutus/documents/pdf/locationmap/campusplan.pdf)



Student parking is limited and a parking permit is required. This can be obtained via Security. You will need proof of insurance and ID before a permit will be issued. An electronic copy of the campus plan can be downloaded at: <https://www.royalholloway.ac.uk/aboutus/locationmap/home.aspx>.

## How to find us: the staff

These lists show the Departmental roles which are most likely to be relevant to your concerns. A full listing of Classics Department academic staff, their administrative roles and contact details is given in section 1.6. Members of academic staff either keep two Consultation Hours per week, which are posted on staff office doors and on the notice board, or run an appointment system using email. For urgent issues which cannot wait for Consultation Hours your Personal Adviser or the Academic Co-ordinator will arrange to see you as soon as possible at a mutually convenient time. Any student may make an appointment to see the Head of the Department of Classics by contacting the Senior Faculty Administrator, Mrs Margaret Scrivner, either in person, by email: m.scrivner@rhul.ac.uk or by telephone 01784 443203.

**CONTACT DETAILS**

**Academic Staff:**

**Head of Department** Prof. Ahuvia Kahane

 Telephone: 01784 443208

 Room: FW 17

 Email: ahuvia.kahane@rhul.ac.uk

**Academic** Prof. Boris Rankov (Autumn 2014 )

**Co-ordinator** Prof. Richard Alston (Spring/Summer 2015)

Telephone: 01784 443387 (Rankov)/414982 (Alston)

 Room: FW 28 (Rankov)/ FW 33 (Alston)

 Email: b.rankov@rhul.ac.uk/r.alston@rhul.ac.uk

**Visiting Students/** Dr Liz Gloyn (Autumn 2014)

**Study Abroad** Dr Efi Spentzou (Spring)

**Adviser** Telephone: 01784 276406 (Gloyn)/443206 (Spentzou)

 Room: FW 15 (Gloyn)/ FW 27 (Spentzou)

 Email: liz.gloyn@rhul.ac.uk/e.spentzou@rhul.ac.uk

**Chair of Classics** Prof. Anne Sheppard

**Sub-Board of** Telephone: 01784 443204

**Examiners** Room: FW 20

 Email: a.sheppard@rhul.ac.uk

**Administrative Staff:**

**Senior Faculty** Mrs Margaret Scrivner

**Administrator** Telephone: 01784 443203

 Room: FW 18

 Email: m.scrivner@rhul.ac.uk

**Faculty** Mrs Sue Turnbull

**Administrator** Telephone: 01784 443417

 Room: FW 16

 Email: sue.turnbull@rhul.ac.uk

## How to find us: the Departmental offices

The Department offices are located in one of the two Classics corridors (FW 18 and 16). The Departmental administrative staff will often be your first point of contact. They are available to answer enquiries whenever the office is open. They can take phone messages, and messages can also be left on the answering machine: direct line (01784) 443417. **During teaching terms, the Departmental offices are open from Monday to Friday between the hours of 08.30 a.m. and 12.30 pm, and then again between 2.00 p.m. and 4.00 p.m. Please avoid disturbing the administrative staff outside these times.** In a genuine emergency anyone in the Department will be happy to help, but otherwise it is important that students respect these rules so that the administrative staff can have time to do their work without interruption.

## Staff Contacts and Research Interests

Professor **Richard Alston** BA (Leeds), PhD (Lond.) *Professor of Roman History* r.alston@rhul.ac.uk Office: FW 33

Roman history, especially Roman Egypt; urbanism in the ancient world; Roman army.

Dr. **Liz Gloyn** B.A. (Hons), M.Phil (Cantab), Ph.D. (Rutgers). *Lecturer in Classics*

liz.gloyn@rhul.ac.uk. Office: FW 15

Latin literature, especially Seneca; the Roman family; ancient philosophy; gender studies; classical reception studies.

Dr **David Gwynn** (Department of History) BA(Massey, NZ), MA (Auckland, NZ), DPhil (Oxon.) *Reader in Ancient and Late Antique History*

David.Gwynn@rhul.ac.uk Office: McCrea 336

The transition from the ancient to the medieval world; the ‘decline and fall’ of the Roman Empire in the West and its survival in the East; the rise of Christianity AD 200-600.

Dr **Richard Hawley,** MA, DPhil (Oxon.) *Senior Lecturer in Classics, Deputy HoD for Student Experience*

richard.hawley@rhul.ac.uk Office: FW26

Greek language and literature, especially Greek literature of the Roman empire; gender studies; Greco-Roman social history; ancient literary criticism.

Professor **Ahuvia Kahane** BA (Tel-Aviv), DPhil (Oxon.) *Professor of Greek and Head of Department.*

ahuvia.kahane@rhul.ac.uk Office: FW 17

Greek and Latin literature, Homer, epic tradition, the ancient novel, and the classical tradition. Critical theory, antiquity and modernity, visual culture

Dr **Zena Kamash** MA, DPhil (Oxon.) *Lecturer in Roman Art and Archaeology* zena.kamash@rhul.ac.uk Office: FW14

Roman Britain, Roman Near East, ancient technology, approaches to material culture, religion, memory, reconstructions of the past

Dr **Christos Kremmydas** BA (Athens), MA, PhD (Lond.)*Lecturer in Greek History* christos.kremmydas@rhul.ac.uk Office: FW 09

Athenian political and social history; Greek rhetoric and oratory; papyrology**.**

Dr **Nick J. Lowe** MA, PhD (Cantab.) *Reader in Classical Literature,*

n.lowe@rhul.ac.uk Office: FW 29

Greek and Latin literature, especially comedy; Greek religion.

Dr **Jari Pakkanen** MA, DrPhil (Helsinki)*Senior Lecturer in Classical Archaeology* j.pakkanen@rhul.ac.uk Office: FW10 (on secondment in Athens 2013-2018)

Greek archaeology, especially Greek architecture; archaeological reconstruction; quantitative methods in archaeology.

Professor **Jonathan G. F. Powell** MA, DPhil (Oxon.)*Professor of Latin*

j.powell@rhul.ac.uk Office: FW 30

Latin language; Latin literature, esp. Cicero, satire; ancient rhetoric, oratory and advocacy.

Professor **N. Boris Rankov** MA, DPhil (Oxon.) FSA*Professor of Ancient History* b.rankov@rhul.ac.uk Office: FW 28

Roman History, especially Roman Britain, Roman army, epigraphy and archaeology of the Roman empire; ancient shipping and shipsheds.

Professor **Lene Rubinstein** MA (Copenhagen), PhD (Cantab.) *Professor of Ancient History*

l.rubinstein@rhul.ac.uk Office: FW 11

Greek history, especially history of Greek law; epigraphy; papyrology.

Dr **Efi Spentzou** BA (Thessaloniki), MSt, DPhil (Oxon.)*Senior Lecturer in Classics,*

e.spentzou@rhul.ac.uk Office FW 27

Latin literature, especially epic and elegy; literary theory and criticism; gender; classical reception; myth.

Professor **Anne D. R. Sheppard** MA, DPhil (Oxon.) *Professor of Ancient Philosophy*

a.sheppard@rhul.ac.uk Office: FW 20

Greek philosophy, especially Neoplatonism; ancient literary criticism.

Dr **Polymnia Tsagouria** BA (Thessaloniki), MA, DPhil (UCL) *Lecturer in Modern Greek*; on secondment by the Greek Ministry of Education.

P.Tsagouria@rhul.ac.uk Office: IB 237

Modern Greek language, literature and culture.

# Communication

It is vitally important that you keep in touch with us and we keep in touch with you. Efficient communication is an essential professional skill, which you need to develop during your time with us for your future career. Members of staff will often need to be able to contact you **to inform you about changes to teaching arrangements, special preparations you may have to do for a class or meetings you might be required to attend**. You will need to be able to contact members of the Department for example, if you are unable to attend a class, or wish to arrange a meeting with a tutor or your Personal Adviser.

Our primary means of communication outside classes is the College email system. You will have been given a College email account. **it is your responsibility to check regularly** (at least daily) if any official communication has been sent to your email address.

You should also make a habit of checking the student pigeonholes in the Department (see 2.2 below).

## Email

The College provides an email address for all students free of charge and stores the address in a College email directory (the Global Address List). Your account is easily accessed, both on and off campus, via [**student portal** https://campus-connect.rhul.ac.uk/cp/home/displaylogin](https://campus-connect.rhul.ac.uk/cp/home/displaylogin) (Campus Connect) or direct via [**Outlook.com**](http://outlook.com/) <http://outlook.com/>. **Email to this address will be used routinely for all communication with students.** Email communications from staff and all the Faculty Administrators should be treated as important and read carefully. **Do not** ignore the email as it will be assumed that it will have been received by you within 48 hours, excluding Saturdays and Sundays**.**

The College provides a number of PC Labs around Campus for student use, and you can also use your own laptop/smart phone etc., so the Department expects you to check your email regularly. It is also important that you regularly clear your College account of unwanted messages or your in-box may become full and unable to accept messages. **Just deleting messages is not sufficient; you must clear the ‘Sent Items’ and ‘Deleted Items’ folders regularly**. **It is your responsibility to make sure your College email account is kept in working order.** If you have any problems contact the [**IT Service Desk**](http://itservicedesk.rhul.ac.uk/)<http://itservicedesk.rhul.ac.uk/>

**The Classics Department will only use the address in the College Global Address List and does not use private or commercial email addresses, such as Hotmail or Gmail.**  Students who prefer to use commercial email services are responsible for making sure that their College email is diverted to the appropriate commercial address. Detailed instructions on how to forward mail can be accessed by visiting <http://help.outlook.com/> and searching for **forwarding**. This process is very easy, but you do have to maintain your College account. When you delete a forwarded message from, say, Hotmail, it will not be deleted from the RHUL account. **It is your responsibility to** log on to your College account occasionally and conduct some account maintenance or your account may become full and therefore will not forward messages. **Please contact the IT Service Desk immediately (****itservicedesk@rhul.ac.uk** **if you experience any technical difficulties.**

If you send an email to a member of staff in the Department during term time you should normally receive a reply within 3-4 working days of its receipt. Please remember that there are times when members of staff are away from College at conferences or undertaking research, and that they may have personal family commitments at e.g. weekends.

Outside term time staff will try to remain in email contact, but you should remember that there might be times when they will be away on research activity, or on annual leave.

## Post

All post addressed to students in Classics is delivered to the student pigeonholes (alphabetical by surname) in the Classics corridor opposite room FW 10. At the end of each term student pigeonholes are cleared of accumulated mail which is then destroyed. Important information from Registry is often sent by internal post and tutors sometimes return work to you via the pigeonholes so you are advised to check them regularly.

## Telephone and postal address

It is **your responsibility** to ensure that your telephone number (mobile and landline) and postal address (term-time and forwarding) are kept up to date on the  [**student portal**](https://campus-connect.rhul.ac.uk/cp/home/displaylogin)(Campus Connect) <https://campus-connect.rhul.ac.uk/cp/home/displaylogin>. There are occasions when the Department needs to contact you urgently by telephone or send you a letter by post.

The Department does not disclose students’ addresses and telephone numbers to anybody else (including relatives and fellow students) without the student’s specific permission to do so.

## Notice boards

The official student notice boards are on the walls in the two Classics corridors of the Founder’s Building and by the main stair well (half-way through the department by the exit door to the car park). The noticeboards in the Classics corridor outside the Departmental Office will display timetables, lists of personal advisers and their advisees, and other departmental communications.

Every effort is made to post notices relating to class times etc. well in advance, but occasionally changes have to be made at short notice and in that case email will be used to inform you.

**It is your responsibility to check the times and venues of all class meetings and of any requirements (e.g. essay deadlines) relating to your courses,** so, if in doubt, please ask!

## Personal Advisers

As a student you are assigned to a particular member of staff, your **Personal Adviser**, who will help you to arrive at the correct choice of courses, and will keep an eye on your progress.

You will meet your Personal Adviser when you arrive in your first year for Welcome Week, and at various other times during your degree with us. If you forget who your Personal Adviser is, you can easily check this on the relevant year noticeboard outside the Classics Departmental Office.

Your Personal Adviser is available to assist you if any problems arise in connection with your academic work or more generally. Where your Personal Adviser is unable to help directly, please talk to the Senior Faculty Administrator who will be able to refer you to an appropriate source of help.

**Joint Honours students please note: you may have a Personal Adviser in the other department as well, but you are still required to see your adviser in Classics at the same times as other Classics students.** **Please keep BOTH your Personal Advisers informed of any changes in your circumstances or personal issues, so that they can both offer you appropriate support**.

Personal Advisers have a duty of confidentiality about issues raised by their advisees but also a duty of care. This means that staff have a duty to raise concerns about students who they feel may require additional support and that they are therefore obliged to contact Disability and Dyslexia Services. They will not need to disclose details of the student’s condition, but would simply indicate that some form of assistance may be appropriate. The student will have the option to refuse any assistance when s/he is contacted by Disability and Dyslexia Services.

 You can arrange to see your Personal Adviser or another appropriate member of staff whenever you need guidance, help or advice of any sort. You are strongly encouraged to keep your Personal Adviser informed of any medical or other circumstances that may affect attendance, completion of written work, or overall performance. Your Personal Adviser is **guaranteed** to be available both for routine and for urgent consultation either during consultation hours or by appointment (see 2.8); for urgent enquiries outside those times, please contact the Departmental Office

**You may also be summoned to see your Personal Adviser if the Department is concerned about your academic progress. In such an event, you will be required to attend this meeting. In particular advisers hold meetings with individual students for this purpose in January, at the start of the Spring Term, and again in March, at the end of the Spring Term.**

##

## Questionnaires

 Your views on all aspects of the educational service we provide are important to us and help us to provide you with the best student experience possible. You are welcome to express views informally at any time to your course tutors, your Student-Staff Committee representative, your Personal Adviser, or the Head of Department. Your opinions will be sought in a more formal way towards the end of each course by means of an anonymous questionnaire. The time you put into filling the questionnaires out is much appreciated. It is important that everyone returns these questionnaires so that we get a full and balanced picture of student opinions and can react constructively. The questionnaire results for each course are analysed and given to course tutors after exam results are known. Course provision for the following year is often adjusted in the light of student feedback. The questionnaires feed into the College’s Annual Monitoring process, whose overall report is distributed to the Classics Department Student-Staff Committee the following autumn.

## Location of the Classics Department

The Department Office and most staff offices are located on the ground floor of Founders Building West. The Department has a dedicated Undergraduate Common Room which is located in FW 31. All our lectures and seminars take place around the Campus in various rooms (depending on size of class, class needs, etc.). For locations, please see the Campus Plan, above in 1.3, which is also available online:

 https://www.royalholloway.ac.uk/aboutus/locationmap/home.aspx**.**

## Meetings with members of staff

**The Classics academic and administrative staff are here to help you.** For academic questions you are welcome to approach staff at the end of lectures and tutorials, during their consultation hours, or by appointment (see below). **If you are asked to make an appointment** to see the Head of Department or called in to see your personal adviser or another member of staff, **you must do so as soon as is reasonably possible**.

The Head of Department can be seen by appointment only; you should contact the Senior Faculty Administrator, Margaret Scrivner, either in person, by email: m.scrivner@rhul.ac.uk or by telephone 01784 443203.

Other members of staff keep **Consultation Hours** (aka **Office Hours**), which are posted on staff office doors and on the notice board. Each member of staff either either has two consultation hours per week during teaching terms and one per week in the exam term, for discussion of issues relating to their courses and to give personal advice to their advisees, or runs an appointments system. In the latter case you will need to contact the member of staff by email to make an appointment. Staff are always happy to be consulted by students. However, their formal College duties also involve other work that often requires them to be away from the Department (e.g. teaching elsewhere on campus or in central London), attending meetings and/or conferences, or conducting research in libraries in the UK or abroad. The system of consultation hours and/or booking appointments is designed to ensure effective availability at stated times. So please make proper use of this system.

In an emergency, please contact the Senior Faculty Administrator or any member of staff who is in the Department will do their best to help.

**Visiting lecturers and postgraduate tutors** are generally in the Department only when they are teaching. Messages may be left for them with Mrs Sue Turnbull, in the Departmental office FW16, or with Mrs Margaret Scrivner in FW18. They may, but are not required to, post notices of times when they are available for consultation. The Tutors will have a College email. **A list will be posted outside FW13.**

# Attendance and Absence

## Dates of terms

[**Term dates**](http://www.rhul.ac.uk/aboutus/collegecalendar/home.aspx) can be found on the College website:

<http://www.royalholloway.ac.uk/aboutus/collegecalendar/home.aspx>

Autumn Term: Monday 22 September to Friday 12 December 2014

Spring Term: Monday 12 January to Friday 27 March 2015

Summer Term: Monday 27 April to Friday 12 June 2015

**Graduation Ceremonies 13-17 July 2015**

The first week of the Autumn Term is **Welcome Week**. During this week the Department runs a series of induction/welcome events for first year students, and other sessions for returning second and third year students. Teaching begins in the second week of the Autumn Term, on **Monday 29 September 2014.**

You are expected to be in the UK and engaging with your studies during term time. In the case of an emergency  which requires you to leave the country and/ or miss lectures/ seminars/ practical’s etc., you are expected to keep your department informed and fill in a Notification of Absence Form (see [attendance requirements](#_Attendance_requirement)). During the summer term, after the summer examination period, you are expected to attend all required academic activities organized by your department(s) and to be available should you be required to meet with College staff for any reason.

## Reading weeks

In each of the two teaching terms there is a Reading Week in the Classics Department. During Reading Week there will normally be no scheduled classes. However sometimes classes may be scheduled, especially to make up for any that might have been lost through illness, for example. If this is the case, your course tutor will inform you.

The Reading Week offers further time to ensure that you keep up with your essay writing and other assignments. It is intended as an opportunity for you to catch up on essential reading for your courses. (Your course tutors will be happy to offer guidance on reading to be carried out in Reading Week.) It offers a further opportunity for you to contact your Personal Adviser if you are uncertain about your progress. Study trips may be arranged by the Department or the Classical Society during Reading Week.

**Reading Week is not a half-term holiday**, and you should ensure that friends and relatives are aware of this fact. **You are expected to be available for contact, should a member of staff wish to see you during Reading Week. Under no circumstances should you take a holiday or absent yourself from College without permission from the Head of Department during Reading Week.** Unauthorised absence during this period may lead to disciplinary action.

The dates of Reading Weeks in 2014-15 are:

Autumn term: Monday 3 November to Friday 7 November 2014

Spring term: Monday 16 February to Friday 20 February 2015

Joint Honours students should note that their other Department may not have Reading Weeks, or that it may have Reading Weeks at different dates from the Classics Department. In those cases, students are expected to attend the relevant classes in each Department even if their other Department is not teaching classes that week.

## Attendance requirement

The Department monitors your attendance, academic engagement and progress in order to offer you appropriate academic and pastoral support and to identify where support from outside the Department may be necessary. Inadequate engagement on a course may lead to disciplinary action which can result in the termination of your registration or, on courses where the attendance requirements are stated in the course specification, the outcome of Attendance Fail (AF) (see section on [**Disciplinary action**](#_Disciplinary_action) **and consequences of failing to attend**).

Students **must**

* attend all classes necessary for the pursuit of their studies,
* undertake all assessments and
* meetings and other activities as required by the Department.

A class is any learning and teaching activity and the term is used to encompass such things as lectures, seminars, tutorials, workshop, field work, laboratories, advisor meetings etc. This means not simply turning up – but arriving having undertaken whatever reading, thinking, or research was identified as necessary preparation. You are also expected to arrive punctually - **teaching activities are timetabled to start at 5 minutes past the hour and finish 5 minutes before the hour**. You may be marked absent if you turn up late without good reason.

The Department will monitor your attendance at all lectures, classes and seminars. It is your responsibility to complete any attendance register that is circulated and to make sure that your attendance has been noted. The activities at which your attendance is monitored may vary depending upon the discipline in which you are studying.

It is important that you attend all the learning activities related to your programme of study. Whilst attendance is compulsory at all learning activities it is recognized that emergencies may occur at any time throughout the year and therefore a minimum of 80% attendance level has been set for all courses in the Department. You should also be aware that there may be some courses which you study which have a further, specific course attendance requirement. If you face difficulty in attending any classes or undertaking an assessment it is your responsibility to inform the Department(s) in which you are studying and provide a satisfactory explanation. As long as you are meticulous in your honesty in reporting and explaining these exceptions, we aim to be understanding in our response.

You must manage your time so that any **paid employment**, voluntary or other activities fit into the times when you are not required to be in a class. You are reminded that [**Undergraduate Regulations**](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx)

(

[http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.spx)

[spx](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.spx)) stipulate that the amount of paid work undertaken by a student enrolled with the College on a full-time basis shall not exceed 20 hours per week during term time. No student may undertake paid work which may conflict with his/her responsibilities as a student of the College.

If you are having other **problems** that are causing you to miss classes, you should talk to your Personal Adviser, course tutor or another member of staff, or visit the Student Advisory Service or Students’ Union before your problems get out of control. There are many people who can provide support (see Support on <http://www.rhul.ac.uk/ecampus/welfare/home.aspx> and <http://www.su.rhul.ac.uk/support/> ) but remember - they cannot help if you do not ask.

In recognition of its legal responsibilities under the Equality Act 2010, the College may adjust the attendance requirement. It will only do this when such adjustment does not compromise competence standards or the ability of the student to reach the learning outcomes of the course. Any need to adjust attendance requirements will be treated case by case and discussed by the department with the Educational Support Office and Academic Development.

## Notification of absence

**This guidance applies if you are absent from classes for any reason.**

You must

1. advise your Department(s) by telephoning or e-mailing the Departmental Office (see **1.5** above)
2. complete the Notification of Absence Form available from eCampus: <http://www.rhul.ac.uk/ecampus/academicsupport/attendance/notification.aspx>. Copies of the Notification of Absence Form – Self certification are also available from the Health Centre.
3. submit the paperwork by e-mail to your department(s) either before your absence or within **FIVE** working days of the end of the period of absence. Failure to do so may result in the absence being counted as unacceptable and counting against the minimum attendance level.
4. ensure that you meet any Departmental requirements concerning notification of absence or request for leave of absence as you may be required to meet formally with an academic tutor.

Please note that filling in a Notification of Absence Form does not mean that your absence will be excused. It is your responsibility to follow up with your Department to check whether or not your absence has been deemed acceptable (excused) or unacceptable (not excused).

This table shows the documentation that is required should you be absent for any reason.

| **Reason for absence**  | **Documentation required**   |
| --- | --- |
| Illness up to and including 5 consecutive term-time days (excluding Saturdays and Sundays  | Completed **Notification of Absence Form – Self Certification**|  |
| Illness for more than 5 consecutive term-time days (excluding Saturdays and Sundays)  | Completed **Notification of Absence Form - Self Certification|** **plus** Formal Medical Certification signed by the Health Centre, your GP or hospital consultant  |
|  Unrelated to sickness  | **Notification of Absence Form**| plus supporting evidence  |
|  Leave of absence request  | **Notification of Absence Form|** plus any departmental requirement must be met  |

Note:

* If you should be absent for a prolonged period it is important that you keep in touch with your Department(s). Depending on the length of absence it may be in your best interests to interrupt your studies and return once you are able to fully engage with your studies.
* Departments will monitor the frequency of self-certified absences and a Head of Department may request that you provide a doctor’s medical certificate in multiple and sustained instances of self-certified illness.
* It is at the discretion of the Department as to whether any absence is deemed acceptable or unacceptable (see <http://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/notificationofabsence.aspx> for details of what constitutes ‘acceptable’ and ‘unacceptable’ circumstances relating to absence). If deemed unacceptable the absence will be recorded as such and will count against the minimum attendance level.

**If you are absent from an examination or assessment then you must follow the guidance in the** [**Essential Examinations Information**](http://www.rhul.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx)

<http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx> (see also the section on [Assessment information](#_Assessment_Information))

For further details on the kinds of circumstances where absence may be deemed as ‘acceptable’ and ‘unacceptable’ and for the type of supporting evidence that you may be required to provide as justification of absence, please click on ‘Studying’ tab on the Student Home page. <http://www.royalholloway.ac.uk/ecampus/academicsupport/attendance/home.aspx>

## Following up Absences

You are likely to be asked to meet with a member of academic staff in your department:

* If you fail to attend all learning activities in two consecutive weeks without providing an explanation
* where your pattern of absence is:
	+ - considered to be having an effect your work or causing concern for your well being
		- pointing to a possible disability that you may not have disclosed.
		- where your attendance is approaching the minimum attendance level.

You should take any meeting seriously. If you should have problems you are being offered an opportunity to seek advice and assistance. At the meeting the Department’s expectation of you will be made clear and the formal disciplinary process will be outlined to you.

## Disciplinary action

Should you choose not to pay attention to your studies then formal disciplinary action may be implemented. You could be issued with a formal warning which can escalate to the termination of your registration at the College. You are strongly advised to read the guidance on the [**formal warning**](http://www.rhul.ac.uk/ecampus/academicsupport/formalwarnings/formalwarnings.aspx) process and the consequences of receiving such a warning on

<http://www.royalholloway.ac.uk/ecampus/academicsupport/formalwarnings/formalwarnings.aspx>

and in the relevant [**regulations**](http://www.royalhollowayl.ac.uk/ecampus/academicsupport/regulations/home.aspx).

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx> .

In situations where documented severe difficulties are experienced by a student the College will make every effort to support the student and counsel them as to the best course of action.  However, there may be cases where, although non-attendance is explained by an acceptable reason, the student’s level of attendance falls to a level which compromises educational standards or the ability of the student to reach the learning outcomes of the course.In such cases it will be necessary to implement disciplinary procedures as detailed above.

## Withdrawal of visa

If you are in receipt of a **Tier-4 (General) Student Visa** sponsored by Royal Holloway, it is a requirement of your Visa that you attend classes and complete assessments. This is also a requirement of the College's academic regulations. The College has a legal responsibility **to** **report any student admitted to the College on a student visa who does not appear to be** **in attendance to UK Visas and Immigration** **(UKVI).** Therefore if you fail to meet UKVI visa requirements and/ or fail to respond to informal and formal warnings from the College in this regard you could have your sponsorship withdrawn, your Visa cancelled and your registration with the College terminated. The termination of registration due to a breach in Visa requirements is conducted independently of the College's formal warning process and the decision is not open to appeal.

# Degree Structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, courses which make up the programme and any programme-specific regulations are set out in the programme specification is available through

<http://www.royalholloway.ac.uk/coursecatalogue/home.aspx> or <http://www.royalholloway.ac.uk/studyhere/progspecs/home.aspx>

## Classics degree programmes

The Department offers a number of degree programmes in classical subjects. You may be studying for:

* a **single honours degree** (in Ancient History (V110), Classical Studies (Q810), Classics (Q800), Greek (Q700) or Latin (Q600))
* a **combined degree** with a minor component in Philosophy (Ancient History with Philosophy (V1V5), Classical Studies with Philosophy (Q9V5) or Classics with Philosophy (Q8V5))
* a **joint honours degree** (Ancient and Medieval History (V116), Classical Studies and Drama (QW84), Classical Studies and Italian (QR73),English and Classical Studies (QQ38), English and Latin (QQ36), French and Classical Studies (RQ18), French and Greek (RQ17), French and Latin (RQ16), German and Classical Studies (RQ28), German and Greek (RQ27), German and Latin (RQ26), Italian and Greek (QR7H), Italian and Latin (RQ36), Ancient History and Philosophy (VV15), Classics and Philosophy (QV85) or Classical Studies and Philosophy (QV95).

Each year you will study the equivalent of four course units (some courses are designated full units and others half units). The programme structure is outlined in the programme specification (see above).

### Educational Aims of Programmes

The aims and learning outcomes of the Department's undergraduate degree programmes in classical subjects are related to the Classics and Ancient History Benchmarking Statements issued by the relevant Benchmarking Groups of the Quality Assurance Agency (QAA) for Higher Education. These are detailed in the programme specifications (see above). The Department's undergraduate degree programmes share certain common aims:

 1. to provide opportunities for students to explore the diverse range of ancient world studies and to specialise in relevant disciplinary areas;

 2. to deliver programmes which are informed by the research expertise of staff, which are suited to the needs of students, which provide opportunities for students to develop academically, and which, where appropriate, prepare students for post-graduate study;

 3. to develop knowledge and understanding of the chosen fields of study and of the research associated with them, and to prepare students to undertake their own research under appropriate levels of supervision;

 4. to support the development of a range of transferable skills suitable both for further academic study and for a range of future careers;

1. to produce graduates with a variety of personal attributes, including

mental agility, openness to change and adaptability, a capacity to appreciate and enjoy the life of the mind, and to contribute to the wider community in a multicultural society.

### Programme Structure

 All programmes are offered either as full-time, normally lasting three years, or part-time, normally lasting six years. Joint programmes where a modern language is studied normally take four years to complete and involve a year abroad.

Course units are offered at Stage One, Stage Two and Stage Three levels. (*For a full list and descriptions of these courses, see section 4.3. Courses designated for Stage Two and Stage Three will be available when students make their second year course choices in February 2015.)*

Single Honours students in Classical Studies will be required to take Stage 2 Second Year Projects (CL2201) in Year 2; Single Honours students in Classcal Studies and Ancient History will be requuired to take a Stage 3 Extended Essay (CL3200) in Year 3. *A*ll units within the department are available on all programmes, but the structure of individual programmes is defined by the following pathways:

### Single Honours

ANCIENT HISTORY

At least 7.5 units of Ancient History must be taken over the 3 years of the degree.

|  |  |
| --- | --- |
| Year 1 | CL1550 Greek History and the City State (0.5 unit)CL 1560 Key Themes in Roman History(0.5 unit)CL1570 Studying Classical Antiquity (0.5 unit)CL1575 Ancient History: Methods and Approaches (0.5 unit)In addition, students must take either: One language option (1.0 unit) and introductory half units to the value of 1.0 unit or: Introductory half units to the value of 2.0 units.Plus SS1000 Year 1 Arts Faculty Writing Quiz There is no provision in the first year to take units outside of the Department. |

|  |  |
| --- | --- |
| Year 2 | HS2004: The Rise and Fall of the Roman Republic (Group 1) (0.5 unit)HS2005: Rome and its Empire from Augustus to Commodus (Group 1) (0.5 unit)CL2356 Greek History to 404 BC (0.5 unit)CL2357 Greek History 404 to 322BC (0.5 unit)CL2358 Greek Historiography (0.5 unit)CL2369 Historiography of the Roman World (0.5 unit)Plus courses to the value of 1.0 unit, which may include a unit taken from outside the Department. |
| Year 3 | CL3200 Dissertation in Ancient History full unit (tied to Year 3 Ancient History unit) (1.0 unit)Year 3 Ancient History designated option (1.0 unit)Year 3 Ancient History designated option (1.0 unit)Plus courses to the value of 1.0 unit, which may include a unit taken out of the Department |

CLASSICAL STUDIES

|  |  |
| --- | --- |
| Year 1 | 1 Latin or Classical Greek language unit and 6 Introductory courses (half units), including CL1570 Studying Classical Antiquityor 8 Introductory courses (half units), including CL1570 Studying Classical AntiquityPlus SS1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | CL2201 Second Year Projects and Stage 2 courses to the value of 3 units |
| Year 3 | 1 Extended Essay (dissertation) unit (CL3200) and Stage 3 courses to the value of 3 units |

CLASSICS

|  |  |
| --- | --- |
| Year 1 | 1 Classical Greek Language unit1 Latin Language unit4 Introductory courses (half units)Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Classical Greek Language unit1 Latin Language unitStage 2 courses to the value of 2 units |
| Year 3 | 1 Greek CL28\*\* unit1 Latin CL28\*\* unitStage 3 courses to the value of 2 units  |
| OR for Year 3 students whose Classical Greek Language unit in Year 2 was CL1715 | CL17261 Latin CL28\*\* unitStage 3 courses to the value of 2 units |
| OR for Year 3 students whose Latin Language unit in year 2 was CL1765 | CL17761 Greek CL28\*\* unitStage 3 courses to the value of 2 units |

GREEK

|  |  |
| --- | --- |
| Year 1 | 1 Classical Greek Language unit6 introductory courses (half units)or 1 Classical Greek Language unit1 Latin Language unit4 Introductory courses (half units)Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Years 2-3  | 1 Classical Greek Language unit2 Greek CL28\*\* unitsOther courses to the value of 5 units |

LATIN

|  |  |
| --- | --- |
| Year 1  | 1 Latin Language unit6 Introductory courses (half unit)or1 Latin Language unit1 Classical Greek Language unit4 Introductory courses (half unit)Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Years 2–3  | 1 Latin Language unit2 Latin CL28\*\* unitsOther courses to the value of 5 units |

### Combined Honours programmes with a Minor component in Philosophy

ANCIENT HISTORY WITH PHILOSOPHY

At least 6.5 units of Ancient History must be taken over the 3 years of the degree.

|  |  |
| --- | --- |
| Year 1  | PY1001 Fundamental Questions in Philosophyand:CL1550: Greek History and the City State (0.5 unit)CL 1560: Key Themes in Roman History (0.5 unit)CL1570 Studying Classical Antiquity (0.5 unit)CL1575: Ancient History: Methods and Approaches (0.5 unit) In addition, students must take either: One language option (1.0 unit) or: Introductory half units to the value of 1.0 unit.Plus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Philosophy 2nd-year unitStudents must take at least four courses from:HS2004: The Rise and Fall of the Roman Republic (Group 1) (0.5 unit)HS2005: Rome and its Empire from Augustus to Commodus (Group 1) (0.5 unit)CL2356 Greek History to 404BC (0.5 unit)CL2357 Greek History 404 to 322BC (0.5 unit)CL2358 Greek Historiography (0.5 unit)CL2369 Historiography of the Roman World (0.5 unit) Plus Classics course(s) to the value of 1.0 unit. This course may be substituted by a course from outside the programme, with approval.  |
| Year 3  | 1 Philosophy 3rd-year unitStage 3 course(s) designated as Ancient History to the value of 1.0 unit, with a dissertation (CL 3200) in Ancient History (1.0 unit), and further courses to the value of one unit (1.0 unit). This further unit may be substituted by a course from outside the programme, with approval. |

CLASSICAL STUDIES WITH PHILOSOPHY

|  |  |
| --- | --- |
| Year 1 | PY1001 Fundamental Questions in Philosophyand either6 Introductory courses (half units), including CL 1570 Studying Classical Antiquityor1 Latin or Greek language unit4 Introductory courses (half units), including CL 1570 Studying Classical AntiquityPlus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Philosophy 2nd-year unitCL2201 Second Year Projects Stage 2 courses to the value of 2 units |
| Year 3 | 1 Philosophy 3rd-year unit1 Extended Essay (dissertation) unit (CL3200) Stage 3 courses to the value of one unit |

CLASSICS WITH PHILOSOPHY

|  |  |
| --- | --- |
| Year 1 | PY1001 Fundamental Questions in Philosophy1 Classical Greek Language unit1 Latin Language unit2 Introductory courses (half units)Plus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Philosophy 2nd-year unit1 Classical Greek Language unit or 1 Greek CL28\*\* unit1 Latin Language unit or 1 Latin CL28\*8 unitStage 2 course(s) to the value of 1 unit |
| Year 3 | 1 Philosophy 3rd-year unit1 Greek CL28\*\* unit1 Latin CL28\*\* unitStage 3 course(s) to the value of 1 unit |
| OR for Year 3 students whose Classical Greek Language unit in Year 2 was CL1715 | 1 Philosophy 3rd-year unitCL17261 Latin CL28\*\* unitStage 3 course(s) to the value of 1 unit |
| OR for Year 3 students whose Latin Language unit in year 2 was CL1765 | 1 Philosophy 3rd-year unitCL17761 Greek CL28\*\* unitStage 3 course(s) to the value of 1 unit |

### Joint Honours

Joint Honours degrees are taught 50% in the Classics Department and 50% in the other Department. The requirements given here are for the Classics Department courses. For administrative purposes the ‘lead’ department is the one whose subject appears first in the degree title, but it is important to realise that Joint Honours students are responsible for keeping in touch with both departments; information will not automatically be passed from one department to the other. Every effort is made to avoid timetable clashes. Any problems should be brought to the attention of the Academic Co-ordinator without delay. Exam results are verified by the Joint Honours Sub-board and degree classifications are awarded on the basis of the marks supplied by each departmental Sub-board.

Joint degree programmes where a modern language is studied normally take four years to complete and involve a year abroad.

**Ancient History and Philosophy**

Ancient History Element of the Programme only

|  |  |
| --- | --- |
| Year 1 | CL1550: Greek History and the City State (0.5 unit)CL 1560: Key Themes in Roman History (0.5 unit)CL1575: Ancient History: Methods and Approaches (0.5 unit)One option from Classics year one introductory units (0.5 unit)Plus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | Students must take four from:HS2004: The Rise and Fall of the Roman Republic (Group 1) (0.5 unit)HS2005: Rome and its Empire from Augustus to Commodus (Group 1) (0.5 unit)CL2356 Greek History to 404BC (0.5 unit) CL2357 Greek History 404 to 322BC (0.5 unit) CL2358 Greek Historiography (0.5 unit) CL2369 Historiography of the Roman World (0.5 unit)  |
| Year 3/Final year | * **EITHER** Stage 3 courses (taught courses only) to the value of 2 units designated as Ancient History
* **OR** Stage 3 course(s) designated as Ancient History to the value of 1 unit, with a dissertation (CL 3200) designated in Ancient History (1.0 unit)
 |

**Ancient and Medieval History**

|  |  |
| --- | --- |
| Year 1 | HS1002 History and Meanings I (0.5 unit)HS1005 History and Meanings II or HS1111 Latin for (0.5 unit)CL1575: Ancient History: Methods and Approaches (0.5 unit)CL1550: Greek History and the City State (0.5 unit)CL 1560: Key Themes in Roman History (0.5 unit)Option from Classics year one introductory units (0.5 unit)Plus one History Gateway course from the list below (1 unit):HS1107: Republics, Kings and People: The Foundations of European Political Thought from Plato to Rousseau HS1108: The Rich Tapestry of Life: A Social and Cultural History of Europe 1500-1780 HS1116: Rome to Renaissance: An Introduction to the Middle AgesStudents may substitute HS1005/HS1111 and the optional Classics ½ unit for a language acquisition course from the Classics listings at an appropriate level.Plus Year 1S1000 Arts Faculty Arts Faculty Writing Quiz |
| Year 2 | HS2300: (0.5 unit) Independent EssayOne History Group 2 course from those listed below (1 unit).HS2124: The Later Roman EmpireHS2127: Byzantium and its NeighboursHS2132: London Urban Society, 1400-1600HS2142: The Crusades and the Eastern Mediterranean, 1095-1291HS2143: Medicine and Society in Medieval EuropeAt least four from the following courses (0.5 unit):HS2004: The Rise and Fall of the Roman Republic (Group 1)HS2005: Rome and its Empire from Augustus to Commodus (Group 1)CL2356 Greek History 404 to 322BCCL2357 Greek History 404 to 322BCCL2358 Greek HistoriographyCL2369 Historiography of the Roman World] Plus one further course (0.5 unit) from the list of Classics courses or the following Group 1 History courses: HS2004: The Rise and Fall of the Roman Republic HS2009: Europe 1000-1300 (1): The Structures of Power HS2011: The Flowering of the Middle Ages (1): Politics, Pestilence and War, c.1300-c.1500HS2151: The Silk Road (1): Genghis Khan and the Mongol Legacy (1200-1500)HS2149: Daily Life in Renaissance and Baroque Italian Cities 1: Social and Domestic Life HS2005: Rome and its Empire from Augustus to Commodus HS2010: Europe 1000-1300 (2): Culture, Society and Religion HS2012: The Flowering of the Middle Ages (2) HS2152: The Silk Road (2): The Ottoman, Safavid, and Mughal Empires (1500-1700)  |
| Year 3/Final year | **Pathway A****History**One Group 3 course with dissertation (2.0 units) from the following:HS3296/7: Christians and Pagans from Constantine to Augustine (AD 306-430) HS3150/1: Heresy, Crusade and Inquisition in Southern France, c.1140-c.1300 HS3131/2: England in the Reign of Richard II HS3139/40: Religious Culture in England c. 1375-1525 HS3145/6: The Causes and Consequences of the Fall of Constantinople, 1453HS3361/2: Genghis Khan and His Empire, 1150-1300**Classics**EITHER Two Year 3 courses (taught courses only, 2 units) OR One Year 3 course (taught course only, 1 unit) and one Classics language course (1 unit) **Pathway B****History**One Group 3 course (taught course only, 1 unit) from the following:HS3296: Christians and Pagans from Constantine to Augustine (AD 306-430) HS3150: Heresy, Crusade and Inquisition in Southern France, c.1140-c.1300 HS3131: England in the Reign of Richard II HS3139: Religious Culture in England c. 1375-1525 HS3145: The Causes and Consequences of the Fall of Constantinople, 1453HS3361: Genghis Khan and His Empire, 1150-1300Plus EITHER One Group 2 course (1 unit) from the list above OR One Group 1 course in the first term (0.5 unit) HS2111 Advanced Latin in the second term (0.5 unit)**Classics**One Year 3 course with dissertation (two units) |

**xxx AND GREEK**

|  |  |
| --- | --- |
| Year 1 | 1 Classical Greek Language unit 6 Introductory courses (half units)Plus Year 1S1000 Arts Faculty Arts Faculty Writing Quiz |
| Year 2 | 1 Classical Greek Language unit or 1 Greek CL28\*\* unitStage 2 course(s) to the value of 1 unit |
| Year 3/Final year | 1 Greek CL28\*\* unitStage 3 courses to the value of 1 unit |

**xxx AND LATIN**

|  |  |
| --- | --- |
| Year 1 | 1 Latin Language unit2 Introductory courses (half unit)Plus Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Latin Language unit or 1 Latin CL28\*\* unitStage 2 courses to the value of 1 unit |
| Year 3/Final year  | 1 Latin CL28\*\* unitStage 3 courses to the value of 1 unit |

**xxx AND CLASSICAL STUDIES,** or **CLASSICAL STUDIES AND xxx**

|  |  |
| --- | --- |
| Year 1 | 1 Latin or Classical Greek language unit and 2 Introductory courses (half units)**or** Introductory courses (half units)Plus Year 1 Arts Faculty Writing Quiz |
| Year 2 | Stage 2 courses to the value of 2 units |
| Year 3/Final year | Stage 3 courses to the value of 2 units |

Full details of available courses for the following academic year are made available in February when students make their course choices.

### Courses taught in the Classics Department

The work for degree programmes in the Department is organised by course-units. This means that the work for each course is completed and examined in the year in which it is taught. Each course is either a whole unit (usually taught over both terms, and worth 30 credits) or a half-unit (taught in one term only, and worth 15 credits), and each year’s work for a full-time student consists in all cases of courses to a total value of **four** whole units (120 credits). Part-time students usually, though not invariably, take courses to a value of two whole units (60 credits) each year.

Courses are approved by College to be taught at a particular stage of the programme (first-, second- or third- year) but some Classics courses are available at more than one stage.

Each course unit is identified by a four-figure course code (e.g. 1755 – Beginners’ Latin), preceded by the Departmental prefix CL. The first figure of the code denotes the lowest stage (1st, 2nd or 3rd year) for which the course is normally offered; the second figure usually identifies the subject area (e.g. 1 = archaeology, 2 = research units, 3 = ancient history, etc.). Courses with codes beginning 1, except for intermediate and advanced language courses, are generally confined to first-year students. Courses with codes beginning 2 are generally available to second--year students only. Courses with codes beginning 3 are available for third-year students only. Some courses (e.g. Greek Law and Lawcourts) have a second-year version with code beginning 2 and a third-year version with code beginning 3, with separate seminars and exams.

### Course choices

 Choices for first-year units are made during the Welcome Week before the beginning of the autumn term. Choices for second and third-year units are made in the spring term and confirmed or adjusted at the beginning of the new academic year. For more details of second- and third-year courses available for 2015/16 see the Course Choices Booklet issued each spring. When you have made your choice of courses you must fill in a course choices form and hand it in to the departmental office. All choices are subject to availability and to departmental approval.

 An addition to the First Year courses is the **S1000 Year 1 Arts Faculty Writing Quiz**. This is done I your own time, the quiz is zero-weighted but is **compulsory for progression to the next year of study**. The quiz is delivered through RHUL’s electronic teaching platform, Moodle. It will open early in the autumn term and will run until early in the summer term. You may take the test as often as you wish until you pass – the quiz consists of 25 randomly generated questions. Each time you submit your answers to the quiz you will receive feedback designed to help you improve your written and literacy skills. Please note that by the end of the academic year:

**You must have achieved a pass mark of 60% or more on this quiz in order to be eligible to progress to your second year of study.** You cannot progress to Level 2 without having passed this quiz, even if you meet the other requirements for progression as stipulated in the College’s Undergraduate Regulations. If you achieve a mark of 80% or more, you will be awarded a certificate of distinction.

 More information on the test, and its role as a teaching tool, can be found on the MOODLE Writing Skills (S1000) webpage.

 Courses are available on all programmes, subject to the requirements of the individual programme pathways. Details of course structure, topics covered, bibliographies, and other learning resources will be provided in the individual course guides issued at the beginning of each course, and usually on the course Moodle page.

###  Year 1 (Stage 1)

Language Courses (one unit = 30 credits):

Ancient Greek

CL1705 Beginner’s Greek

CL1715 Intermediate Greek (prerequisite CL1705, GCSE or equivalent)

CL1726 Greek Language and Reading (prerequisite A/AS level or equivalent)

Latin

CL1755 Beginner’s Latin

CL1765 Intermediate Latin (prerequisite GCSE or equivalent)

CL1776 Latin Language and Reading (prerequisite A/AS level or equivalent)

Note

Only one of CL1705/1715/1726 and/or one of CL1755/1765/1776 may be taken in any one year. First year students will begin at whichever level is appropriate – CL1705/1755 for beginners, CL1715/1765 for those with GCSE, CL1726/1776 for those with A-level.

###  Introductory Courses (0.5 unit = 15 credits)

CL1530 Introduction to Greek Literature

CL1533Roman Literature of the Republic

CL1534 Roman Literature of the Empire

CL1541 Introduction to Ancient Philosophy

CL1542 Individual and Community

CL1550 Greek History and the City-state

CL1560 Key Themes in Roman History

CL1570 Studying Classical Antiquity

CL1575 Ancient History: Methods and Approaches

CL1580 Introduction to Greek Archaeology

CL1581 Introduction to Roman Art

### Year 2 (Stage 2) and Year 3 (Stage 3)

 Courses are designated either Stage 2 or Stage 3 with the exception of language courses. Courses are normally available only for students studying at that level.

## Guide to Taught Courses

This section contains brief descriptions of the content and assessment of courses. For more information please consult the course tutors concerned.

Please note that, due to academic staff sabbatical leave and other commitments, it is not possible to offer all courses during each academic year.

###  Language Courses

These courses are normally offered every year, and are usually whole units (=30 credits).

**CL1705 Beginners’ Greek**

An introduction to the ancient Greek language for complete beginners

ASSESSMENT: In-course tests (50%) and 2 hour examination (50%). Dictionaries are provided in the examination.

**CL2705 Intensive Greek**

An introduction to the ancient Greek language designed for second/third year students.

ASSESSMENT: In-course tests (25%), coursework assignment (25%) and 2-hour examination (50%). Dictionaries are provided in the examination.

**CL1715** **Intermediate Greek** (prerequisite CL1705/2705 or O-level/GCSE)

A course intended for those with an O-level/GCSE in ancient Greek or who have already passed CL1705/2705, extending the students’ knowledge of Greek to the point where they are ready to read substantial texts.

ASSESSMENT: In-course tests (20%), and 3-hour examination (80%). Dictionaries are provided in the examination.

**CL1726 Greek Language and Reading** (prerequisite CL1715 or A/AS level)

A course which through the study of extensive texts in the original seeks to improve further the linguistic skills of participants, preparatory to the reading of language-testingauthor units.

ASSESSMENT: In-course tests (20%), and 3-hour examination (80%).

**CL3740 Greek Prose Composition** (prerequisite CL1715 or CL1726)

A course which tests and improves the student’s ability to translate from English into Greek and improves linguistic competence.

ASSESSMENT: Take-awaypaper (100%).

**CL3741 Greek Verse Composition** (prerequisite CL1715 or CL1726).

A course which tests and improves the student’s ability to produce a Greek verse version of an English poetic text, and in the process improves both linguistic skills and understanding of the principles of Greek metre**.**

ASSESSMENT: Take-away paper (100%).

**CL2737 Aspects of Modern Greek Language and Culture** (prerequisite CL1705, CL2705 or equivalent)

A course for those with some previous knowledge of Ancient Greek but no previous experience of modern Greek, designed to teach reading, writing and oral skills in Modern Greek and the application of linguistic knowledge to study of topics in Modern Greek literature, history and culture, with a focus on the role of the Greek language itself and the reception of the classical tradition.

ASSESSMENT: In-course tests (25%), coursework assignment (25%) and 2-hour examination (50%).

**CL3737 Further** **Aspects of Modern Greek Language and Culture** (prerequisite CL2737 or equivalent)

An intensive course designed to provide students with a general communicative ability in the Modern Greek language, i.e. reading, writing, listening and speaking. A great deal of emphasis is placed on developing interactive and communicative skills in the context of everyday life in Greece, and it is expected that students will gain some understanding of cultural contexts.

ASSESSMENT: In-course tests (25%), coursework assignment (25%) and 3-hour examination (50%).

**CL1755 Beginners’ Latin**

An introduction to the Latin language for complete beginners, intended to bring them to a point where they can read simple texts in Latin.

ASSESSMENT: In-course tests (40%), and 2-hour examination (60%). Dictionaries are provided in the examination.

**CL2755 Intensive Latin**

An introduction to the Latin language for second/third-year students.

ASSESSMENT: In-course tests (25%), coursework assignment (25%), and 2-hour examination (50%). Dictionaries are provided in the examination.

**CL1765 Intermediate Latin** (prerequisite CL1755 /2755 or O-level/GCSE)

A course intended to build on CL1755, extending the students' knowledge of Latin to the pointwhere they are ready to read substantial texts.

ASSESSMENT: In-course tests (20%), and 3-hour examination (80%). Dictionaries are provided in the examination.

**CL1776 Latin Language and Reading** (prerequisite CL1765 or A/AS level)

A course which through study of extensive texts in the original seeks to improve further the linguistic skills of the participants preparatory to the reading of language-testing author units.

ASSESSMENT: In-course tests (20%), and 3-hour examination (80%).

**CL3790 Latin Prose** **Composition** (prerequisite CL1765 or CL1776)

A course which tests and improves the student’s ability to translate from English into Latin and improves linguistic competence.

ASSESSMENT: Take-away paper (100%).

**CL3791 Latin Verse Composition** (prerequisite CL1765 or CL1776)

A course which tests and improves the student’s ability to produce a Latin verse version of an English poetic text, and in the process improves both linguistic skills and understanding of the principles of Latin metre.

ASSESSMENT: Take-away paper (100%).

###  Introductory Courses

All introductory courses are first-year courses and therefore assessed overall on a pass/fail basis only, being zero-weighted for degree classification. Students are, however, informed of their marks for guidance, and given feedback on their assessments.

These First-year courses are half units (=15 credits) and are as follows (although not all of them will be available in any particular year).Normally you should take the same number of half-units in each term.

**CL1530** **Introduction to** **Greek Literature**

An introductory historical and critical survey of classical Greek literature from Homer to the end of paganism, with texts studied in translation.

ASSESSMENT: Coursework essay (20%), and 2-hour examination (80%).

**CL1533 Roman Literature of the Republic**

An introductory course studying the early history of Roman literature with specific consideration of issues such as Greek models and originality in Latin literature, literature and politics, scientific and philosophical literature, oratory, historiography, and the personal voice in literature. Authors to be considered will be the writers of Latin comedy, Lucretius, Cicero, Catullus, Sallust and Livy, with reference to select works in translation. 1 required formative essay (zero-weighted).

ASSESSMENT: 2-hour examination (100%).

**CL1534 Roman Literature of the Empire**

An introductory course studying Roman literature produced under the Julio-Claudian emperors, with specific considerations of issues such as the impact of the Principate and civil war on literature; how to write history after Augustus; whether we should take love poetry seriously; the Roman theatre of cruelty; and whether the Romans invented the novel. Authors to be considered are Livy, Ovid, Seneca the younger, Petronius and Lucan, with reference to select works in translation. 1 required formative essay (zero-weighted).

ASSESSMENT: 2-hour examination (100%).

**PY1541 Introduction to Ancient Philosophy**

The course aims both to inform students about ancient philosophical ideas and to introduce them to philosophical argument. It combines a brief survey of the principal ancient philosophers, from the Presocratics to Aristotle, with study of selected texts on the topic of courage, including Plato’s *Laches*. 1 required formative essay (zero-weighted).

ASSESSMENT: Coursework: 1 final essay (100%).

**CL1542** **Individual and Community**

The course examines how classical Greek and Roman societies developed the concept and role of the individual as part of a wider community. It will consider how education encouraged the formation of ideals of behaviour and identity, how social cohesion was encouraged within these societies, and the role of the individual in the community of the cosmos. 1 required formative essay (zero weighted).

ASSESSMENT: 2-hour examination (100%).

**CL1550 Greek History and the City State**

An introductory course examining Greek history, society, and institutions from the beginning to the late fourth century B.C., with particular attention to the problems and methods of reconstructing the past from ancient sources, the historical context of Greek literature, and the development of the city-state.

ASSESSMENT: Coursework essay (20%), and 2-hour examination (80%).

**CL1560 Key Themes in Roman History**

An introductory course dealing with the history and the political, social and economic institutions of Rome. The course covers the full chronological range of Roman historiography from the Republic to the Empire to establish certain broad characteristics of periods. Students will be expected to understand the relationship between particular events and the development and maintenance of social and political forms. Themes will include: Early Rome: Traditions and the City State; The Republic Emerges; From City State to Empire; The Fall of the Republic; Imperial Monarchy; Imperial Society and Social Forms; Late Antiquity: A Transformed World; The Fall of Rome and the Emergence of the Medieval World.

ASSESSMENT: 2-hour examination (100%).

**CL1570 Studying Classical Antiquity**

This course aims to provide students, whatever their level of prior experience of study of the Classical world, with essential skills necessary for academic study at university level, thus ’bridging the gap’ from study at school/college level. Taught by a team of experienced academic staff, each session will focus on a specific skill, giving practical examples for working through in class. Examples of such skills may be making the most of lectures and seminars; optimising time management; developing oral presentation skills; developing teamwork skills; approaching and evaluating a range of ancient evidence; researching and writing at university level; appropriate use of library and other resources, approaching and evaluating modern scholarship and theory; relating academic study to employability and being able to articulate its employability value.

ASSESSMENT: Coursework (100%)

**CL1575 Ancient History: Methods and Approaches**

This course is designed for students with little or no previous experience of Ancient History, and seeks to establish a foundation of skills, methods, and theoretical understandings to complement the department’s content-driven first-year options in Greek (CL 1550) and Roman (CL 1560) History and the CL 1570 general skills course. This is, therefore, a ‘how to’ course for Ancient Historians. It aims to introduce students to the scope of the subject, chronologically, geographically, and in terms of study questions; to methods of approaching selected issues; to the importance of Ancient History as a discipline; to the types of sources available and the types of questions that can be posed of those sources. The course will develop a broad understanding of the field, enabling students to make choices and improve their own understanding. It will also to develop skills in approaching sources and in writing, presentation, and source analysis.

ASSESSMENT: 2-hour examination (100%).

**CL1580 Introduction to Greek Archaeology**

The main aim of the course is to familiarise students with the material culture of Greek civilisation from the Bronze Age to the Hellenistic period. The principal forms of Greek art and architecture, with their stylistic development and social context, will also be covered. Throughout the course we shall consider different archaeological theories and interpretations and their relationship with Greek archaeology.

ASSESSMENT: Coursework essay (20%) and 2-hour examination (80%).

**CL1581 Introduction to Roman Art**

The course aims to familiarize students with the principal forms of Roman artistic culture (architecture, painting and mosaics, statuary, sarcophagi, coins, metal-ware, glass and pottery) from the 2nd century BC to the early 4th century AD, and with past and current theories regarding their use as evidence of political intellectual, social and economic life in the Roman Empire.

ASSESSMENT: Coursework essay (20%), and 2-hour examination (80%).

### Year 2 and Year 3 Courses

All courses are one unit (=30 credits) unless otherwise stated.

**Language-Testing Author Courses.** These courses involve study of Greek and Latin texts in the original language, and students wishing to take them must have passed at least Intermediate level in the relevant language. One Latin and one Greek unit are normally offered each year; the choice is made in consultation with course students.

**CL2801 Hellenistic Epic: Apollonius of Rhodes (0.5 unit = 15 credits)**

This course runs in Autumn term only and must be taken in conjunction with CL2802, and involves the reading of Book III of Apollonius of Rhodes’ great Hellenistic Epic, the *Argonautica*,in the original Greek. The course is designed to further develop advanced reading and language skills and to enhance the students’ overall literary, historical, philosophical, political, stylistic and linguistic understanding of the text in its historical and critical surroundings. We will read the text sequentially (set verses will be assigned for each class, prepared and discussed), consider key critical themes in the work, in the genre ‘epic’, in the historical context of the Hellenistic Era, and more. We will also be reading a range of critical essays, articles, and chapters that are central to the critical scholarly tradition of the *Argonautica.*

ASSESSMENT: Coursework (100%)

**CL2802 Imperial Greek Poetry: Epic and Epigram (0.5 unit = 15 credits)**

This course runs in Spring term only must be taken in conjunction with CL2801. It analyses in detail the texts and contexts of Greek poetry written during the Roman empire: how they respond to literary predecessors and contemporary social concerns. Our first focus is Musaeus' romantic short epic poem Hero and Leander. We examine how the poet develops the traditions of Greek epic, by adding romance and drama. We then look at short epigrams on a variety of themes, including love, and consider the literary opportunities offered by this succinct art-form.

Assessment: Coursework (20%), 2-hour examination (80%)

**CL2810 Homer(in Greek)** A close study of the *Iliad* and *Odyssey* in the original Greek. Not available in combination with 2436 Homer (in translation).

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2812The Tragedy of Euripides** A close study of selected Euripidean tragedies in the original Greek.

ASSESSMENT: Coursework (20%), 3-hour examination (80%)*.*

**CL2813 Greek Dramatic Texts II (Comedy)** A close study of selected Greek comediesin the original Greek.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2814 Herodotus** A close study of selected sections of Herodotus’ *Histories* in the original Greek.

ASSESSMENT: 3-hour examination (100%).

**CL2815 Plato (in Greek)** A close study of selected dialogues of Plato in the original Greek.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2816 Imperial Greek Literature** A close study of prose and verse texts of the Roman imperial age in the original Greek.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2817 Greek Historiography** **(in Greek)** A close study of selected passages from the works of Herodotus, Thucydides and Xenophon.

ASSESSMENT: Coursework (100%)

**CL2829 Greek Erotic Poetry (in Greek)** To provide first hand experience of some of the Greek texts read and discussed in CL3432.

Students will have read a small selection of texts and familiarized themselves with linguistic, metrical, stylistic and other philological aspects of the text in Greek.

ASSESSMENT: Exam 3-hours (100%)

**CL2822 Horace** A close study of selected poems of Horace in the original Latin.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2823 Lucretius and Virgil** A close study of selections from Lucretius’ *De rerum natura* and Virgil’s *Eclogues, Georgics,* and/or *Aeneid* in the original Latin.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2824 Latin Love Elegy** A close study of selected poems of Catullus, Propertius, Tibullus and Ovid in the original Latin.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2826 Roman Satire** A close study of selected works of Roman satire in the original Latin.

ASSESSMENT: Coursework (20%), 3 hour examination (80%).

**CL2827 Latin Epic** A close study of original texts from major Roman epic authors. ASSESSMENT: Coursework (20%), 3-hour examination (80%).

**CL2828 Latin Historiography** A close study of selected passages from major Roman historians in the original Latin.

ASSESSMENT: Coursework (20%), 3-hour examination (80%).

*If there is a topic you would like to see included in this list and if there is sufficient demand, we are always prepared to consider devising a new course.*

**Literature Courses** These courses require no knowledge of Greek or Latin.

**CL2436 Homer (in translation)**

A study of the *Iliad* and the *Odyssey*, consisting of close study of the textand of broad themes, and of the historical and artistic background. Not available in combination with CL2810Homer (in Greek).

ASSESSMENT: coursework (20%), 3-hour examination (80%).

**CL2442 Greek Drama (in translation)**

Selected plays by the five major dramatists are studied to illustrate aspects of Greek theatre including: drama as performance; the treatment of myth, politics and religion; characterisation; language; structure. Aristotle’s Poetics is also examined..

ASSESSMENT: coursework (20%), 3-hour examination (80%).

**CL2445 Cinema and Classics**

This course will consider in detail the relationship between ancient literary works, specially Greek epic, Greek tragedy, and the ancient novel, and modern cinematic renditions of these works. It will proceed along broadly generic lines, focusing each week on individual texts and films. Works include Homer (*Iliad and Odyssey*), Greek tragedy (*Oedipus the* *King, Medea, Bacchae*), and ancient novel (*Satyricon, The Golden Ass*) and approximately twenty items, including *Star Wars, Troy, Naked, O* *Brother, Where Art Thou?, Blade Runner, Edipo Re, Medea, La Grande* *Bouffe,* Fellini’s *Satryicon, Beauty and the Beast* (Jean Cocteau and W Disney). The course will also involve introductions to critical aspects of ancient genre, ancient literature, cinema studies, contemporary critical theory, problems of reception, and the classical tradition. One practice essay required before final assessment.

ASSESSMENT: Coursework (100%): two essays of c. 2500 words each.

**CL2448: Ovid’s Metamorphoses: Art and Power in Augustan Rome (Half-Unit)**

The course will start with an overview and appreciation of the epic code: what is at stake intellectually, artistically, politically. Previous epics will be looked at, and special emphasis will be given to Virgil’s *Aeneid*.

Once settled with the *Metamorphoses,* weekly sessions will concern themselves with issues and themes such as:

* What is metamorphosis? (including the morality of metamorphosis, (changed) form and identity, permanence and discontinuity, metamorphosis as art).
* Story telling (narrative complexities/unity/disruption; deviant and supressed narrators as, chiefly, Philomela [Book 6])
* The Artist in the poem (figures include Arachne [Book 6], Deadalus [book 8], Orpheus and Pygmalion [Book 10] and others).
* Love in the epic (stories such Pyramus and Thisbe, and Salmacis and Hermaphroditus [Book 4], Scylla and Nisus, and Philemon and Baucis [Book 8], Ceyx and Alcione [Book 11] seem able to take us to several different and exciting directions).
* Gender and transgression (look particularly at Narcissus, Iphis, hermaphroditus, Myrrha, Byblis
* Epic ‘metamorphosed’: flirting with and subverting the epic genre (Meleager and the Calydonian boar [Book 8], Lapiths and Centaurs [Books 12], the little Aeneid [Books 13-14], Minerva and the Muses on Helicon [Book 5] are especially relevant here)
* Politics and Rome (Books 14-15 are especially relevant here)

ASSESSMENT: 2- hour examination 100%

**CL2488: Virgil’s *Aeneid*: The Empire in the Literary Imagination (Half-unit)**

This course involves a close study of Virgil’s *Aeneid*. It assumes no previous knowledge of Virgil. The primary text will provide the main focus of study; we will spend a significant amount of time probing it and teasing meanings out of it. There will be seminar preparation each week followed by a lecture that will broaden on the themes touched upon during the seminar discussions. Weekly sessions will concern themselves with issues and themes such as

* Socioliterary climate of the period
* The *Aeneid*: a preview
* The sorrows of old wars: *Aeneid* 1 and 2
* Travel stories: *Aeneid* 3-5
* Decree, delusion, determination: *Aeneid* 6 and 7
* Gore and death: the Roman dimension. *Aeneid* 8-10
* Epic code and epic telos: *Aeneid* 11-12
* Fate, gods, and human responsibility
* Public and Private
* Narrators and Story Telling
* Generic Interpenetration
* Italian and Roman Nationalisms
* Endings

ASSESSMENT: 2-hour examination 100%

**CL 3315 Roman Oratory**

This course examines both the practice of oratory and the theory of rhetoric as the Romans knew it. You will be able to explore the historical contexts of oratory and the occasions when public speaking made a difference to the course of events in Roman history. You will learn how Roman lawcourts worked, how their procedures differed from ours, and what difference this made to the strategies of litigants and their advocates. You will learn to analyse the speeches of Cicero, Pliny the Younger, Apuleius and Tertullian. You will look at the question of how speeches were recorded – or invented – by Roman historical writers, and at the fragmentary remains of the speeches of famous orators whose speeches were not preserved in full, such as Cato the Elder and Gaius Gracchus. You will also see how the Romans trained their orators, and you will have the opportunity to try out these exercises in practice and compose a Roman-style speech, and perhaps to deliver it. You will reflect on the value of Roman rhetorical education and on how its principles might be applied today. Finally, we shall look at representations of Roman orators and oratory in literature from Virgil to Shakespeare and beyond and note how these both contributed to the Roman self-image and have provided a model for later generations to follow or reject.

ASSESSMENT: Coursework (100%)

**CL3430 Ancient Literary Criticism**

The course focuses upon a broad range of Greek and Latin texts which analyse the role and aims of literature and the writer in society (e.g. Plato, Aristotle, Horace, Cicero, Quintilian). Passages from the theorists will be studied alongside the ancient authors that they discuss, especially Homer, tragedy, oratory. The course aims to broaden students’ experience of classical authors and to introduce them to the major concepts of literary criticism which endure today as they were treated in antiquity. Topics covered include: continuities and developments in theories of literary taste, concepts of style, rhetoric, poetic inspiration, literary characterisation, concepts of genre and literary unity, truth in fiction, allegorical interpretation.

ASSESSMENT: 2 essays (20%), and 3 hour examination (80%).

**CL3431Roman Drama (in translation)**

This course combines literary, theatrical, and cultural-historical study of the surviving plays of Plautus, Terence, and Seneca with a wider exploration of the place of the performing arts in Roman society and culture. Particular attention is given to the Roman refashioning of Greek comedy and tragedy*,* and its significance for Roman attitudestoGreek literary culture*;* the relationships between literary and popular performancegenres, and the historical roots and development of each; and the close study of selected plays by all three dramatists.

ASSESSMENT: 2 essays (20%), and 3-hour examination (80%).

**CL3432 Greek Lyric, Eros and Social Order**

This course examines in detail a representative selection of works of ancient Greek erotic poetry from Archilochus to Meleager. The course will proceed along broadly chronological lines, focusing each week on individual texts and authors to explore the function and character of ancient Greek erotic poetry, including aspects of poetics, history, cultural, philosophical, political, and social context, genre and gender. Thematic issues will include discussions of the historical specificity of gender, desire and the political structure, the ‘poetic voice’, and biographic and constructed identities.

ASSESSMENT: Coursework: two essays, each of 2500 – 3500 words (100%).

**CL3434 Nature & the Supernatural in Latin Literature**

This course looks at how Latin authors (prose and verse) of the first century BC to the second century AD approached their natural and supernatural worlds. All texts will be studied in English translation. While many of the authors to be studied may have been influenced by Greek predecessors, they nevertheless present a uniquely Roman perspective on the worlds in which they lived. The texts studied include authors such as Cicero, Livy, Vergil and Lucretius, as well as Seneca, Pomponius Mela, the Elder Pliny, Celsus and Solinus.

ASSESSMENT: two essays (20%), and 3-hour examination (80%).

**CL3437 Greek Literature under the Roman Empire**

This course examines the broad range of non-Christian Greek literature during the first three centuries of Roman rule. The literature is studied by themes: Greek attitudes towards Rome; treatment of classical literature and history; Stoic and Epicurean philosophy; declamation; literary criticism and reflections of contemporary culture.

ASSESSMENT: two essays (20%), and 3-hour examination (80%).

**CL3444 Studying Ancient Myth**

This course traces the development of a series of popular and important myths throughout Graeco-Roman Literature. The course is divided into two broad areas, a theoretical and a practical one. A) We will explore the origins of Greek myth, Myth and Plato, Myth as History, the structures of myth. B) This part will be dedicated to specific mythical narratives. Part of the course will be dedicated to case-studies looking at stories from within big threads such as: The supernatural, the identity quest, Dionysiac poetics: estrangement and release, Romans and Greek myth. There will be formative assessment during the year (not counting towards the overall mark of the course).

ASSESSMENT: Coursework (100%): two essays, each of 3000 – 4000 words.

**CL3460 Culture and Identity from Nero to Hadrian**

This course attempts to understand the changes in mentality and culture in the early Roman Empire through a combined study of literary culture and social history, focussing on issues of identity.

ASSESSMENT: Coursework (100%)

**History Courses** *These courses require no knowledge of Greek or Latin.*

**CL2350/3350Gender in Classical Antiquity**

The course examines the treatment of women in classical literature, history, philosophy and art with emphasis on Greece, Hellenistic Egypt, and Rome. Topics include: women in myth, epic, law, satire, drama, historiography, religion, and Roman elegy; women’s writing; modern interpretations of women in antiquity; ancient medical theory. The course may be taken either at second-year (CL2350) or third-year (CL3350) level, with lectures common to both but different seminars, essays and exams.

ASSESSMENT: 2 essays(20%) and 3-hour examination (80%).

**CL2353 /3353 Greek Law and Lawcourts**

In the autumn term the lectures and seminars of this course will focus primarily on the political role of the People’s Court in matters concerning policy making, its control and monitoring of active participants in the running of the democracy, and on the structure of Athenian legal procedures. In the spring term students will deal with matters of substantive law, especially private actions. The lecture course will end with a comparison of the Athenian perceptions of justice as expressed in forensic oratory with current perceptions of justice in modern Britain.

ASSESSMENT: 2 essays (20%), and 3 hour examination(80%).

**CL2356 Greek History to 404 BC (half unit)**

**CL2357 Greek History 404 to 322 BC (half unit)**

These two courses together cover Greek politicaland social history from Homer to Alexander, from the emergence of classical Greek civilisation and institutions in the ninth century BC to the break-up of the classical Greek world at the hands of Macedon. The courses may be taken together or individually.

ASSESSMENT for CL2356: 2-hour examination (100%).

ASSESSMENT for CL2357: 2-hour examination (100%).

**CL2358 Greek Historiography (Half Unit)**

The course aims to cover Greek historiography from the early 5th down to the 1st century B.C. The first half of the course will be thematically structured, introducing the students to a range of methodological issues and providing them with an overview of the development of the genre. The second half will focus on six key authors, their literary and ideological agendas, and the historical contexts to which they were responding. Part One (Thematic) covers: 1. Historiography as a genre: its development from Hecataeus to Diodorus Siculus; 2. Historiography, Biography, and Memoirs; 3. Speeches in historiography from Herodotus to Polybius; 4. The historiographers’ sources (incl. oral tradition, documents); 5. Fragments of Greek historiography: the Atthidographers. Part Two (Authors) covers: 1. Herodotus; 2. Thucydides; 3. Xenophon and the Oxyrhynchus Historian; 4. Polybius; 5. Diodorus Siculus

ASSESSMENT: 100% Exam

**CL2363 Augustus: Propaganda and Power**

The period is one of marked change in social, cultural and especially political life. The Roman state went through what is sometimes called the ‘Augustan Revolution’ in which the structures of the old Republican system were transformed to be replaced by new monarchic structures. Yet this was a revolution in conservative clothing, posing as a restoration of traditional Roman values. 2 formative essays / exercises required (zero-weighted).

ASSESSMENT: 3-hour examination (100%).

**CL2366 The Roman Republic: A social and economic history (Half-unit)**

What makes a society? What makes a society work? Since the birth of political economy in the eighteenth century we have understood there to be a fundamental link between politics and economics and that societies are shaped by their economics. Most pre-industrial writers, insulated by their individual wealth from the vagaries of the economy, simply assumed that economics worked themselves and that political structures reflected a natural economic and social system. This appears to have been the view of Roman elites. Yet, economics underpinned the operation of Roman society and politics, whether it be in the emergence of the imperial drive in the early Roman Republic, a drive centred on the poverty and land hunger of the Roman population, the emergence of a wealthy and distinct landed aristocracy in the third and second centuries BC, and the further development of that aristocracy on the back of empire, the growing crisis of the Republic (associated with the Gracchi and Marius) or the Republic’s Fall, brought down by soldiers seeking economic and political rewards. This course will explore the relationship between economics and politics, a relationship as complex in antiquity as it is today, and seek new ways, to understand that relationship and the course of Roman history.

ASSESSMENT: 3500-4000 word essay. Submission on a date to be set by the Department (normally first day of Spring term) 100%

**CL2367 The Rise of the Roman Empire: An Economic and Social history (Half-Unit)**

Classical history used to be the history of texts. It used to be the history of great men doing great deeds. But how does history change? How is the world made? When one looks at what we have left from antiquity, we see its material remains. All over the Mediterranean and from Egypt to Britain, the Romans left marks of what we call their civilization. The material remains suggest a prosperity and population unmatched until the early modern era or even later. To understand those developments and the nature of Roman civilization requires a different form of history: no longer is history to be understood through the actions of emperors and the leaders of Roman society, but we start to see Roman history as developing through economic and social structures. This course examines how the Roman empire came into being, not as a political entity, but as a social and economic structure, the structure that is represented in the remains that cover those lands that formed that empire. Those remains represent a particular society and, in its most simple form, that population and that society needed feeding. The villas needed farming. The cities needed constructing. The poor needed food, the soldiers needed pay, the elites needed wealth. This course looks at how Roman society came into being from a materialist perspective. How do the Romans organise themselves to generate that prosperity? How was society organised to generate wealth? How was that wealth used to establish particular social and political forms? The course examines the workings of the workings of Roman society (and history) through the Roman economy. Sessions 1-3 consider issues of approach. We then look at population before considering urban and then rural economies. Looking at how urban societies functioned and how the villas especially operated to maintain societies dominated by a landed elite. In the final part of the course, we look at the relationship between state, politics, and economy and how the economy changed in the transition into late antiquity.

ASSESSMENT: 3500-4000 word essay. Submission on a date to be set by the Department (normally first day of Summer term) 100%

**CL2369: Historiography of the Roman World (half unit)**

The course aims to cover the full chronological range of Roman historiography from the Republic to the Empire in order to educate students in the broad sweep of Roman historiography and Roman history.

ASSESSMENT: 100% Exam

**CL3351 Alexander the Great**

The course will introduce students to the most important events of Alexander’s reign (336-323 BC) in the first term. In the second term specific themes and problems will be addressed in order to encourage a critical appraisal of Alexander’s achievements, including an assessment of his legacy in language, culture and politics and an overall evaluation of Alexander as a person, military leader, and king. Seminars will offer students the opportunity to study specific issues and will cater for different interests and backgrounds. 2 formative essays and 1 seminar presentation.

ASSESSMENT: 3-hour examination (100%).

**CL3361 The City from Augustus to Charlemagne: The Rise and Fall of Civilisation**

The city has been synonymous with Classical civilisation, and has been at the heart of study of the ancient world. By studying cities, we can begin to reconstruct the social worlds of the ancients and observe how cultural changes, such as the Romanisation of the Empire and the advent of Christianity, as well as political changes, such as the development of the role of the emperor and the end of Roman power in the West and East, transformed the urban centres of the Roman empire. This course draws on ancient history, architectural history, and archaeology, and makes references to non-Classical disciplines; it has a broad chronological and topographical spread, moving from the Rome of Augustus to the cities of early Medieval Europe and from Britain to Syria, to allow examination of regional and chronological diversity and to allow students to concentrate on areas and issues of particular interest within the broad framework set by the course.

ASSESSMENT: 2 essays, each of 3,750 words maximum (100%).

**Philosophy Courses** These courses require no knowledge of Greek or Latin.

**CL3652The Philosophy of Aristotle**

A general study of the philosophy of Aristotle, with particular attention to a set text.

ASSESSMENT: 2 essays (40%), and 3-hour examination (60%).

**CL2653 The Dialogues of Plato**

A study of the philosophical and literary aspects of dialogues from all periods of Plato’s activity. Approximately equal lengths of time will be devoted to (i) Platonic dialogues earlier than the *Republic*; (ii) the *Republic*; (iii) the (much shorter) *Philebus* or *Theaetetus* (alternating each for two years at a time), studied in detail and with compulsory exam questions.

ASSESSMENT: 2 essays (40%), and 3-hour examination (60%).

**CL2654/3654 Body and Soul in Ancient Philosophy**

What do we mean when we talk about ‘the soul’ or ‘the mind’? How are thinking, self-awareness, memory and imagination to be explained? What happens to us when we die? Do animals have souls? Does it make sense to talk about a ‘world soul’? This course examines the answers given by Greek philosophers to questions such as these. After some introductory sessions considering Presocratic views of the soul, the course concentrates on relevant works of Plato, Aristotle, Epicurus, Lucretius, Diognees Laertius and Plotinus.

ASSESSMENT: Coursework (20%), and 3-hour examination (80%).

**CL2655/CL3655 The Good Life in Ancient Philosophy**

What is the best kind of life? Is moral virtue sufficient for happiness? Does morality require a special kind of knowledge or wisdom? Is a good life a pleasant life and are some pleasures better than others? This course examines the answers given by Greek philosophers to questions such as these. After initial consideration of early Greek views about the good life, the first term of the course will concentrate on relevant works of Plato, Aristotle, Epicurus and Diogenes Laertius.

ASSESSMENT: Coursework (20%), and 3-hour examination (80%).

**CL3661 Stoics, Epicureans and Sceptics**

A general study of the Stoics, Epicureans and Sceptics. Students will be required to show knowledge of the philosophical content and of the philosophical issues raised by the set texts.

ASSESSMENT: 2 essays (40%) and 3-hour examination (60%).

**CL2663 Logic and Rhetoric**

A theoretical and practical course concerned with the principles of logic and rhetoric, based on (but not confined to) Classical sources, and the application of those principles to the analysis of argumentative and persuasive texts both ancient and modern.

ASSESSMENT: One assessed assignment (20%) and 3-hour examination (80%).

 **Art and Archaeology Courses** These courses require no knowledge of Greek or Latin.

**CL2190 The Built Environment in Classical Antiquity**

The course studies the practice of architecture and building in the Greek and Roman world investigating such themes as the development of architectural orders, the role of architects, the design process, the sources and supply of building materials and techniques, planning of cities and other forms of settlement, and civic, religious, funerary and domestic building types. 1 formative essay and 1 gobbet exercise.

ASSESSMENT: 1 essay (20%), and 3-hour examination (80%).

**CL2191 Greek and Roman Art in Context**

A study of the art forms of classical antiquity and their functions in particular contexts, such as public games and spectacles, religious practice, symposia and banquets, funerals and burial, and civic honours. Special attention is given to the choice of medium and the methods by which craftsmen worked (e.g. stone carving, painting, modelling in clay and stucco, and metal-, glass- and mosaic-working).

ASSESSMENT: 2 essays (50%), and 3-hour examination (50%).

**CL2196/3182 Understanding Pompeii and Herculaneum**

The course studies the physical remains of Pompeii and Herculaneum, and the villas at Stabiae, Oplontis and Boscoreale, on their own exceptional terms and within the wider context of Roman Italy c. 200 B.C. to A.D. 100. Topics include the analysis of the population, environment, urban planning, and infrastructure, housing (design, construction, decoration, and room function), suburbs, ports, cemeteries, farming, industry, trade, commerce, religion, bathing, sport, the theatre and the amphitheatre. 1 formative essay and 1 gobbet exercise.

ASSESSMENT: 1 essay (20%), and 3-hour examination (80%).

**CL2462/3462 Perspectives on Roman Britain**

This course will take students through the major sources of evidence we have for daily life in Roman Britain. In the first term, students will get the opportunity to develop their understanding and knowledge of the archaeology of Roman Britain. As well as looking at traditional areas of research in Roman Britain, such as villas and the military, this course will also look at more recent evidence for rural settlement, religion and burial rites. In the second term, students will explore some of the key theories, methods and approaches related to Roman Britain, for example different ways of looking at ‘Romanization’ as well as theories and practices related to material culture. In addition, students will engage with themes related to who owns the past and how that past is presented in different settings and for different audiences.

This course aims to explore

• The range of sources of evidence relevant to Roman Britain

• The place of Roman Britain in the Roman world

• Issues and problems of interpretation relating to Roman Britain

• Key problems in Roman archaeology through the medium of Roman Britain

ASSESSMENT: 1 essay (20%), and 3-hour examination (80%)

**CL3188 City of Rome**

A study of the topography of the city of Rome and its value as evidence for Roman political, social and cultural history.

ASSESSMENT: Coursework (20%), and 3-hour examination (80%).

**CL3189 Hadrian’s Wall**

The first half of this course will focus on the archaeological evidence and study the surviving remains of the Wall and its associated forts structures, culminating in a three-day field-trip to the Wall, with visits to sections of the curtain and a number of major sites which have been studied in class (e.g. Birdoswald, Cawfields Milecastle, Housesteads, Chesters, Wallsend, etc, depending on time and accessibility). The second half of the course will address the context of the Wall within the Roman conquest of Britain, its place within the Roman frontier system as a whole, Hadrian and his possible role in its design, the history of the Wall in the rest of the Roman period, the scholarly debate about its role and function, the later history of the Wall, its rediscovery and investigation since the 16th century, its role in the development of Romano-British archaeology, and its conservation and current status as part of a UNESCO World Heritage Site.

ASSESSMENT: Coursework (20%), and 3-hour Examination (80%).

**CL3194 Archaeology of Athens and Attica**

The course explores the relationship between the centre and the periphery – or Athens and Attica, the city and the demes, which is a theme that carries on through the course, considering, for example, the following questions: how are the religious and burial customs reflected in the archaeological record of the smaller communities and Athens? what types of manifestations did the administration and politics of the polis have in architecture? how did the city and the demes prepare for time of war? what were the urban and rural environments like. The first section gives a general introduction and then concentrates on the archaeology of prehistoric Attica. The second section concentrates on the demes: the topics will cover the principal deme settlements and sanctuaries as well as the production sites, the harbours and the fortifications. The third section of the course has its focus on the centre: the Acropolis and its surroundings, the burials at Kerameikos, the civic centres of the Agora and the Pnyx. The final sessions are on the city walls and the long walls and the relationship between city planning and private housing. 1 formative essay, 2 gobbet exercises and an oral presentation.

ASSESSMENT: 3 hour examination (100%)

**CL3197 The Cities of Classical Greece**

The course investigates architecture, images, epigraphy and texts from four classical Greek cities – Athens, Olynthus, Corinth and Halieis. It studies the ways that the different communities constructed their urban environment and considers what the evidence can tell us about politics, religion, sexuality and social and domestic life in the different cities.

ASSESSMENT: 2 essays or exercises (20%) and 3-hour examination (80%).

**Research Courses**

**CL2201 Second Year Projects**

In the first term, students will complete a supplementary assigned project related to one of their Year 2 taught courses, chosen from a list which will be published by the Department along with course choice information in the Spring Term of the preceding year. Such projects may take the form of an essay, commentary or other appropriate written task but may also include other types of task such as web resources or dramatic or artefactual reconstructions or a creative or skills-based task. In the second term students will complete a second supplementary assigned project, related to another of their Year 2 taught courses.

ASSESSMENT: Coursework (100%): two essays, or equivalent tasks, of 4,000 – 5,500 words or (for web resources, dramatic or artefactual reconstructions or creative or skills-based projects) of a length/size equivalent to such an essay

**CL3200 Extended Essay (Dissertation)**

This unit, for final-year students only, consists primarily of independent study. All students attend an initial one-hour seminar on extended essay writing, structuring a long essay, conventions of referencing, avoiding plagiarism, etc. They are entitled to a total of 2 hours of individual supervision during the academic year. The content in each case is determined by the student's choice of topic. Students make contact with a prospective supervisor according to their interests and define a broad area to work in. The exact title is chosen and approved by the beginning of the third year; the actual writing takes place throughout the first two terms and the Easter vacation, with supervision arranged as appropriate.

ASSESSMENT: Coursework (100%): an Extended Essay of 8,000-10,000 words.

### Courses from outside the department

Students may take no more than ONE course from another RHUL department during their second and third years combined. This limitation does not apply to Ancient History courses taken in the History department. Departmental approval must be sought from the Aacdemic Co-ordinator to take a course from another department.

### Courses in other London colleges

Students are permitted by College regulations to take one course in any one year at another London college, subject to departmental approval and timetabling constraints. Classics or Ancient History courses at UCL or King’s are available to RHUL students under a reciprocal arrangement between the Colleges. Such courses will count towards the requirements for degree programmes in the same way as courses in equivalent subjects taken at RHUL. Courses at London institutions other than UCL and King’s (such as SOAS) are available only by special arrangement. If you are considering this, please seek advice from the Academic Co-ordinator**.**

## Course registrations

You can only register for courses to a total value of four units in each academic year (this excludes courses which are being resat). While you have the option of changing courses within the first two weeks of the Autumn term subject to agreement from the department, once you have submitted assessment for the course, you may not replace it with another either in that term or in a subsequent term (e.g. Spring term). Any courses that you wish to take on an extracurricular basis (that is, as extra and not counting towards your degree) must be identified at the start of the academic year or before any assessment has been completed for the course.

## Change of programme

You are **only** permitted to change programmes up to a maximum of three weeks after the start of teaching (excluding Welcome Week) with the following exceptions:

* if the change is only in degree pathway title, which does not affect the course units taken and you are still taking the correct course units (worth 120 credits in total) as detailed in the relevant programme specification;
* if the change does affect the course units taken and you have to pick up an extra half unit in the Spring term but you would be taking the correct course units as detailed in the relevant programme specification and would have no less than 120 credits.

## Exchange Programmes

The College offers students the opportunity to study abroad for a year through the International Exchange programme and the Erasmus programme. Students are able to apply to study abroad in Europe or at one of 24 International institutions in the USA, Canada, Australia, New Zealand, Hong Kong, Korea, Japan and Singapore, either as an integral part of their degree programme or as an additional year of study. Further details on participating in such programmes and restrictions placed on students in different departments are available at <http://www.royalholloway.ac.uk/international/studyabroadandexchanges/home.aspx> .

# Facilities

## Libraries

 There are 2 libraries on campus:

* **Founder’s Library**, located on the South Side of Founder’s Building, houses most language, literature, film, music and theatre material;
* **Bedford Library**, located up the hill from the Students’ Union next to the History Department, houses science, social science and history material;

Details, including further resources available, opening times and regulations, can be found online:

<http://www.royalholloway.ac.uk/library/home.aspx>

If you cannot find the specific items that you require in the libraries, it is possible to order items from other libraries by inter-library loan or to gain access to the Senate House Library or other university libraries. You can obtain further information on this by asking at the library helpdesks. The Information Consultant for Classics is Russell Burke, who can be contacted at russell.burke@rhul.ac.uk.

The Library provides a range of training sessions designed to enhance your existing library and research skills. These are available in both class-based and self-study formats. For information on available sessions and to book a place, go to:

[http://www.royalholloway.ac.uk/library/helpandsupport/findinginformation.aspx](https://www.royalholloway.ac.uk/library/helpandsupport/helpandsupport.aspx)

Electronic information is becoming more important for all of us. The Library now has 9,000 journal titles in electronic, full-text format and a virtual library of texts and images. The *Thesaurus Linguae Graecae* and the PHI Latin texts databases are available on CD-ROM in the Classics departmental office.

Students can also use Senate House Library. It is important that you speak with the Library information consultant (Russell Burke) or staff at the enquiry desk to check whether you need prior authorisation to gain access to other collections.

**Senate House Library,** Senate House, Malet Street, London, WC1E 7HU (020 7862 8462) <http://www.shl.lon.ac.uk>.

## Photocopying, printing and computing

###  Photocopying

The departmental photocopier is in constant use by office staff and lecturers. For this reason, we are unable to allow undergraduate students to use it. Instead you can use copier-printers (MFDs) located in the libraries, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour. Further information is available online:

<http://www.royalholloway.ac.uk/library/usingourlibraries/photocopyingandprinting.aspx>

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time.

### Printing

Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the libraries and Computer Centre.

Departmental staff are unable, in any circumstances, to print anything out on your behalf. Copier-printers (MFDs) are located across the campus in the PC labs, libraries and Computer Centre. Further information on printing is available online:

<http://www.rhul.ac.uk/it/printing/home.aspx>

### Computing

The Computer Centre provides a range of IT training sessions designed to enhance your current IT skills. These are available in both class-based and self-study formats and successful completion of the course is rewarded by a College IT Skills certificate. To participate in these sessions, go to:

<http://www.royalholloway.ac.uk/it/training/home.aspx>

# Information Retrieval

This section gives brief advice on how and where to look for information. Your tutors will also be able to give more specific directions to databases and specialist collections. Please read through their bibliographies and course handouts carefully for directions BEFORE asking them in person: the answers to the most commonly asked questions are probably there.

## Buying books

Tutors try not to require you to buy too many books, but some are essential. These will be indicated to you. As a general rule, concentrate on buying the often-used texts/translations, rather than secondary scholarship (critical works). Any others you choose to buy depend on your interest and budget! Most books may be bought online. Here are some good bookshops for classical titles:

• The Hellenic Book Service, 89 Fortess Road, London NW5 (new and secondhand; see www.hellenicbookservice.com)

• Skoob, in Brunswick Square, London (next to Waitrose; secondhand)

• Blackwell’s, Broad Street, Oxford (large range of new and small selection of secondhand)

TOP TIP:

• Why not ask around within the department or advertise on the noticeboard if you are looking for coursebooks secondhand, or have some to sell? You can often pick up bargains easily.

## Which translation to use?

Although you may not think it, it can matter greatly what translation you use. Some are designed more to give a flavour of the original, or for stage productions, and so are less accurate for our use. Tutors will suggest good translations to use: *do follow their advice*. If you have a translation and are unsure whether it is a good one for your course, just ask your tutor.

## Libraries

The books you will need for undergraduate courses will be in our college library or available online (for online resources, see sections 7.7.6 and 9.3), but if you are researching a special subject dissertation, for example, you will be expected to use a wider range of libraries. If you are often in London, then the Institute of Classical Studies library (see below) is a good place to use.

### The College library

The library staff have guides to using the library and are easily accessible if you have any queries. Don’t get anxious if you feel lost to start with – we all do! It takes time to learn how to get around the library, but it is an essential part of study here. Some tutors will even arrange tours of relevant parts of the classics collections.

The Classics Department has a librarian who is a special liaison with us: he will meet you during induction week and give you more up-to-date advice. He is also the person to e-mail if you have found any classics books missing without trace! His name and contact details will be announced in the departmental literature.

• Get used to using the computer catalogues: it is not hard to learn. If you get confused, ask the library staff for help.

• All departmental bibliographies give you the shelf-marks of the books (that is the number that helps you to locate the shelf in the library where the book lives).

• Some books and articles that are used often are kept in the Restricted Loan Collection which ought to mean that you can consult it more easily. This will be indicated on the library computer catalogue.

• If you find a book you need is out on loan, don’t be afraid to recall it! Often it is just sitting on someone’s desk, unused!

• Similarly, PLEASE return books AS SOON AS YOU HAVE FINISHED WITH THEM. You will soon find out how frustrating it is when others don’t!

• Do not write or mark any library book, even if you find it already written in. This very disrespectful and ruins the book for others. It may also be impossible to replace it with a new one.

### Institute of Classical Studies Library

This is located in Senate House in London. It has a fantastic amount of material and is a great place to work if you are in London (e.g. for a taught course).

## Text collections

There are several series of texts that you will see in the college library, where different authors are all grouped together by series rather than spread out over the whole literature range alphabetically. So, if you want the Loeb Menander, look for the Loeb series first, then within that, look alphabetically for Menander. You’ll soon get the hang of it!

If you are studying texts in the original language, you may be asked to buy a specific text. *Please follow the tutor’s advice* as texts often differ greatly in line numberings, readings, deletions etc.

• The *Loeb* series are small hardbacks, green for Greek authors, red for Latin. They have original text and English translation on facing pages. It is an old series, so some translations are more useful for us today than others. Your tutors will recommend good ones and discourage you from bad ones! As a rule the more recent the Loeb, the better.

• *Teubner* series: these come in a variety of formats, older ones are small brown books, newer ones are orange for Greek authors and blue for Latin. These only have original texts.

• *Oxford Classical Texts* (OCTs). These contain text only and are blue hardbacks (older ones were brown).

• The *Budé* series. These are like Loebs, except with facing French translations. Yellow for Greek authors, orange for Latin.

• The *Aris & Phillips* series. These have white covers and feature special editions of individual works or selections. They are modern and contain an introduction, bibliography, text, facing translation, and brief commentary. These are often the set texts for language courses, along with...

• The *Cambridge Greek and Latin classics* series, in two-tone green. These are for more advanced students than the Aris & Phillips series and do not include translations.

## Collections of ancient texts

Your tutors will draw your attention to special collections of ancient evidence in your own subject. However, here are a few commonly referred to:

• **For inscriptions**:

CIL = *Corpus Inscriptionum Latinarum*

IG = *Inscriptiones Graecae*

SEG = *Supplementum Epigraphicum Graecum*

• **For papyri**:

POxy = *Oxyrhynchus Papyri*

(similarly PMich = *Michigan Papyri*)

• For Greek historiographers:

Jacoby = F. Jacoby, *Fragmente der griechischen Historiker*

## Dictionaries & encyclopaedias

### Dictionaries

If you are studying original language you may well have bought a dictionary already. Fine. It will more than likely suffice. However, here are the recommended ones:

• Greek: *Greek-English Lexicon,* by Liddell-Scott-Jones. It comes in several sizes, the Intermediate is usually all you would need to buy for yourself. The larger version can be consulted in the college library.

• Latin: *A Latin Dictionary* by Lewis & Short; or *The Oxford Latin Dictionary*. These are very large, expensive, and cumbersome. It is best to consult them in the library. For personal use any intermediate-sized Latin dictionary will normally suffice. (The old Collins Gem is really too small!)

• There are very scientific and scholarly collections of texts available on CD-ROM, including searchable disks of the whole of Greek and Latin. These you would only need for very specialised research in the original language. For up-to-date information, consult the college library staff.

### Specialist dictionaries and lexica

Some well-studied authors have dictionaries of their own that will be found in the relevant author section in the library. Some examples are Homer, Pindar, the tragedians, Herodotus, Thucydides, Horace, Livy, Ovid and Vergil. To find out if your author has one, either browse along the library shelves, or consult the catalogue.

###  Encyclopaedias

The first place to look is *The Oxford Classical Dictionary* (4th edition, 2012). This is recent and contains entries on most topics you might encounter. Here is where you can find potted biographies of the literary and historical figures you encounter during your study. It is ALWAYS wise to read these brief entries: it pays off to make a few notes too, especially about when and where they lived, or their key features.

The library also has a selection of older encyclopaedias. These are often very helpful, e.g. the ones on biography or geography by Dr. Smith.

Some more advanced encyclopaedias are written in languages other than English, but may be of help for students for whom English is not their first language. The most famous of these is the massive German *Realencyclopädie*, often called *RE*, or *Pauly-Wissowa* (after its original editors). It has a series of additional supplementary volumes too, so don’t forget to check them too! Even if you don’t know German, you can use it to mine their impressive collections of ancient references.

## Journals

The college library can only accommodate some runs of some classical journals. However the material you need for coursework will be there in one form or another. The library of the Institute of Classical Studies has a far wider specialist selection.

Here are a few commonly-cited abbreviations:

|  |  |
| --- | --- |
| AJP | American Journal of Philology |
| BICS | Bulletin of the Institute of Classical Studies |
| CPh | Classical Philology |
| CQ | Classical Quarterly |
| CR | Classical Review |
| G&R | Greece and Rome |
| HSCP | Harvard Studies in Classical Philology |
| JHS | Journal of Hellenic Studies |
| JRS | Journal of Roman Studies |
| Mnem | Mnemosyne |
| RhM | Rheinisches Museum  |
| TAPA | Transactions of the American Philological Association |
| ZPE | Zeitschrift für Papyrologie und Epigraphik |

Don’t be alarmed if some journal titles are in non-English languages; they often contain English articles!

# Teaching and Learning

## Introduction

This section seeks to answer briefly the following questions:

* What teaching and learning methods does the Classics Department use, and why?
* How do tutors give me feedback on my progress?
* How much independent study am I expected to do?
* How is teaching and learning different in university from that in schools?
* How is the British system different from overseas?

## Teaching methods

The Classics Department employs a wide range of teaching and learning methods, many of which will be familiar to you from schools or colleges elsewhere. Broadly speaking we use the following types of ‘contact’ sessions, where you have a tutor present, written coursework, and research exercises, where you have a tutor as supervisor:

* small to medium-sized classes, especially for language acquisition;
* small to medium-sized seminars, designed to develop class interaction, debate and discussion, and both group and individual level, student communication skills, and self-confidence;
* medium-large sized lectures, designed to impart evidence, methods of argument, modern critical approaches and source criticism, and to develop the skills of listening with a purpose;
* student presentations, whose length and style vary according to course, designed to develop transferable oral presentation skills and self-confidence;
* coursework assignments, which develop skills in handling evidence, critically assessing scholarly interpretations, and presenting persuasive arguments;
* extended essays, projects or dissertations which develop valuable transferable research skills involving more primary and secondary evidence than for coursework essays.

In addition we also expect you to work each week in **independent guided study**. This is where you work on your own, having received prior guidance from your tutor. **This independent study time is a CRUCIAL element of your degree study**. Your tutors will expect you to complete preparatory work or follow-up work outside timetabled class hours. If you do not do this work, your performance will be severely hindered. The amount of independent study time expected of you is reflected in the course’s credit weighting (see below 7.5).

**Independent Guided Study may take a variety of forms**, for example:

* Preparatory reading or other work for a seminar
* Researching, planning and practising an in-class presentation
* Preparing visual aids (e.g. PowerPoint slideshow, handout) for an in-class presentation
* Liaising with other class members for a team project
* Researching, planning and writing a coursework assignment
* Participating in a site study visit

## Tutors and Feedback

In order to help your learning, during your degree your tutors will provide you with feedback on your progress through several means:

* **Oral feedback in class sessions**, guiding your thoughts, challenging or questioning your arguments, and indicating whether these are convincing, and how you could improve.
* **Written feedback on written assignments**, both those which contribute to your formal assessment mark and those which do not (which we call ‘formative’). This is a very important element, which you should read and think about seriously. Your tutors will offer constructive guidance on how to improve, and also point out what you are doing well. **The feedback on your written work is thus MUCH more than simply the mark at the bottom of the cover sheet!** If you wish to discuss your performance in more detail, make an appointment with your course tutor.
* **Oral feedback in class on written assignments/exercises.** Tutors may well use part of a class to discuss the class’ recent assignments, e.g. essays or language exercises/tests, showing where mistakes may have been made, and offering practical suggestions for improvement.
* **One-to-one consultations**, perhaps to discuss how to improve your writing style, or to discuss your project or dissertation research progress.
* **Written feedback on the examination performance** of the class as a whole, with practical constructive comments on strengths and weaknesses. This is usually available in the following autumn term on the special Moodle page for examination feedback.
* **In-class tests.** These may not necessarily contribute to your formal assessment mark, but will act as informal indicators of your progress, highlighting areas for improvement.

Your tutors are always very keen to help you and to offer you feedback. If you are ever unsure about how you are progressing on a course, please do not be afraid to ask them how you are doing, and how you could improve.

## University teaching and learning

University teaching and learning is, however, different from that in schools in the greater emphasis we place upon your **independent study**. While we actively support teamwork in some areas, the majority of your degree study is your own personal responsibility. Tutors offer as much guidance and support as they can, but, in the end, the amount of effort which you yourself put into the courses directly influences your performance.

## The Credit Weighting Scheme & Independent Guided Study Time

Royal Holloway uses the internationally recognised Credit Weighting Scheme for its courses, to reflect the notional study hours required for each course, with one credit equivalent to ten study hours. A whole unit is weighted at 30 credits, and a half-unit at 15 credits.

The credit given to a course also helps you to calculate the number of independent guided study hours that you should aim to complete each week.

For example:

**For a whole unit = 30 credits** = 300 study hours, **taught over 20 weeks, with two hours per week in-class contact time**, the total contact hours will be 40. That means you have 260 hours for independent guided study. Spread over 20 weeks that results in **13 hours per week**.

**For a whole unit = 30 credits** = 300 study hours, **taught over 20 weeks, with three hours per week in-class contact time**, the **weekly independent study time is 12 hours**.

**For a half-unit = 15 credits** = 150 study hours, **taught over 10 weeks, with two hours per week in-class contact time, the weekly independent study time is 13 hours.**

## The British system used in Royal Holloway

The British system used in Royal Holloway, unlike some overseas educational systems, is still based strongly on written assessment, usually a mixture of coursework essays or projects and unseen written examinations. Hence much of this booklet concerns advice about written study methods. If you are an overseas student who feels that you need extra support or training in this area, please talk to your Personal Adviser, who can direct you to the numerous College student study support mechanisms available, which include the Centre for the Development of Academic Skills (CeDAS; see below).

## Centre for the Development of Academic Skills (CeDAS)

**CeDAS Academic Skills Programme 2014-15**

CeDAS (the Centre for the Development of Academic Skills) offers a range of courses, workshops and 1-to-1 tutorials that aim to ensure all students at Royal Holloway reach their full academic potential. Here is an outline of our services for 2014-15.

### Academic Skills for All

CeDAS runs a number of interactive workshops in the Autumn and Spring terms that are open to *all students.* These workshops give you a sound introduction to many of the key skills you need to perform well in your university studies. You can develop skills for most aspects of academic writing as well as for seminars, presentations and groupwork. If you attend these workshops, you can earn Royal Holloway Passport points.

### Academic English for International Students

CeDAS offers a suite of courses specifically designed for international students (including EU students) whose first language is not English. By attending these courses you can pick up the skills and language you need to communicate successfully in your academic studies. Courses run in the Autumn and Spring terms and comprise either 4 weekly classes, or, for our longer courses, 8 weekly classes. If you attend these courses, you can earn Royal Holloway Passport points.

### Academic Skills for your subject

### CeDAS also run workshops that are embedded into the curriculum of academic programmes. These have proven to be highly effective because the skills you learn are closely connected to particular academic tasks - especially writing tasks - within a specific discipline. Further details about this provision are to be found in the course information of participating departments.

###

### 1-to-1 Writing Tutorials

CeDAS offers all taught students the opportunity to gain help and advice on their academic writing. You can book up to three 30-minute tutorials per term with a specialist tutor who can provide input on many elements of your academic writing.

Please note: 1-to-1 Writing Tutorials are developmental. It is an opportunity for you to clarify the way you express ideas through face-to-face discussion with a reader. Your tutor will not proof-read your work.

### Maths and Statistics Support

From January 2015, CeDAS will begin offering 1-1 Maths and Statistics Support sessions for undergraduate and post-graduate (taught) students in selected subjects. The aim of these sessions will be to develop your confidence and skills, and ultimately to help you solve mathematical problems independently. The 1-to-1 sessions will be available to book from January 2015; details to be confirmed and publicised at the end of Autumn term 2014.

### Online Resources

### There are several online resources to support students' academic skills development and language learning. Here are some subscription resources available to Royal Holloway students.

**Skills4Study Campus** is an interactive e-learning resource that helps you understand, practise and improve core skills needed for successful study: writing, critical thinking, reading and note-making, referencing and understanding plagiarism, and exam techniques.

**EAP Toolkit** offers a set of 100 learning activities (75+ hours of study) which provides an introduction to a wide range of academic study skills for international students

**Tips and Techniques for Exam Success** provides a collection of resources that will help you meet the challenges of summer term exams at Royal Holloway.

**Further information** - CeDAS is based in the International Building, ground floor. To access CeDAS resources or to book a workshop, course, or tutorial, simply go to: **www.royalholloway.ac.uk/ecampus/cedas**

# The Study Environment & Managing Study Time

 When it comes to **where to study**, you normally have a choice between

a) your room

or b) the library.

Make sure that

* you have a comfortable chair with back support to sit on
* your desk is in a well-lit position
* if you have a computer, that it is not reflecting back glare from the screen and that the screen is not too close to your eyes when you sit at your desk
* you have some way of letting visitors know that you are not to be disturbed
* you have set your mobile phone to silent, or turn it off
* that if you prefer to listen to music while working that it is not going to disturb your neighbours

## Studying in the library

Many people find comfort in not working alone, so if you work in the library, make sure that

* you are *really* studying and not just socialising! Should you really sit surrounded by friends?
* you focus your work *realistically*, and do not fall into the temptation of collecting *all* the books on your subject on your desk, thus depriving others of them, when you really can only work on one or two at a time.
* you don’t get put off seeing others writing away furiously while you sit thinking or reading: they may have totally different projects to do and work in quite different ways. Remember, time taken in careful thinking and planning is always rewarded.
* you always return books once you have finished with them.

## Managing your study time

This is a large subject on which many have written whole books! Here are some suggested study skills guides:

\*D.M. Schaps *Handbook for Classical Research*, Routledge 2011

A. Northedge *The Good Study Guide*, Open University Press 1990 (& after)

K. McMillan & J. Weyers *The Smarter Study Skills Companion*, 2nd edition, Person 2009

\*E. Chambers & A. Northedge *The Arts Good Study Guide*, Open University Press 1997 & after (very good)

P. Shah *Successful Study: The Essential Skills*, Letts 1998

\*Alastair Bonnett, *How to Argue: A Student’s Guide*,Prentice Hall 2001 (v. useful for essays)

\*B. Greetham *How to write better essays*, 2nd edition, Palgrave 2008

J. Germov *Get Great Marks for your Essays*, Allen & Unwin 1996

Nigel Warburton, *The Basics of Essay Writing*, Routledge 2006

… and, in general, anything in the excellent study skills series published by Palgrave. The College has a good interactive version of a couple of titles from this series on Moodle, which will give you immediate, hands-on practice and feedback in the skills covered by this booklet. You’ll find it on the Moodle front page, in the second box down on the left, as “skills4studycampus”. Do it all (about 8 hours total, so comfortably doable over a weekend). Why not start right now?

To get the best out of university study you must **CONTROL time**. This is not to say that you will be made to study every hour! Far from it. The university experience is much more than just your degree work.

Most of you will have had timetables at school that regulated time for you. Now you have fewer contact hours in classes, there is a great temptation to squander hours outside class. You must try to strike a BALANCE between work and leisure time. This is going to vary according to every one of you. But here are some general tips:

TOP TIPS

• Draw up a timetable that includes ALL SEVEN days, and evenings. Sometimes you may need to work at weekends.

• First fill in all the class hours that are compulsory.

• If you are living away from campus, add in travel time beforehand and shade it all out. The same applies if you are taking courses in central London.

• If you have to work part-time, put in the hours you cannot alter.

• Next put in your important leisure activities, whether they be sports or times you meet friends, or go clubbing (also allowing *realistically* for ‘recovery time’ the next morning!).

• By this stage you now have a fairly clear idea of what ‘spare’ time you have. Now you need to plan in study time.

• Look for the class hours that are seminars, which require work in advance. Allow yourself a couple of hours a week per course. Add them in where you think it makes sense.

• Now, even more tricky, you need to allow for time to be spent on essays. Even though these may not be due every week, it is a good idea to set aside hours for essay work each week anyway, to get into the habit. Again a couple of hours per course per week is a good idea.

• Don’t make these study hours too long for yourself. Most people can realistically only work for about an hour or an hour and a half before needing a break. Timetable in breaks too, at least 15 up to 30 mins.

• Are you a morning, afternoon, or evening person? You will know yourself when you work most productively. Bear this in mind when putting in your study hours.

• If you like studying in the library, bear in mind too their opening hours.

• Hopefully now you will see the combination of compulsory class and leisure hours, with a mixture of private study hours. There should be plenty left for you to enjoy yourself!

• Finally, do remember that your parents are right (!): get a good amount of sleep each week, and do eat properly! Strange to say it, but study takes a lot of energy out of you.

• If you do have any problems arranging your weekly programme, talk it over with your personal adviser, the sooner the better. They will be only too glad to help.

# How to read for what you want in a book/journal article

It is your first ever university essay. You’ve consulted the bibliography and have in front of you a recommended book. Where do you begin??

TOP TIPS:

• Tutors may often refer you to specific pages, but don’t just stop there. Take a couple of minutes to glance over the Contents page. You may find it may help you with another essay later. If so, make a note of it.

• If you have not been given specific pages by your tutor, try the following:

 – look at the Contents page. The word, person or idea may be there, or it may have a chapter that looks on the right sort of area.

 – look at the Indices (plural of Index). Many books have more than one index, e.g. one for proper names of people/places, another for subjects, another for ancient sources. Be flexible too. For example, if you are looking for references to women, don’t just try ‘women’, also look for related words, such as ‘gender’, ‘marriage’, ‘divorce’, ‘children’.

 – as you read your selected pages, use any footnote cross-references. They may offer interesting nuggets of gold for an essay!

## Some common abbreviations:

|  |  |
| --- | --- |
| art. cit. | the article already cited |
| op. cit. | the work already cited |
| id. | the author already cited |
| ibid. | the passage/work already cited |
| t.t. | technical term |
| f(f). | and following (lines/pages) |
| Alii | others (often to shorten a list of editors in a bibliography) |
| cf. | compare |
| s.v. | look under the entry... (used in dictionaries) |
| i.e. | that is, namely |
| e.g. | for example |
| Sic | yes, it does say that! (to show surprise/irony) |

## Skim reading for something specific

Often you will find an article or chapter that is supposed to help you prepare for a class or essay. You could sit and read it all through slowly. However sometimes it may be more economical to “skim read” it first to see if it is worth reading more closely. How do you do this?

TOP TIPS:

• Read the introductory paragraph (or two) carefully. Here an author will state what the following pages will be about.

• Read by paragraph: look at each opening sentence to see whether the rest of the paragraph might be of help. Each new paragraph usually means a new step in the argument, or a new piece of evidence.

• Don’t just look for one key word from your essay title. Look for related words and words with similar meanings. If you are looking for material on slaves, don’t just look for ‘slave’, also look out for e.g. ‘free’, ‘unfree’, ‘status’, ‘manumission’ (= freeing slaves), ‘‘master’, ‘bondage’ etc.

• Don’t forget to skim read the notes too!

• When you see your target, zoom in on that paragraph and read it carefully. Also look back and forward a paragraph to see where that fact has come from.

• Finally, read the concluding paragraph carefully. It should summarise the writer’s argument, and may point to something you missed.

## Using online resources

Be as critical as you would in a library, only more so. Most of what’s out there is rubbish; don’t just type “Aphrodite” into Google (you’ll just get a load of porn sites and new-age stuff). Use specialist classical gateways (Michigan, Oxford, Reading) and resources (BMCR, Perseus, Diotima, Stoa, TOCS-IN), and get to know the good classics Departmental sites like Temple and the Open University. The golden rule is that online sources are only of value as a way of locating information in printed sources. (The only significant exception is online academic journals and conference proceedings.)

TOP TIPS:

• Always check the site’s *credentials*. Ask who the site’s aimed at: GCSE students, A level, undergraduates, amateurs, fringe loonies? You may need to check other pages from the site to find the answers to some of these questions. As a rule of thumb, **anything reliable will be hosted at a university address** (.edu, .ac.uk, etc.).

• Avoid: online student essays (most are awful beyond words), GCSE or A-level revision sites (too elementary), amateur sites (there are a lot of nutters out there), and *anything* unsigned (if no author is credited, be very, very cautious about the content). **This includes Wikipedia**, which should **NEVER** be cited as a scholarly authority, or indeed at all; it has academic value *only* as a clearing-house of references and links to more reliable sources, for example online translations of ancient texts, (and in that respect can be quite useful).

• Always make a note not just of the URL but of author, page title, and real-world institutional location (University of Chiswick, or wherever). You’ll need all these for the bibliography.

• Never, ever, *ever* paste online text into essays, even accidentally, without quotation marks and full reference. It’s the easiest kind of plagiarism to detect – that’s why we have the Turnitin system – and the College penalties are absolutely merciless.

# Taking Notes from Reading

## What kind of notes are they?:

• Notes for e.g. a specific essay will be different from more general ones you use to get into a new subject.

• when and how am I likely to use them again? Most notes will be consulted again long after they were initially written, e.g. for exam revision. So...

• how can I make sure that I can understand them again in some months’ time?

• am I making sure that I note clearly where I get my information from?

• have I got a good filing system so I can find them again easily?

Let’s take these one by one.

## What are the notes for?

• If you are taking notes for a specific title, write that title clearly at the top of the first page. This helps in two ways:

 – you can always look back to check that what you are writing actually answers the question.

 – you can find the notes easily again later amongst a year’s worth of notes!

• If your notes are more general, to help you understand a topic, make sure that you have clear sub-headings to help you find your way through them again later.

TOP TIP:

• Have a separate page for different subjects. You can then write down information drawn from different sources on specific subjects together. This helps you to see connections and is an excellent way to organise material for exam revision later. But if you do this, make sure that you also note down WHERE you found the information (see 10.4 below).

## Using notes again

Exam revision is the most obvious time when you will need your notes again, but you might also need them for seminar discussion or for comparisons/contrasts in later essays. As you write your notes, ask yourself “could I understand them in two weeks’ time?”

## Making your notes easily re-usable

Here clear labelling of topics and use of understandable sub-headings can help. Remember: the notes are for you, so don’t be embarrassed to do whatever you find best to make them easy to use.

TOP TIPS:

• Use colours or diagrams to highlight important sections.

• Maybe notes in the margin about funny or strange things that happened to you when writing the notes will help you remember them later.

## Noting sources

THIS IS ESSENTIAL. One of the most important aspects of university study is its requirement to develop critical awareness of where we get our information, its reliability or bias, and scholars’ views.

TOP TIPS:

• State quite clearly in what book or article *and on what page* you found the information. Put the bibliog. data (sometimes this need only be the author’s name for shorthand, as you can note all the data elsewhere in a bibliography), then put page numbers in the margin.

• If you copy anything word for word, MARK IT AS SUCH. This way you know to put it in quotation marks in an essay. Maybe use a different colour of pen for direct quotations.

## Storing notes

It is so easy to fill your files (or computer folders) with miscellaneous papers/documents, crammed in, all full of writing and handouts. BUT THINK. What is more frightening or depressing than going to revise and being faced with large numbers of papers/documents at random: where on earth do you start? Often you don’t start at all, but shrink back and put off the dreaded day. Such panic is so easy to avoid by planning just a little at the start.

Remember: you want to be able to use your own notes as easily as you would a book, or better!

TOP TIPS:

* If you prefer to write your notes on paper, invest in separate files for separate courses. This sounds common sense, but you’d be surprised how many don’t think of it until it is too late. You can then put away each course’s notes and handouts and easily find them for later consultation. Choose different colours too: a row of all-black folders is bound to be confusing in a hurry to get to class! (On the choice of colours, see below.)
* If you keep your notes on a computer, make sure to organise them into easily recognisable folders.
* File your papers or computer documents at the end of each teaching session, or at least the end of each day. Otherwise you know that that pile on your desktop gets bigger and bigger and papers get so easily lost and confused!
* If your course has clear topic divisions, use file dividers or computer sub-folders and label them clearly as you start each new topic. Again, common sense, but really useful.
* Use again any ideas that worked well for you at school. Maybe some colours have connections for you: if you had yellow notebooks for literature at school, choose a yellow file for literature notes here. Colours are immediately recognisable and linger long in your subconscious. If you’re in a hurry for a class and grab the wrong file...so go for what you instinctively connect together.
* Think about what folders you take to class. Are you one of those people who carries heavy files around all day when really all you need is a few pages?? How would you feel if you accidentally left your bulging file in a lecture-room and lost it?? Take time, either the night before, or before the class, to choose the relevant papers to take from your room to the lecture/class.
* And, finally, for all computer users; **BACK UP YOUR DATA!** It is easy to back up documents, whether using a Cloud system, or a portable hard disc. You can also easily set up the systems so that they do this automatically at regular intervals.

# Taking Lecture Notes

It is important to realise that taking notes in a lecture is quite a different procedure from writing notes when reading by yourself.

Nevertheless the end-product is still one you have to be able to understand later and re-use. Therefore many of the tips above can be used here too. Here are a few others:

TOP TIPS:

* If you take notes on a laptop or tablet, make sure in advance that you have enough battery charge!
* If you take notes on paper, have plenty of paper and pens with you! Common sense, but you know how often your friends are asking you for them!
* Use coloured pens or coloured computer fonts for different types of evidence?
* Use the handout layout as a guide: if it has section or line numbers, you can repeat them in your margin to help relate what you write to the handout text and avoid wasting time.
* Don’t waste time copying out titles etc. unless you need to. If you can use abbreviations etc., do so. But...
* Make sure your abbreviations can be understood in several months’ time!! If in doubt, scribble what the abbreviations mean at the top of that lecture’s notes, or handout, or at the start of that section in your file: maybe you could put your abbreviations on the file dividers??
* Don’t copy down all the lecturer says! Try to develop discrimination between what is important and what is not. Often lecturers make this easier by putting essential data on the handout, or even by saying things like “and this is important”, “what is remarkable here is...”, “we should note...” etc.
* Annotate handouts where you can do so and still make it legible for later. This saves a lot of time.
* Copy diagrams or drawings, however badly!, as long as they help get a point across. Here colours can be really useful too. However many images and diagrams may well be reproduced on the handout, or available separately on the course Moodle page.
* Ask the lecturer if you miss something you think is important, or need a word’s spelling written up on the board. You won’t be the only one, and lecturers do not mind being stopped by an interested student.
* Ask questions at the end if something in the argument is not clear to you. Better to ask when it is fresh in everyone’s minds than weeks later.

# Seminars

## Preparation before the seminar

**All seminars require work in advance**. You will not benefit from the learning experience if you don’t do the work. Those who do always perform better in essays, presentations and exams. Those who don’t stand out clearly in class and often don’t get much respect from fellow students who did do the work.

TOP TIPS:

• Check the tutor’s handouts to make sure you know exactly what is required. If it is not clear to you, please check with your tutor. They will be only too happy to explain more clearly and to give advice. You can also, of course, check with fellow students.

• “How much reading should I do for a class?” This varies according to the level of the class and the subject. Your tutor should give you an idea of the minimum required, that is what you MUST read, but do try to read more than this, especially if the subject interests you, or if you feel that it would help your general understanding of a course that is new to you, or if it might help in a later coursework essay. However, don’t try to cover everything on a bibliography: the tutor usually gives plenty of titles as extra reading to allow you to develop your own specialist interests and to offer alternatives if books are out of the library on loan.

• Make notes. Reading is fine, but you’ll have forgotten it all a day later. Notes help give you confidence to speak in class and allow you to add to your own reading from class discussion, rather than it all being new. Sometimes class discussion can be greatly helped when students are comparing one another’s notes and ideas.

## What to do in a seminar

The seminar is an active, contributing experience. It is not a mini-lecture by the tutor. You will enjoy it better (and the time will go more quickly!!), if you involve yourself actively.

TOP TIPS:

• Do try to speak at least once per class. If you are naturally shy, this helps give you confidence. It also shows your tutor that you are thinking and taking part, rather than passively sitting silently taking notes. Tutors need to write reports on your class contributions and find it very hard to say much that is positive when some students refuse to speak.

• Don’t hog the debate. The other extreme is the student who answers every question as if it was directed to them alone. Tutors hate this because it stops discussion, students hate anyone who dominates, and the dominant student soon earns a poor reputation. By all means show interest, but, if you feel you are prone to take centre-stage, please hold back a little to let your colleagues have their say too. Everyone will then respect you far more and your own learning experience will be much better.

• Ask questions, and not just of your tutor. Ask your colleagues questions too: what did they mean by their last remark? Do you detect a flaw in the argument: point it out politely. Debate and discussion are fun and once you try it, you will find that you remember the material FAR better for revision.

# In-Class Presentations

The exact nature of the presentation will vary according to the tutor and course. They will make clear to you what is expected. If you are at all unclear, please consult them as soon as you can to avoid wasted or wrong effort. The following are general guidelines.

Ask yourself:

• what is the aim of the presentation? This could be any of three aims, identified long ago by Aristotle, Cicero and other classical theorists of oratory:

 – to inform: is your presentation designed to tell your audience facts and examples they didn’t know beforehand?

 – to persuade: are you to offer a case for or against a proposition?

 – to please: is your presentation to illustrate a particular style or to entertain?

• who are your audience? Are they students who know the topic well in general and who only need to know more, or are they unfamiliar with the subject? How much background knowledge can you assume, and how much will you need to supply?

TOP TIPS:

* A spoken presentation needs to win and retain audience interest. The difficulty here is increased with the length of the presentation. It is easier to keep an audience listening for ten minutes than thirty. If your presentation is lengthy, maybe you could try to copy what your teachers and lecturers do, such as
* varying the presentation by use of visual aids, questions to the audience, brief audience buzz-group discussions that are then picked up and used by the speaker
* recapping important points covered before moving on to new ones
* Even more so than an essay a presentation ought to be clearly signposted, so the listener knows where they are and what is to come. You could do this by saying e.g. “and here is the second of my three points”. You can plan this beforehand and make sure that each transition to a new subject is clear.
* Handouts are very helpful in several ways:
* they save time in giving references, texts, reading lists, that you will not need to read out
* they show clearly to a listener the structure of a presentation
* they allow you to use e.g. pictures or diagrams that the audience can keep and refer back to later
* they show that you are developing the important skills involved in oral presentation.
* Try not to write out a mini-essay and then just read it out word for word. Imagine how dry this would seem to you if you were listening to it. What works better are some of the following:
* speak from record cards or sheets that you use as reference. These can have key words and ideas on them, material such as dates or texts, cross-references to your handout or visual aids.
* look up and keep eye-contact with your audience, and smile occasionally! A good presentation mixes the formal and informal
* maybe speak from your handout and develop the ideas there more naturally.
* Never go over your time limit.
* Don’t try to cram in too much material.

Don’t rely too much on your PowerPoint slideshow. Remember that it is there to help you, not to replace you! Remember to keep slides easy to read from a distance, and not too overcrowded with text or images. It is all-too-tempting to use a presentation as a chance to show off all your research. Rushed and crammed presentations do not go down well with listeners. **Practice reading the presentation to yourself or a friend**; get the timing right. It is far better to be a minute or two short than to overrun. The skill of speaking within a time-limit is very much valued by employers.

Reading out your presentation beforehand to a friend is also helpful in case you need to make something clearer. Better to have a friend tell you beforehand that something is missing or unclear than have it happen in class!

# Essay Writing

## General Points

The following advice is designed to be applicable generally to most of the essays you would have to write for your degree here. Clearly the length and complexity develop over the years of your degree and course tutors will make clear what special requirements apply in individual courses. Please make sure you check their course literature to make sure you know what is required. If you are still unsure, please see the tutor as soon as you can.

**Submission deadlines should be adhered to strictly**. Application procedures for extensions are detailed elsewhere in your Student Handbook. You are reminded that extensions are granted at the discretion of the tutor and that merely applying for one will not necessarily mean that you get it.

You should write for someone who is intelligent and reasonably knowledgeable in your subject. You would not, therefore, need to fill in background data that the reader can be expected to know already. For example, in a first-year essay on Greek tragedy, you do not need to say things like “Aeschylus the famous fifth-century Athenian playwright” when just “Aeschylus” will suffice. However you might need to supply important dates or more detailed information that is more specific to the set essay subject. But don’t worry: this is a skill achieved with experience. As you journey through the department, your tutors will show you what to include and what to omit.

Don’t be afraid to argue or disagree with scholars: on the contrary, this is to be encouraged! Just because Professor X says something in an imposingly learned article, does not mean to say that she is automatically right and you, if you disagree, are wrong. Put your case – engage actively with scholars!

To sum up, examiners are looking for the following in an essay or dissertation:

• originality of thought

• critical evaluation of primary source material

• the ability to sustain a relevant and focused argument

• clarity of presentation

• understanding of the issues

• skills of analysis and synthesis (putting ideas together)

Now, to the nitty-gritty...

## What to do when given an essay title

Essay titles embrace a multitude of possible formats. The exercise is not just “write all you know about X”. Most titles require ANALYSIS of some kind. Very rarely will you just be able to sit straight down and write. You will need to do some research first. So you will want to ask yourself and write down a list to help you organise your work:

• what do I need to read/do before I can start answering the question?

• what books/articles are marked as essential reading for this project?

• does any of the extra reading look interesting, so I can adopt a particular focus or stance?

• where do I go to find them? do I own them, or am I to use the library?

• what have I read/studied already that may be of help? Can I find my seminar/lecture notes that will help?

## How to ‘decode’ the essay title

## Some titles use ‘examiner’s code-words’ that imply a certain approach. You will see the ones common in your subject area by looking at past examination papers and coursework essay titles. Here are a few samples:

• ‘examine’, ‘analyse’, ‘discuss’: do NOT just tell the reader all you know. These may require careful discussion of problems the sources may raise, an account of how things change over time, an argument for or against a position.

• ‘compare and contrast’: this means you must talk equally about both areas under discussion, not just 80% on one and 20% the other! Look for issues that they share and perhaps treat differently or in similar ways. Give the essay a balance by moving from point to point with examples of each approach.

• ‘variety’: this means you talk about more than one aspect! Usually it is three or four in an average coursework essay.

• ‘change’, ‘development’: this means you look at the same topic over time. So be sure to get your chronology right. It is often best too to follow chronological order and follow development, rather than to jump back and forth over time periods.

## Tackling the essay itself: PLANNING

Time spent in planning is seldom wasted. A reader can tell almost once if an essay shows good features of planning. You should consider the following questions first:

• what stance am I going to take? am I going to agree or disagree?

• what material shall I include?

• what material shall I leave out?

Then you draw up your ESSAY PLAN. The plan is crucial to gaining a good grasp of your material. You want to be in control of it, rather than struggling with a mass of evidence.

The plan itself can take a variety of formats: choose what you like best.

Possible formats could be:

• a list of features, which you can then prioritise with numbers and/or arrows

• a ‘spider diagram’ with the question topic at the centre and lines coming out from it for each sub-division.

TOP TIPS:

• In any format, don’t forget how helpful colours can be to group common or contrasting ideas at the plan stage.

• Try to stick to one side of A4 paper. It is easier to grasp a plan if it sits neatly on one page. Anyway, if the plan grows larger than that, you are almost certainly including irrelevant material.

• When drawing up a plan, it may be helpful to lay out your notes on a large table, so you can see different aspects at a glance. Maybe even move the papers around on the table into an order you think is helpful.

• Don’t try to include all your research. BE SELECTIVE. A good mark can be achieved just as much by leaving out unnecessary material as by leaving material in.

• FOCUS your plan. Go back to those questions at the start of this section 8.4.

• Try to find examples for each point you raise. Tying theory down to particulars (e.g. texts, episodes in plays, or artefacts) always works well. But don’t overdo it: usually one or two examples is enough. Be specific here with references where possible, e.g. line numbers of a text or inscription number.

## After the plan – the writing: first stages

Now you know what you want to say in the body of your essay. You need to introduce it briefly. Introductions are often frightening to write: that blank screen is very intimidating! But you know what you want to say: so summarise briefly the main points. A good introduction might contain some or all of the following:

• an interpretation of the title: are you going to take a technical term or idea and refine it? are you going to select a particular text/artefact(s) as an example, or focus on a specific time period?

• does the title raise issues about the value of our evidence and sources? are they flawed in any way? bias? incomplete?

• what relevant areas are you aware of but cannot discuss because of space?

• a clear statement of what your stance is going to be and how the essay will develop.

TOP TIP:

• Reading an essay is like going on a journey. You appreciate it more at once if it is well sign-posted. So tell the reader where you start from, where they will visit en route, and where they will finally reach.

• Don’t be afraid to make your structure clear. So you can group subjects in a way like: “There are three factors that influenced the Athenian treatment of women. The first of these is.... Secondly.....Thirdly, and finally...”

• Structure is a sign that you are in control.

## Relevance: what is it?

Tutors will often mark you up or down according to how relevantly you answer the question. This means simply whether you stick to the set question or not, whether you digress off the subject. Here FOCUS is very important.

TOP TIPS:

• As you prepare to write each sentence, think: “How does this answer the set question?” If it does not, is it really necessary? You may be really proud of having found that fact, but if it is not relevant, it may drag you down.

• Be stern with yourself. As said above, BE SELECTIVE. Deciding to leave out irrelevant material may be very worthwhile.

## Writing Style

In general, however, remember that this whole process is supposed to produce a graduate capable of clear expression in written English. If tutors seem to be hot on your spelling errors, it is not because they are mean-minded, but they are trying to improve your expression so you can move confidently forward in later life and employment.

If tutors comment on your expression as ‘vague’ or ‘woolly’, try to think how you could express an idea in more than one way and decide between them. Or enlist a friend’s advice: you may not be aware that what you know intimately is not coming across on paper to another person.

Do try to use paragraphs. They aren’t there simply to look pretty! A simple rule is that you start a new paragraph when moving on to a new point or group of points. If you find yourself writing paragraphs of only one or two sentences, you are maybe not grouping similar or contrasting points together.

Try not to be too pompous by using lots of technical expressions or words that you think sound ‘academic’. CLARITY is the prime aim.

Avoid padding: for example

• greater in number = more

• a greater length of time = longer

• a sufficient number of = enough

• if it is assumed that = assuming

• due to the fact that = because

• on a regular ongoing basis = regularly, often

• which goes under the name of = called

Take care not to repeat yourself: you will get marked down for this. However it is easy to avoid if you have made a clear plan and grouped points together.

Do ring the changes on vocabulary! Here are some useful synonyms (=words with the same meaning):

• discussion, paper, essay, report, analysis

• purpose, aim, goal

• suggest, propose, offer, argue

• analyse, examine, discuss, describe, show, illustrate,

• indicate, point to, suggest, imply

• valuable, worthwhile, of merit, useful, helpful

Don’t always state everything as a fact: much classical debate is arguable. So you may need to express caution. You can do this is several ways:

• by restating briefly an opposing argument, *saying who holds it* (with reference). Avoid “scholars say that...”: instead “Goldhill (1980:15) says that...”.

• by using ‘modal verbs’, e.g. appears to/seems to/tends to/may/might

• by using adverbs, e.g. perhaps, possibly, probably, apparently, arguably

## Cohesion and logic.

The best essays follow a clear structure and signpost it clearly. However they also link transitions from one point to another.

Think of an essay as like a mosaic: each coloured piece of fact is pretty on its own, but it only really works as a whole when it is given a structure and all of it is glued together. In an essay, logic and cohesion are like the mosaic’s glue. Without it, we have only fragments.

Linking words and ideas is important. You can work at this on your plan.

• Are two ideas contrasting? If so, stress the contrast.

• Are you building up a cumulative argument? If so, stress the addition of the points, maybe numbering them.

• If you are giving an argument, move step by step, showing the links (“and so...”).

• Are you starting out with general remarks and then zooming in to particulars? (“A good example of this is the case of...”).

Here are some common linking words: do feel free to add your own!

• by contrast

• in addition, moreover, furthermore, additionally

• firstly, at first, initially

• whereas, despite

• in particular, especially, particularly

• likewise, similarly

• however, nevertheless, but

• therefore, so, and so, thus, hence, as a result, next, then, consequently

• finally, in conclusion, to conclude, to sum up, in sum

## The main body: how to structure the essay

There are many different ways to do this, depending on the subject studied, the evidence, and the approach of the course. Your tutor can give more detailed guidance.

All essays MUST have:

• introduction (see above)

• main body

• conclusion (see below)

Here are a few sample structures, divided by suggested paragraphs:

### Persuading

- I think that....because.... (= introduction)

- My reasons for thinking this are firstly....so....

- Another reason is...

- Moreover.....because...

- These facts/arguments show that... (= conclusion)

### Arguing

- Although some disagree, I want to argue that... (= introduction)

- I have several reasons for my point of view. My first reason is...

- A further reason is...

- Furthermore...

- Therefore, although some scholars argue that... (give their opposing view briefly)

- I have shown that... (repeat your view; = conclusion)

### Simple explanation

- I want to explain how... (= introduction)

- To begin with...

- And this then means that.../changes...

- After that...

- And as a result...

- Next...

- The final result is that... (= conclusion)

### More subtle explanation

- There are differing explanations why/how/what/when... (=introduction)

- One explanation is that...

- The evidence for this is...

- An alternative explanation is...

- This alternative explanation is based upon...

- Of the explanations offered, I prefer....because... (= conclusion)

## Conclusions

Good essays don’t just stop. You should certainly not stop simply because you get to the bottom of a page! Rounding off an essay neatly again impresses the reader: you are again in control.

A conclusion is often brief, but usually includes the following:

• a brief re-statement of the point your essay is making. You stated this at the start as your ‘destination’, now you are there, so say so.

• perhaps a brief recap of the problems or issues you have discussed.

## General Word-Processing Tips

1. Bash it down, then move it around. Get your ideas on the screen while you can remember them, and use the computer to edit them into shape.

 2. … But beware of wordprocessorese: a scatter of points superficially embedded in a cement of arbitrary connectives. Don’t tinker when you ought to be rewriting.

 3. Make notes to yourself in the text, if possible in a different style or colour so you can find them at a glance and hide or delete them when printing the fair copy. Most word processors these days have a “hidden” or “invisible” text option that lets you instantly show or conceal all text marked up as hideable.

 4. Outline. Outline! *Outline*. Think *hierarchically* about your text as a clearly-organised set of topics with subtopics, but at the same time think *linearly* about the flow and connectedness of your argument. Most word processors already come with an outliner mode, which allows you to view and manipulate your document as a structured outline. For more powerful tools, try out a dedicated commercial program like Inspiration, OmniOutliner, or Scrivener.

 5. Never delete text – unlike on paper, you can’t get it back when you change your mind. Four alternatives: (i) convert it to “hidden” text (see 3 above); (ii) move it to a bin file or a dump zone at the end of your document; (iii) keep old versions as separate, dated files, and use document comparison to mark changes; (iv) if your word processor has it, turn on revision tracking.

 6. For the same reason, don’t delete old versions and drafts; keep them safe, and clearly labelled, even when you’re sure you’ll never need them again. Disk space is cheap, USB sticks are tiny, and the pain of having to reconstruct work thoughtlessly deleted (or worse, not backed up) is too awful to risk.

 7. View as much text on screen as possible. Try double-page views of your document. Check whether your monitor can be turned or mounted in “portrait” orientation. Experiment with the readability of smaller fonts and sizes. And are you sure you need all those rulers, palettes, and toolbars taking up all that screen space when you can access the same commands from menus and/or keyboard?

 8. Flip between views (using “hidden” text and/or an outline view) to see your document at different levels of detail. Use multiple windows and/or panes to see different parts or views of your document at once.

 9. *Explore* your word processor, especially the bits you’re scared of. Most people only use about 10% of their word processor’s features, though they’d find at least 70% of them useful. Skim through a list of your word processor’s commands (or even – steady on – read the manual).

 10. Read *The New Writer: Techniques for Writing Effectively with a Computer* by Joan Mitchell, Microsoft Press 1987 (24 years old, but still the only decent book ever written on general word-processing techniques). Long out of print, but abebooks.co.uk always seem to have copies for under a fiver.

# Extended Essays/Dissertations

Most of you will at some stage of your degree be engaged in writing some kind of dissertation. You will be given a special class on this by tutors when you embark on the course. However there are a few basic observations that can be made.

• Dissertations are not just longer versions of essays. They require a lot more thought and planning, which your supervisor will help you with.

• Relevance and focus are easy to lose when you are faced with a whole mass of material to survey. Your supervisor will help you choose a title/topic that is manageable within your word-limit. Always refer back to that title as you do your research, asking yourself “how does this relate to my *specific* title?”

• At an early stage you and your supervisor will draw up a dissertation plan. You may need to do some reading first to narrow down the focus.

• You will meet your supervisor regularly for discussions. These one-to-one consultations are otherwise rare and thus very valuable. USE THEM. Raise with your supervisor any problems you think you are facing, however embarrassing you may think them to be!

• Don’t think that you can put off writing until well into the course. Your supervisor will expect to see written work early on. Don’t worry if it is not your best work. The important thing is to START WRITING. It is much easier to revise and rewrite, to cut and add to existing work, than it is to start from scratch in a panic.

• When you hand in parts of your dissertation, your supervisor will correct errors, suggest improvements and maybe extra reading. PLEASE take such comments on board and make the corrections. Nothing is more disheartening to an examiner than reading a dissertation where easily correctable errors have been left uncorrected. Why throw away good marks?

• Deadlines are deadlines and are not normally negotiable. So you must plan ahead. The best tip is to give yourself a FALSE DEADLINE in your diary, at least a week before the real deadline. Write as if THAT “FALSE” deadline was the final deadline. In this way you can have some ‘emergency’ time for last-minute changes, or, better still, finish it ahead of time! Those who have done this in the past always seem to produce a better quality of work, on time.

* In most cases students are happy with their relationship with their supervisor. However, there are occasions where for some reason the supervisory relationship does not work and breaks down.  If this happens, you should speak as soon as possible your Personal Advisor to see whether the problem can be resolved informally, e.g. through mediation, changing supervisor. You should not wait until after you have received your final degree results to raise the matter as it is very difficult for the College to resolve such matters or take remedial action at that point

# Language Learning

Many of you may study some ancient language in the original at some stage of your degree. For most of you this is in the first year, when you are still learning how to study course material in translation.

The tips for studying language papers are often, again, common sense, but since many of you are beginners, it does not hurt to suggest a few ideas here. Your tutors are bound to have their own helpful hints too: so ask them.

TOP TIPS:

• A good way to build up your vocabulary is to write words you do not know on little flashcards which you can keep in your bag or pocket to look at whenever you have a spare moment or two (whether in the bus or in the bath!). Put the Greek/Latin word on one side, and the translation on the other. Once you feel that you know the word, put the card away, but come back to the words you ‘know’ from time to time just to make sure. Spaced-repetition software like Anki or SuperMemo can automate this process on your desktop, phone, or iPod, with a big boost to the speed, efficiency, and depth of vocabulary learning.

• Use different coloured pens for writing on the cards verbs as opposed to nouns as opposed to prepositions. Colour here too can help remind you.

• New grammar can be made more familiar and less daunting by adopting a similar tactic. Put each new tense of a verb, for example, on a separate card.

• Do try to remember how ancient words give us English (or French) words. Make those connections, and you can often recall (or guess) a meaning in an unseen.

• Get your classmates to test you and each other, even for only 5 minutes over a coffee. That way you quickly learn to pool your collective memories. Often a joke or strange context will help you to remember it.

• Read out and recite the words aloud to yourself (probably in your room rather than on the train!). You may think that this sounds mad, but by using your ears as well as your eyes to work on your memory, the words often stick.

• Another related idea is to play certain pieces of music while learning vocabulary or grammar. That way, again, your subconscious has an extra ‘tag’ to help recall the word.

• Above all: practice **daily**, even if just for ten minutes. Make it part of your routine. Put it on your phone. Use those dead moments in queues or waiting for buses and trains. Free software like Anki will set you an automatic daily test based on what you most need to remember.

# The Advanced Literary Commentary (Original Language)

## Content & approach

Identify the **CONTEXT**. Combine precision with *brevity*.

• Pay some attention to what follows as well as to what precedes.

 How does the passage fit into the ‘plot’ of the text?

 Does any significant action take place which picks up an earlier reference, or which is later referred to?

• If the passage is part of direct speech, say so, and identify the speaker.

Explain **NAMES**, periphrases, allusions (e.g. to mythical characters not named explicitly) & factual references.

Say what needs to be said about the **PASSAGE AS A WHOLE**. Naturally this will vary from author to author, but the following will give you some guidelines:

• If drama: **stagecraft**, number of actors, stage doors – anything interesting?

**• Stylistic level** of the whole passage: colloquial, grandiloquent, everyday speech mingled with grandiose epic parody etc.

• Logical and rhetorical **structure**.

• Any model? Significant **allusions**? (e.g. a Greek model for Catullus or Horace; Aeschylus imitated by Euripides; Homer or Lucretius etc. by Vergil...)

**• Literary Conventions** or Forms: e.g. hymnic style; supplication scene; priamel; *ekphrasis*; locus amoenus; genre – e.g. *paraclausithuron* (song outside closed door) or *propempticon* (wishing farewell)

**• Thematic Elements**: aspects of the passage which have relevance to the whole work beyond the adjacent context (e.g. recurrent references to the unjustice or unpopularity of Empire in Thucydides – say it is but one of many such references, give a parallel if you can, then BRIEFLY say how important it is to Thucydides’ thought; or the use of thematic metaphors e.g. nautical in Euripides’ *Troades*).

**• Philosophic, Moral, Poetic Issues** raised (e.g. in *Oresteia* – morality of revenge, justice of the gods, sacrilege and punishment; or in *Georgics* – undercutting/questioning of Lucretian/Epicurean ideas).

## Detailed commentary

**• Have a Structure.**

*EITHER*: Proceed in order through your text, like professional commentaries.

*OR*: Group your points by topic.

For either style, you should concentrate on where you think you have most to say.

**• INTERPRET**, don’t just label something: e.g. it is not enough to say that *splendide mendax* is an oxymoron without saying what it adds to the text! Or, in *Troades*, what does a personified reference to the city of Troy *add* to the mood of the text?

• Give **Specific Instances** of any General Points you made above. Use the **line numbers** to save you having to write out the text. For example:

 – specific stage gestures deduced from speech

 – allusions

 – conventions

 – thematic references

 – variation in pace (e.g. breaking into stichomythia after longer speeches; or from lyric to spoken metres etc.): what is it there for?

**• Rhetorical Devices** (e.g. questions, exaggeration to win over your interlocutor, use of vocatives, appeals for pity etc.)

**• Metaphor, Simile, Personification, Etymological Word-Play, Alliteration, Repetition, Metonymy etc**.: *why* are they there?

**• Word Order** (any unusual features? e.g. inversions for effect; early positioning or delay of a word for emphasis)

• Choice of **Vocabulary**: is anything unusual, or a sign of a convention? e.g. vocabulary of war for love; nautical imagery for troubles in Greek drama

**• Metre**: for example:

 – if you know the metre, say so (e.g. Vergil uses dactylic hexameters; tragic dialogue is usually iambic trimeter). This is especially important for e.g. Horace or Catullus. **BUT IF UNSURE – BEST NOT SAY!**

 – is it stichomythia (one line per speaker), antilabe (line with more than one speaker in it)?

 – end-stopped (typical of early Latin hexameters etc.)

 – Vergilian “golden lines”

 – Ovid ending pentameter with word of more than two syllables

 – a line of only, say, three or four words: what *effect* does that have? (e.g. emphasis; to slow down pace of line)

 – enjambement – for effect? (e.g. Vergil keeping an often dactylic verb until the next line for surprise & vividness)

 – sound effects: e.g. internal rhyme within line (cf. Gorgianic figures); assonance (same sound within words); or alliteration (same initial letter); but take care not to read too much into it!!

# Departmental Style Guide

This style guide sets out the Department’s requirements for formatting and presenting written work. **Work that does not follow these guidelines will lose marks for poor presentation.**

Learning to follow an in-house style sheet is a valuable transferable skill, particularly for professions like publishing, law and journalism; learning to follow the departmental style guide thus provides important training for your future career.

Your goal is to write in a professional style, appropriate to your academic discipline. It can help to read a couple of articles or chapters in scholarly books in the relevant subject area to see how they present their argument, use evidence, use footnotes, and cite references; these show you the style that you should be trying to achieve. Your course tutor will be able to recommend some good examples.

In what follows and in your university study you will find the following terms used frequently:

**Primary sources** = ancient evidence (texts or artefacts), including translations.

**Secondary sources** = scholarly writing about the ancient evidence. Your own essay is therefore a form of secondary source.

## Students with recognised writing issues

If you know that you have a particular disability that affects your reading and writing (such as dyslexia), then you are expected to register with the College’s **Disability and Dyslexia Services.** They offer a wide range of support mechanisms, which you should use.

If you think that you might have such an issue, but that it has not yet been recognised, or you have an issue and have not yet informed Disability and Dyslexia Services, then please **contact them as soon as possible**. Within the Classics Department our Disability and Dyslexia Services Liaison Officers are Mrs Scrivner and Professor Sheppard, who will be able to offer you advice and help with contacting Disability and Dyslexia Services.

Once you are registered with Disability and Dyslexia Services, they will provide you with coloured stickers, which you must attach to the front of any written work you submit. These alert the marker to relevant learning difficulties**. It is your responsibility to remember to do this.**

These stickers contain your **candidate number for the current academic year**. As your candidate number will be different each academic year, you will need to remember to collect your new Disability and Dyslexia Services stickers at the start of each new academic year.

When you are writing work that is **being prepared in advance** of submission, College expects you to use the writing aids available to you to follow our presentation guidelines. This means that we expect you to use basic tools such as the spelling and grammar checks in your word processing software. In these cases markers **will not** normally make allowances and will assess the presentation of your written work in the same way as that of other students. This is part of preparing you for your professional career.

However, **where work is not prepared in advance**, such as for in-class tests or examinations, allowances for issues such as spelling and grammar **will** be made, in line with College guidelines, provided that you have marked your work with the relevant Disability and Dyslexia Services sticker.

## Layout

Your essay should**:**

* Be word processed.
* Be properly proofread and spellchecked.
* Be double spaced or 1.5 line spaced.
* Have a margin of at least 2.5cm/1 inch - this is MS Word’s default.
* Put any Latin, Greek or foreign words in *italics*.
* Have consecutively numbered papers, preferably with the page number in the top right hand corner.
* Be held together with staples, **not** paper clips.
* Use footnotes, not endnotes. These can be inserted easily in your word processing software – in MS Word, for example, use the Insert menu.
* Have **a cover sheet** attached to the front of each paper copy with a word count that includes footnotes but not bibliography.
* Be **anonymous** – your name should not appear anywhere on your submitted work. Instead, put your current candidate number on the cover sheet – make sure you use the correct one for this year.
* Have the receipt number for your TURNITIN receipt on the cover sheet, once the work has been submitted to TURNITIN via Moodle.

Your essay can be printed on both sides of the paper if you would like.

You may use subheadings if you wish.

The Classics Department coursework cover sheets can be found at <https://www.royalholloway.ac.uk/classics/informationforcurrentstudents/home.aspx> – these are the only place you should write your name, in the field provided at the top right hand corner, before folding over and sealing the corner with a staple or tape.

In addition, your **dissertation** should:

* Have a left hand margin of 4cm/1.5 inches for binding.
* Be securely bound using a clear plastic cover and either a spiral binding or rigid plastic grip along the left margin.

## Word Count

A word count **must** be entered on the cover sheet. This should include the whole of your text including any footnotes and quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it to the word count for the main text. The word count does **not** include the title sheet, bibliography and illustrations (with brief identifying captions), or tables of data (not including discussion). **All over-length work will be penalised** as indicated in section [??] of the Departmental Handbook.

If a dissertation involves extensive detailed discussion of particular passages of text or manuscript, or sites, monuments or objects, or sets of data, these may be presented in the dissertation as quotations, illustrations or tables. It may be best to present this information in an Appendix, which would not be included in the word count. Your course tutor or supervisor will be able to advise you on this.

## Quotations

Quotations from primary and secondary sources should be used to **support** your argument, not to make your argument for you. Remember that secondary sources are making an argument of their own – they offer interpretations of evidence, and so are not evidence on their own. Make sure that you incorporate quotations into your argument, and always represent the sense of a quotation accurately.

Remember that quotations for quotation’s sake can interrupt the development of a sustained and coherent argument. Before you include a quotation, ask yourself whether a line-reference or equivalent wouldn’t be sufficient instead.

If a piece of secondary literature points you towards another work, primary or secondary, you should **always** try to find the original source yourself and reference that, rather than quote the quotation. However, if you cannot find the exact original primary or secondary source reference, you should cite what you can:

Walcot cited in Smith 1999: 12, note 24.

If you are quoting any text not in English (such as Latin, Greek or a modern language), you must take extra care to make sure that you copy out the quotation accurately.

### Short Quotations

Short quotations occur inside sentences, and are often the most effective way of citing somebody else’s idea. They should be marked off in the text through quotation marks:

Star has argued that “learning how to interpret appearances properly is a central project of Stoicism” (2012: 11).

You can use either double or single quotation marks, so long as you are consistent throughout your essay. Quotes within quotes should always use the other option – so, for instance, “Caesar said, ‘Veni, vidi, vici’” or ‘Caesar said, “Veni, veni, vici.”’

### Long Quotations

Longer quotations should be used sparingly, and are mainly appropriate for a piece of primary text which you are going to analyse in detail. They are not a way to pad out your essay! If you use them too often, your work looks like a patchwork of others’ opinions, with little evidence of your own input. Rather than quoting secondary scholarship extensively, it is better to try to rephrase the scholar’s argument in your own words, including the source reference. This embeds their argument better into your writing, and helps you remember it in the future. It is also a good skill to learn for your later professional career.

If you do decide to include a long quotation, it should be set off from the main text and indented. You do not need to use quotation marks, but do need to introduce the quotation with a colon and a reference:

Ingleheart asks how we should read Ovid (2006: 84):

Allegory – a frequent feature of verse about the sea and seafaring, from archaic Greek lyric onwards – is a persistent and unsettling presence in *Tristia* 1.2, which causes the reader to question the status of the poem: is this, as it purports to be, an autobiographical episode taken from Ovid’s journey east from Rome into exile, or are there deeper and more treacherous currents?

The sea thus serves as a way to provoke the reader’s engagement.

### Special cases – verse and inscriptions

If you are quoting **verse**, the margins should be left aligned and not justified:

Ovid sends his book into the city (*Tristia* 1.1-4):

Little book, go without me – I don’t begrudge it – to the city.

Ah, alas, that your master’s not allowed to go!

Go, but without ornament, as is fitting for an exile’s:

sad one, wear the clothing of these times.

If you are quoting an **inscription**, treat it as a literary text when you format it. When you quote a translation, you should give credit to the translators:

…to remunerate their benevolence – in the hope that they deign to accept the honor that is offered them more gloriously and beautifully – the decree is also carved in a bronze tablet (*CIL* 11.5749, trans. Hemelrijk 2008: 133).

The American spelling remains as that is how it appears in Hemelrijk’s original publication.

If you are quoting the original language, you can quote it in verse lines as above or, if the quotation is only a few lines, as continuous prose, marking line breaks with a forward slash:

…et adremunerandam / eorum benevolentia(m) quo lautius adque pulchrius dicnentur(!) honorem / sibi oblatum sus{i}cipere {dignentur} decretum et in tabula aerea /perscriptum eis (*CIL* 11.5749).

Text in brackets marks out what was missing from the original inscription, either because of erosion or because the inscriber used standard abbreviations.

## References

All quotations and paraphrases from all ancient and modern sources should be precisely referenced **at the point of citation in the text** in a way that would enable a reader to look up the specific passage cited. This can be done either with a footnote or a short reference in the text using brackets; these are best put at the end of the sentence. Both of these references are correct:

Recent investigations have found that “the Pythia’s behavior cannot be accounted for by ethylene intoxication, neither in whole nor in part” (Lehoux 2007: 55).

Recent investigations have found that “the Pythia’s behavior cannot be accounted for by ethylene intoxication, neither in whole nor in part”.[[1]](#footnote-1)

Whichever you choose to use, you should **be consistent** throughout the essay. Note that footnote numbers go **after** punctuation marks.

References in your essay should be **as short as possible**; full bibliographic information should only be included in your bibliography. The references and bibliography work together to create a work that follows the conventions of scholarly writing.

You should provide references **both** for direct quotations **and** for passages where you paraphrase an idea that you have taken from somebody else’s writing:

According to Plutarch, Cato wrote out his histories in large handwriting so that his son could easily read and learn from them (*Life of the Elder Cato* 20.5-7).

Cicero makes his debt to the Greek sources known whilst subtly emphasising his Roman originality (LeMoine 1991: 351).

Information that an intelligent person with a good general education but not specialist training in the subject would know does not need a reference.

If you are unsure about how to refer to anything not covered in the style guide, please ask your course tutor or supervisor.

As a general rule: **if in doubt, give the reference**.

### Referencing Academic Work

References to academic work always use the same format:

|  |  |  |
| --- | --- | --- |
| Surname of author | Date of publication*colon* | Page numbers*full stop* |
| Smith | 1999: | 25-72. |

Special cases:

Two authors: Smith & Jones 2001: 72-5.

Two authors with the same name: A. Potter 1992: 15.

 J. Potter 1987: 60-75.

One author, two works in the same year: Powell 1994a: 200-210.

 Powell 1994b: 14-30.

### Referencing Ancient Sources

The form of the reference should be thus:

|  |  |  |
| --- | --- | --- |
| Author,*Comma* | Name of work*In italics* | Standard book.chapter.line numbers. *Full stop*. |
| Tacitus, | *Annals*  | 4.15.2. |
| Homer,  | *Odyssey* | 19.45–9. |
| Aristophanes,  | *Acharnians* | 768. |

When you are giving titles of ancient works, it is often simplest and clearest to give the English translation of the title. However, if you wish to use the original Latin or Greek title, be careful that it is spelt correctly and that you are consistent throughout your essay.

References to ancient sources usually work best in the main body of your text in brackets rather than in footnotes:

Horace recalls similar devotion displayed by his father (*Satire* 1.6.71-88).

**Always** try to use the standard line references. Be aware that some ancient authors, particularly Plato and Aristotle, have standard references that are based on the pagination of a famous Renaissance edition: Plato, *Phaedo* 49d5 means the fifth line of what was originally section d on page 49. Sometimes there are chapter numbers as well: Aristotle, *Poetics* 17.1455a34. Modern editions will have these references in the margins.

If you cannot find the standard references, you should refer to the page in your translation: (*Iliad* 9, Hammond 2010: 172).

When using a translation, you should include a footnote at the beginning of your essay to specify which one you are using:

All references to the *Thyestes* follow the translation of Wilson 2010.

All translations and line numbers for Ovid’s *Ars Amatoria* are taken from Melville 1990.

### Referencing Inscriptions

Inscriptions are referenced according to the modern collection that they have been published in. The standard abbreviations are listed in the *Oxford Classical Dictionary*, and should be included in any book that references them too. They usually follow this format:

|  |  |
| --- | --- |
| Name of collection*Italics* | Volume number/date. *Full stop*Individual inscription number. *full stop*. |
| *CIL* [*Corpus Inscriptionum Latinarum*] | 11.5749. |
| *AE* [*L’Année Epigraphique*] | 1992.562. |

### Referencing Illustrations

Illustrations in scholarly works can be called images, figures or plates. All figures should be included in an appendix at the end of your essay, and numbered consecutively (Fig. 1, Fig. 2, etc.). When you refer to them in your argument, refer to them by their figure number in the text, **not** in a footnote:

A frieze from Rome (Fig. 1) shows a bull sacrifice underway.

If you include an illustration in your essay, you will need to provide a reference for it. The reference should appear immediately under the image as a caption. You should make sure always to take illustrations from an identifiable, academically acceptable source so you can provide a reference – the **only** exception to this rule is photographs that you or a friend have taken. The easiest way to be sure that an image is what it claims to be is to scan or copy it from a book or journal.

As you know, the internet is full of misinformation. Images are especially problematic, because you search by words you hope will produce a relevant image, but there is no guarantee that the people who put the image online knew the correct identification, so you can be badly misled. It is a handy way to track down images and references when you already know exactly what it is you want, and may help you to find and identify new material, but you must be extremely cautious about trusting any descriptors - cross check against academically accredited sources such as Perseus (<http://www.perseus.tufts.edu/hopper>), which gives you links to several image databases and datasets.

Captions that appear under images in the appendix are constructed in this way:

|  |  |  |
| --- | --- | --- |
| Figure number (in your series).*Full stop* | Caption for figure (your description).*Full stop* | Source: figure number and pages from a book or article **or** web address **or** name of photographer if it is your or a friend’s photo. |
| Figure 2. | A sacrifice scene. | Aldrete 2014: 12, Fig. 1. |
| Figure 27. | Bust of an old Roman. | Nodelman 1975: 28. |
| Figure 32. | The Parthenon. | http://www.web.com. |
| Figure 17. | A Pompeian tomb. | (Photograph: L. Gloyn). |

The full bibliography details of the original book or article are included in the bibliography as usual.

Information included in image captions vary. You should try to include the present location of the item; the subject; the date of creation; and the material:

Fig. 1. London, British Museum. Statue of a Roman lady, from Cyrene, marble, 2nd cent. AD. Walker 1995: pl.IX.

(Here pl. stands for plate rather than figure.)

Fig. 2. Berlin, Antikensammlung inv. Sk 1872. Head of Tiberius, marble. www.arachne.uni-koeln.de, no 25649.

Fig. 3. Pompeii, House of Pansa, wall painting in atrium (detail of ship), AD 70. Ling 2002: 236, pl. 23.

Fig. 4. Athens, Acropolis, Parthenon, elevation drawing of west front. Manolis 2005: 39, fig. 4.

### Referencing Web Pages

**A caution**: you should only be using web-based material where you can identify an organisation or an author, and that contains clearly scholarly material. If you are using an electronic version of a book or article, refer to it and list it in the bibliography as if you were using a paper copy. Should you still wish to use an internet source, refer to it in your essay as follows:

|  |  |
| --- | --- |
| Surname of author/name of organisation. | Date – ideally of publication, otherwise when you last accessed the page.*Full stop* |
| Gloyn | 2012. |
| Vindolanda Tablets On-line | 2014. |

## Bibliography

The bibliography appears at the end of each essay, and is a requirement for nearly every kind of written coursework assignment. It lists all the items you have used in your work.

A bibliography should be divided into two sections – the first should list primary sources (including translations), and the second should list secondary sources. Both of these should list source items **in alphabetical order of surname**.

Each bibliography entry begins on a new line, but you should **not** use bullet points or numbered entries.

Avoid unnecessary repetition of numbers - so don't duplicate decade or century (i.e. 1921-5). The exception is the ’teens, where to avoid confusion with single numbers, the ‘1’ is repeated (so 1914-18).

### Ancient sources

These should be listed first in the bibliography, in separate section. A translation is listed as follows:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Author,*comma* | Title in italics.*Full stop* | Trans. + translator’s name – Initial. Surname. | Date.*Full stop.* | Place of publication.*Full stop.* |
| Euripides, | *Bacchae And Other Plays*. | Trans. J. Morwood. | 2000. | Oxford. |
| Livy, | *The Rise of Rome. Books 1-5.* | Trans. T.J. Luce. | 1998. | Oxford. |
| Martial, | *Epigrams 1*. | Trans. W.C.A. Ker. | 1919. | Cambridge, Massachusetts. |

If your translation is a **reprint**, you list the original publishing date in your bibliography. For instance, the above edition of Martial was printed in 1979, but it’s a reprint of the 1919 edition.

If your translation is a **second edition** or **revised edition**, then put the publication date of the edition you are using.

An edition or a commentary (i.e. in the original language) is listed like this:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Author,*comma* | Title in italics.*Full stop* | Editor’s name: Initial. Surname (ed.). | Date.*Full stop* | Place of publication.*Full stop.* |
| Demosthenes, | *Olynthiacs*. | E.I. McQueen (ed.). | 1986. | London. |
| Virgil, | *The Eclogues & Georgics*. | R.D. Williams (ed.). | 1979. | London. |

### Authored books

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Author: Surname, *comma* initials. *Full stop* | Date.*Full stop* | Title in italics.*Full stop* | Place of publication:*colon* | Publisher.*Full stop* |
| Inwood, B. | 2005. | *Reading Seneca: Stoic Philosophy at Rome.* | Oxford: | Clarendon Press. |
| Joshel, S.R. and Petersen, L.H. | 2014. | *The Material Life of Roman Slaves*. | Cambridge: | Cambridge University Press. |

Note that the titles of books **are capitalised**.

### Edited books

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Editor: Surname, *comma* initials. *Full stop* + (ed.) | Date.*Full stop* | Title in italics.*Full stop* | Place of publication:*colon* | Publisher.*Full top* |
| Harrison, S.J. (ed.) | 2001. | *Texts, Ideas and the Classics*. | Oxford: | Oxford University Press. |
| Dominik, W. and Hall, J. (eds.) | 2007. | *A Companion to Roman Rhetoric*. | Malden: | Blackwell. |

### Chapters In or contributions to edited volumes

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Author: Surname, *comma* initials. *Full stop* | Date.*Full stop* | “Title in double quote marks”,*comma*  | In + editor: initials + surname + (ed.), *comma* | Title of book in italics. *Full stop*  | Place of publication:*colon* | Publisher:*colon* | Page span.*Full stop* |
| Connolly, J. | 2001. | “Problems of the past in imperial Greek education”, | in Y. L. Too (ed.), | *Education in Greek and Roman Antiquity.* | Leiden: | Brill: | 339-373. |
| Harlow, M. | 1998. | “In the name of the father: procreation, paternity and patriarchy”, | in L. Foxhall and J. Salmon (eds.), | *Thinking Men: Masculinity and Its Self-representation in the Classical Tradition.* | London: | Routledge:  | 155-169. |

Note that **book titles** are capitalised, while **chapter titles** are not.

### Journal articles

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Author: Surname, *comma* initials. *Full stop* | Date.*Full stop* | “Title in double quote marks”,*comma* | Journal title in italics | Issue number:*colon* | Page span.*Full stop* |
| Keen, R. | 1985. | “Lucretius and his reader”, | *Apeiron* | 19: | 1-10. |
| Harris, E. | 1991. | “Did the Athenians consider seduction a worse crime than rape?”, | *Classical Quarterly* | 40: | 370-7. |

Note that while many journal articles may include volume numbers as well as issue number (e.g. 40.3, 12.1), only the issue number needs to be provided in your bibliography.

If you are using an electronic version of a journal article accessed through a platform like JSTOR or Project Muse, list it in the bibliography as if you were using a paper copy. The relevant information will be on the first sheet of the article PDF.

### Electronic journal articles

Some journals are now only published on-line, and do not have print equivalents. Some of these, like EuGeStA, still provide PDFs as if they were producing a hard copy of the article; if this is the case, then enter it into your bibliography as usual. If, however, this information is not provided, the entry is created like this:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Author: Surname, *comma* initials. *full stop* | Date. *Full stop* | “Title in double quote marks”,*comma* | Journal title in italics | Issue number, *comma* | URL (web address) | (*Open brackets* accessed + date accessed *close**brackets*). Full stop |
| Wiseman, N., Rusbridge, C. and Griffin, S.M. | 1999. | “The joint NSF/JISC international digital libraries initiative”, | *D-Lib Magazine* | 5,  | http://www.dlib.org/dlib/june99/06wiseman.html | (accessed 25 Jun 1999). |

You must include the URL to make sure that your reference can be found again.

### Websites

**Remember:** online versions of print publications (books or articles) should be cited as if you had consulted the print publication.

**Health warning: Websites may contain erroneous information and the source should be checked carefully before citing it as authoritative, as opposed to indicative.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Author: Surname, *comma* initials. *or* Name of organisation.*full stop* | Date. *Full stop* | “Title in double quote marks”,*comma* | URL (web address) | (*Open brackets* accessed + date accessed *close**brackets*). *Full stop* |
| Gloyn, L. | 2013.  | “Freud, the uncanny and monsters”,  | http://lizgloyn.wordpress.com/2013/05/03/freud-the-uncanny-and-monsters/ | (accessed 15 March 2014). |
| The Duke Papyrus Archive. | 2002. | “Information about the Duke Papyrus Archive”,  | http://library.duke.edu/rubenstein/scriptorium/papyrus/#dpa | (accessed 20 Sept 2004). |

If you cannot find any of the information needed to complete a bibliography entry of this kind, then you may wish to reconsider using the web page as a secondary source in your essay.

# Playing the Examinations Game…to win

This section is designed to offer some advice on

• how to prepare for examinations

• how to take them

Much of the following may sound obvious, but past experience shows all too often how valuable it can be to be told the obvious, just one more time. So bear with it...

Remember: **DON’T PANIC**

You can save yourself a lot of worry and indeed give yourself more confidence by *PLANNING BEFOREHAND*.

Here are a few ideas on how you might like to prepare for the ordeal.

## Revision Timetable

• Find out the dates and times of the exams as early as you can. You will be sent a timetable from Registry.

• Draw a table of dates on which to map out your revision programme.

• As regards the programme:

 - don’t lump each subject’s revision all together.

If you were to decide, say, to devote one week per subject, you might well find that you go into the exams well-primed for subject no. 3, which you did most recently, but have forgotten subjects nos. 1 and 2.

 - try doing a little revision for each subject each week.

[This is especially important for language options, which very soon become rusty.]

There are several advantages of this system:

a) the variety will help to keep it all much fresher in your mind;

b) you will start to see how your syllabus options interrelate.

• Always leave some *blank days* throughout your programme.

You know how often a friend turns up out of the blue to stay, or you get invited to a party...and then things begin to slide. You can avoid being short of time when it really matters by planning ahead for those “unforeseen circumstances”.

## Preparing the time allocation within the exam

• Check with past papers or your tutor about the allocation of marks to certain sections/questions. [The mark allocations will also be printed on the majority of exam papers to remind you.]

• *Work out how much time* you should spend per question. This will mean that you do not spend say 20 mins. on a question worth 5 marks and then another 20 mins. on a question worth 25.

Don’t let time be your enemy – make it *help* your performance.

• This means that when you get into the examination hall, you can be confident that you know how much time you should spend on each question/section.

## General revision hints

• Don’t just revise as many subjects as you need to answer questions.

Although you can sometimes predict some of the subjects that come up, you can never rely on this. The safest bet is to revise at least twice the number of topics actually required – and even then you might not be lucky.

• You can never predict the questions.

How often you see people working out whether a question on say, metics in Athens comes up every three years! It will never work. Just think of how often examiners change within departments or the university as a whole.

• Don’t think that because you know the names of the examiners that you can predict their “favourite subjects”. Remember that there is more than one examiner, and that external examiners, even whole departments, have a say in the format of each paper.

• *Don’t learn off your course essays* and hope that you can just reproduce them in the exam: again, the questions in the exam will ALWAYS be different.

• Don’t think that because you have good marks on assessment work you can relax your revision. That is a risky game to play.

• *SLIM DOWN YOUR REVISION NOTES.*

You should be aiming to slim down your notes to a bare minimum to revise from the day/night before the exam. Nothing is more demoralizing than coming home to revise and seeing a huge folder awaiting you on your desk. Revising, say, a dozen sheets of carefully strained notes is much easier, and more exciting.

• Remember that classics is *interdisciplinary*.

Although you may be being examined for say, Greek History, remember that you can often brighten up your answer with parallels involving other *relevant* disciplines, e.g. literature or art. In this regard, think back during your revision to what you studied in previous years, even at school.

• Don’t worry too much about quotes. Examiners much prefer relevant general references to ostentatious and often irrelevant quotation.

 Many quotes do not an essay make.

 Let them be simply the icing on the cake.

• Similarly, examiners seldom expect chapter or line numbers! Again, general relevant references will be fine on the vast majority of occasions.

• Timed essays.

These are of great use, especially for those who normally write voluminous essays. *Practise* writing under exam pressure. See how little you can actually get down on paper. It will be a good guide to how to control your revision.

### While revising

• Get enough sleep.

• Make sure you keep healthy with sensible exercise and eating habits.

• Keep yourself fresh with a little, judicious socializing.

Juvenal was right when he spoke of a “healthy mind in a healthy body”.

### The night before

• Set out your pens etc. ready for the morning.

• If you are likely to oversleep, check that you have arranged that a friend should call on you.

### Just before the exam

• Make sure you take the bare essentials:

 pens (MORE THAN ONE!)

 watch/clock

 your student ID card (it will be checked during the exam)

• RELAX! You have done all you can by now. Look forward to the exam...

## At your examination desk

• Make sure you can see your watch, or the clock, so that you can easily stick to your time-plan.

### Once the exam starts

• Read the WHOLE paper CAREFULLY.

• Make sure that you have all the sheets.

• Double check the instructions (sometimes called ‘the rubric’).

• Once it has been read, choose your questions.

 - Don’t simply choose the, say, three required. Choose a couple more, say five in total. See below for the reasons for this.

• THINK....

• Make up short essay plans on rough paper.

• Once you’ve made your five plans, for example, then select the three best ones.

The idea of making up more plans than you need is simple.

Often you may leap at a question because it contains a *key word* or concept which you want to write on. But you may find, on closer thought, that it wasn’t as easy as you had first thought. If you have several other plans up your sleeve, it is then easy to drop the idea and choose the ones you know most about. Similarly, you may suddenly *surprise yourself* by being able to remember more than you thought about a particular topic. (Yes, it can happen!)

Remember that under examination pressure you will often forget... and remember... surprising things.

### Some ideas for essay plan formats

• Keep them BRIEF. At most two or three words per idea. This saves time.

• Make it in vertical list format – this will then mean you can order them more easily with arrows etc. into a logical structure.

• STRUCTURE the essay in plan format and it will all flow naturally when you write it up. This increases your confidence enormously, and, yet again, saves time.

### General hints on exam essay structure

The best guide is to do as the ancient rhetoricians advised and to stick to a simple tripartite structure, as with coursework essays:

 OPENING para.

 BODY of essay

 CONCLUDING para.

We can break this down into its “anatomy”:

**OPENING**: here you might like to *dissect the question*.

 Do you need to question the use of any specific words/terms?

 Give in brief the point you will make in the essay.

 [This gets the examiner into a positive state-of-mind. S/he will notice that you have something interesting to say, all you need do now is to say it...]

BODY: here you give the “meat” of your answer.

 But break it up by point.

 USE PARAGRAPHS. (If you don’t, the whole essay looks as if it has no structure, and is hard for an examiner to read.]

 Here the list on your essay plan will help you.

 Make sure you back up your points with examples, where necessary. But *avoid overkill*, obviously. Two or three examples may well be enough per point.

You might like to make sure that you make the body text relevant to the question by *referring back to the question’s key words*: e.g. is it a question along the lines of “X = Y. Do you agree?”, or “Do you think it is valid to say X?”, or “To what extent is X true?” etc.

**CONCLUDING**: here, in neat ring-composition style, you might like to recap the thrust of your argument, again *recalling the original question*. [Hopefully your examiner will now see that you have formulated your thoughts logically and presented them clearly.]

In diagrammatic form, we might summarize the above thus:



### What to do if time is running out

If you suddenly see that you have, say, ten minutes to do your final essay. Don’t panic.

You can still salvage some credit by giving an annotated outline of the essay you would write given time.

Say at the top that you have not enough time for a full essay, and then offer your notes.

Keep them neat.

Make sure you give structure to the notes, and, very importantly, give your examples.

This way, at least, you can get some credit.

But, this is a LAST RESORT.

Hopefully your forward-planning will have spared you that fate.

You MUST do the *correct number of questions*.

DO NOT LEAVE BLANKS.

Each question will have a set number of marks.

You cannot get away with, say, two long essays because you think you cannot do three. The exams don’t work that way.

If you do not attempt a question at all – easy – you get zero. It’s up to you.

### Advice for Language Papers:

 ***DON’T LEAVE BLANKS!***

A blank space tells the examiner nothing. Examiners (cruel beasts!) always assume that you know nothing, unless you tell them otherwise.

If you find, in a translation paper for instance, that you do not know how to translate a word, you can at least give the examiner some information to work with:

• is it a noun, verb, adjective etc.?

• what case, gender or tense is it?

• does it agree with anything else?

• if you know what it means, but haven’t a clue otherwise, then tell the examiner what it means.

Such details will at least gain you some credit.

### At the end of writing

• Re-read your answers.

It is surprising how easily one forgets to add in crucial words. You might be so busy thinking about say, Medea, that you go through a whole essay simply referring to a “she” and never naming her, or leaving your subjects elsewhere a ambiguous “he”.

Similarly you may be ambiguous in other ways, simply by accident. You may say “and Antigone is another good example” but then not specify which one you mean – do you mean the heroine of the name-play by Sophocles, or the character in Euripides’ “The Phoenician Women” or the one in Sophocles’ “Oedipus at Colonus”???

• If you need to make corrections on your script, keep them neat and legible.

• Check again that you have done the *correct number of questions*, from the *correct sections*.

## After the exam

**LEAVE FORGET IT MOVE ON TO THE NEXT**

## Some final remarks

• Examinations are psychological games as much as tests. If you know the “rules” and play by them, both you and the examiner will come out happy.

• Think of the exams *positively*. I know that seems difficult – but go for it!

You’ve worked hard (!) and now you can reap the rewards.

• Keep your head!

# Assessment Information

## Illness or other extenuating circumstances

If you are taken ill or there are other extenuating circumstances that you believe have adversely affected your performance in relation to any aspect of your course/programme (for example, your attendance, submission of work, or examination performance) at any point during the academic year, you must inform your department(s)/school(s) in writing, and provide the appropriate evidence. Please read the **“**[**Instructions to Candidates**](http://www.rhul.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx)**” issued by Student Administration** <http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx> for full details on how and when to inform your department about such circumstances as well as the **deadline for submission of such information**.

**Absence from an examination / failure to submit coursework**

Please see the section on progression and award requirements below for further details of the impact on course outcomes of failure to attend an examination or to submit required coursework.

If you miss an examination or fail to submit a piece of assessed coursework through illness, or other acceptable cause for which adequate documentation is provided in accordance with the section Illness or other [**extenuating circumstances**](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx) in the [**Instructions to Candidates**](http://www.rhul.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx)**:**

 <http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx>

the Sub-board of Examiners may take this into account when considering your results.

**Exam access arrangements for disabled students and those in need of support**

For all such students there is a process to apply for special arrangements for your examinations and other forms of assessment. Such requests should be made to Disability and Dyslexia Services which will carry out an assessment of your needs. Please see the section [**Students in need of support**](#_Students_in_need)(including disabled students) for further guidance about registering with the Educational Support Office.

## Submission of written work

**All coursework and dissertations must be submitted BOTH in hard copy (TWO copies required, unless otherwise advised) AND electronically. The steps you have to take In order to submit an electronic copy of assessed assignments are described in detail on the Moodle site** <http://moodle.royalholloway.ac.uk/course/view.php?id=1586> and see **Avoiding Plagiarism** under **My Courses**. Your work is sent to the Joint Information Services Committee (JISC) Plagiarism Detection Site (PDS) for comparison with the contents of that system’s databank. Your work is returned to the markers at Royal Holloway annotated to show matching text and its source(s). The purpose of this step is not to detect plagiarism – we do not expect this to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

Language exercises may be handwritten and are exempted from the requirement of electronic submission; other items may be specifically exempted by the course tutor.

Coursework essays submitted during the year (whether or not they count for assessment) must be submitted by the advertised deadlines, which will normally be timed to coincide with a lecture, seminar or consultation hour, and **the hard copy must be handed in personally to the course tutor**. The Departmental Office does not undertake to receive coursework essays on behalf of course tutors. Essays must not be bound and should be kept together by a secure method, e.g. staples (rather than paper clips).

Second Year Projects and essays for end-of-course assessment must be submitted to the Departmental Office by the advertised deadline at the beginning of the summer term (extensions are granted only for exceptional reasons) and students must sign the relevant list to show that the work has been submitted. **In 2014-15 the deadline for CL2201 Second Year Project number 1 is Wednesday 14th January, 2015 by 12.00 noon. The deadline for CL2201 Second Year Project number 2 is Wednesday 29th April, 2015 by 12.00 noon. The deadline for the first essay for 100% coursework exams is 12.00 NOON on Thursday 15th January, 2015, and for the second essay for 100% coursework exams is 12.00 NOON on Thursday30th April, 2015. Third Year Dissertations CL3200 must be submitted by 12noon on Tuesday 28thApril, 2015.** Dissertations must be securely bound using a clear plastic cover and either a spiral binding or rigid plastic grip along the left margin.

## Extensions to deadlines

These will be given only for bona fide medical reasons (which must be documented) or for genuinely exceptional and serious personal reasons (e.g. death of a close relative).

For ordinary coursework deadlines during the year, you need to get an extension form from the Departmental Office, **in advance of the deadline**, and have it signed by the course tutor **in person**: other members of staff, including the Head of Department, will not sign extension requests without consulting the course tutor. If in really exceptional circumstances it is impossible to submit the extension request before the deadline, you must submit it as soon as you can, together with an explanation (with documentary evidence where necessary) of why it could not be submitted in advance. For an extension to the deadline for Second Year Projects, essays for end-of-course assessment and dissertations, a special application must be made to the Head of Department.

**Alleged unavailability of library books, computer failure, pressure of other work, sporting or social engagements, etc., confusion as to the deadline, or transport delays, will NOT be entertained as reasons for granting an extension or as excuses for submitting work late. It is your responsibility to organise your work so that you submit your essays and other written work before the deadlines.** One of the important learning outcomes of our degrees is the ability to keep to deadlines. Remember that you can submit your work in advance of the deadline: it is better to come in early and have the peace of mind of knowing that you have submitted well before the deadline, than to leave it until the last minute each time and risk losing the mark for the essay if your train or bus is delayed, if your car breaks down or is stuck in traffic, if your printer malfunctions, or if the office is closed. If you live off campus, always give yourself enough time to travel in to submit work.

## Penalties for late submission of work

**NB Please note that this policy has changed since September 2011.**

The following College policy applies to all students (new, continuing, resitting and repeating) on taught programmes of study with effect from September 2012. Please ensure that you are aware of the deadlines set by your department(s) and also the requirements to meet this deadline, e.g. whether you need to submit electronic and/or paper copies for your submission to be deemed complete (see submission of written work above).

In the absence of acceptable extenuating cause, late submission of work will be penalised as follows:

* + - for work submitted up to 24 hours late, the mark will be reduced by ten percentage marks;\*
		- for work submitted more than 24 hours late, the mark will be zero.

\*e.g. an awarded mark of 65% would be reduced to 55% and a mark of 42% would be reduced to 32%.

If you have had extenuating circumstances which have affected your ability to submit work by the deadline these should be submitted in writing, accompanied by any relevant documentary evidence, to your department(s). As with all extenuating circumstances it is the discretion of the examiners whether to accept these as a reason for having not submitted work on time. Please see the section on applying for an [**extension to the deadlines**](#_Extensions_to_deadlines)set, and the section for details on [**submitting requests for extenuating circumstances**](#_Illness_or_other)to be considered.

## Anonymous marking and cover sheets

**All work submitted for the final assessment of any course must be marked anonymously, i.e. identified by CANDIDATE NUMBER, not name or student ID number.** This rule applies to all **assessed** essays and to **language tests**, but it does not necessarily apply to **formative** essays, i.e. essays which are done for practice only and do not contribute to the mark for the course. If you are unsure whether an essay is assessed or formative, please check with the course tutor. Course tutors will tell you how they want formative essays to be submitted.

The Department has adopted a standard cover sheet, which MUST be used for all essays submitted for anonymous marking. There are slightly different coversheets for essays, projects and dissertations, which can be downloaded here:

 https://www.royalholloway.ac.uk/classics/informationforcurrentstudents/home.aspx

Please make sure that the cover sheet for each of your essays is properly filled in. You must find out your CANDIDATE NUMBER at the beginning of the year, before you submit your first piece of written work, and make sure it is correctly entered on the cover sheet. Your candidate number is available on your Campus Connect portal <http://portal.royalholloway.ac.uk/> Your candidate number changes each year and is **not** the same as your student ID (the number on your student card).

**Please write your name in the top right-hand corner of the cover sheet; then fold over and staple the corner as directed, so that the name cannot be seen.** The tutor who marks your work will not unfold the corner until the marking has been completed.

**Please make sure that your name does not appear anywhere in your essay (including headers and footers).**

## Penalties for over-length work

The following College policy applies to all students on taught programmes of study:

All over-length work submitted on undergraduate and taught postgraduate programmes will be penalised as follows:

* For work which exceeds the upper word limit by at least 10% and by less than 20%, the mark will be reduced by ten percentage marks\*, subject to a minimum mark of a minimum pass.
* For work which exceeds the upper word limit by 20% or more, the maximum mark will be zero.

\*e.g. an awarded mark of 65% would be reduced to 55%.

In addition to the text, the word count should include quotations and footnotes. Please note that the following are excluded from the word count: candidate number, title, course title, preliminary pages, bibliography and appendices.

There is no penalty for under-length work. What matters is the quality of the argument, and concision is almost always a virtue. However, seriously short-weight work is unlikely to have dealt adequately with the topic/question, so students are advised to aim to produce assessed work which is not less than the stipulated minimum.

## Return of written coursework

The following College policy applies to the return of coursework:

Assessed work (other than formal examinations) should be returned within 4 weeks of the submission deadline, except in cases where it is not appropriate to do so for academic reasons. The deadline for the return of marked work should be made clear to students when they receive their assignments. In the event that the intended deadline cannot be met, the revised deadline must be communicated to students as soon as possible.

Note, however, that work submitted at the end of a term will normally be returned within two weeks of the start of the succeeding term.

## Assessment offences

The College has regulations governing [**assessment offences**](http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx) which can found on the following webpage:

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

Assessment offences include, but are not limited to plagiarism (see below), duplication of work, that is, submitting work for assessment which has already been submitted for assessment in the same or another course, falsification, collusion, for example, group working would constitute collusion where the discipline or the method of assessment emphasises independent study and collective ideas are presented as uniquely those of the individual submitting the work, failure to comply with the rules governing assessment (including those set out in the ‘Instructions to candidates’. The Regulations set out some of the types of assessment offences in more detail, the procedures for investigation into allegations of such offences and the penalties. Students are strongly encouraged to read these Regulations and to speak with their Personal Advisors or other members of staff in their department should they have any queries about what constitutes an assessment offence. The College treats assessment offences very seriously and misunderstanding about what constitutes an assessment offence will not be accepted as an excuse. Similarly extenuating circumstances cannot excuse an assessment offence. Students with extenuating circumstances which affect their ability to submit work should contact their departments about the possibility of an extension or other support.

### Plagiarism

**Definition of plagiarism**

'Plagiarism' means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet.

Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment.

Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student’s work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student’s work alone, without reference to further evidence.

**Avoiding Plagiarism**

You will successfully avoid plagiarism if you always observe this simple rule:

**Whenever you quote or summarise the words of a modern author, you should:**

* **use quotation marks to show the extent of your quotation, and**
* **name your source clearly each time.**

You are strongly advised to participate in the on-line learning resource on Avoiding Plagiarism. Visit the Moodle site:

<http://moodle.royalholloway.ac.uk/course/view.php?id=1586>

and see **Avoiding Plagiarism** under **My Courses**.

You need to be careful to avoid plagiarising unintentionally. This can happen for example when a student:

* quotes from a source listed in the bibliography at the end of the essay, without also referring to it in the appropriate places in the text or in footnotes;
* quotes directly from a source referred to in footnotes without making it clear, through the use of inverted commas or other devices, where the quotation begins and ends;
* relies on his or her own notes made from a book or article, and inadvertently uses words copied verbatim from a modern author without acknowledgement;
* duplicates his or her own work,for example by submitting almost exactly the same work for two different assignments.

An allegation of plagiarism does not necessarily imply an allegation of intent on the part of the student to cheat. Situations which may, however, imply cheating in this context include:

* the use of sources which would not normally be available to the student, such as work submitted by others in previous years;
* an attempt to dismiss the plagiarism when presented with material evidence;
* collusion with another person;
* a repeat offence.

All cases of alleged plagiarism will be initially referred to the Head of Department who will investigate the matter. If the case is proved, the Head of Department may impose a penalty from among those set out in the regulations. The most usual penalty is a mark of zero. More serious cases, or repeat offences, may be referred to the Vice-Principal and the offender may be excluded from further study in the College.

## Marking of illegible scripts

It is College policy not to mark scripts which are illegible. If you anticipate that you may have difficulty in handwriting scripts which would lead to your scripts being illegible you should contact [**Disability and Dyslexia Services (ESO)**.](https://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx)

[http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx](http://www.royalholloway.ac.uk/ecampus/welfare/disabledstudents/home.aspx%20)

## Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification:

(<http://www.royalholloway.ac.uk/coursecatalogue/home.aspx> )

and also more generally in the [**Undergraduate Regulations**](http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx)**:**

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

If you do not pass a course unit at a first attempt you may be given an opportunity to ‘re-sit’ or ‘repeat’ the course unit.

**Re-sit of a failed course unit**- Normally the opportunity to re-sit any failed parts of a course unit not passed will be during the following academic session. Students are not entitled to attend any classes. Marks for work which has been passed will be carried forward. Students are required to register to resit course units. Unless students have been informed otherwise, the mark for such courses will be capped at 40%.

**Repeat of a failed course unit** – if you are given the opportunity to repeat a course unit in attendance you will need to register for the course unit for the following academic year and satisfy afresh all the assessment and attendance requirements, that is, you are expected to attend all classes and redo all required coursework and examinations for the course unit. No marks from the previous attempt at the course unit are carried forward and no work completed as part of the first attempt at the course may be resubmitted for assessment. The mark for a course repeated in attendance is not capped.

Please note that it is **not** possible to re-sit or repeat a course unit which you have passed.

**Summer re-sits are available to:**

* **All first year undergraduate students, who would not otherwise be in a position to progress onto the next stage prior to the following year of study, provided they meet the criteria set out in the** [**Undergraduate Regulations**](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx)**.**
* **Second year undergraduate students on BA, BMus, BSc or BSc (Econ), who would not otherwise be in a position to progress onto the next stage prior to the following year of study, provided they meet the criteria set out in the** [**Undergraduate Regulations**](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx)**.**

To qualify for summer resits the following criteria, which are set out in the [**Undergraduate Regulations**](http://www.rhul.ac.uk/ecampus/academicsupport/regulations/home.aspx)**:**

[http://www.royalholloway.ac.uk/forstudents/studying/academicregulations/home.aspx,](http://www.royalholloway.ac.uk/forstudents/studying/academicregulations/home.aspx%2C)

must be met:

(a) the student must already have passed, been allowed, or been granted exemption from courses to a value of at least two units;

(b) the student may only re-sit the assessment from courses in which s/he has achieved a mark of at least 30% on the first attempt, except where his/her performance was affected by documented extenuating circumstances deemed acceptable by the Sub-board of Examiners.

This opportunity will be offered **only** to students who would be in a position to satisfy all the criteria to progress onto the next stage prior to the start of the next academic year.

###  Marking Criteria

The following assessment criteria are intended to allow students to see the general criteria that are used to calculate grades. The assessment criteria give general models of the characteristics that are expected of work being awarded particular grades. However, these criteria can only be indicative, and many pieces of work will have characteristics that fall between two or more classes. Examiners and markers retain the ultimate decision as to the mark given to a particular piece of work.

###  Coursework Essays

|  |  |
| --- | --- |
| Mark achieved % | ASSESSMENT CRITERIA FOR COURSEWORK ESSAYS |
| 85 + High First Class | * demonstrates deep understanding and near-comprehensive knowledge of the subject, and shows significant originality in interpretation or analysis of the question.
* has a coherent structure, demonstrating excellent critical synthesis of secondary materials, and may show significant innovation in its organisational form.
* shows overwhelming evidence of in-depth reading, with clear indications of substantial independent reading beyond limits of reading lists and exceptionally intensive, detailed and critical reading of recommended texts.
* is excellently presented, with referencing and bibliography of standard of publishable journal article in subject area.
* has an incisive and fluent style, with no or very minor errors of spelling, punctuation or grammar.

Where appropriate, a high first class essay will demonstrate high levels of ability in the analysis of quantitative or qualitative information. A high first coursework essay will usually be worthy of retention for future reference in research or teaching. |
| 70-84 First Class | * demonstrates deep understanding and detailed knowledge of the subject, and may show some originality in interpretation or analysis of the question.
* has a coherent structure, demonstrating excellent critical synthesis of secondary materials, and may show some innovation in its organisational form.
* shows significant evidence of in-depth reading, with clear indications of *either* independent reading beyond limits of reading lists *or* intensive, detailed and critical reading of prescribed readings.
* is excellently presented, with referencing and bibliography close to standard of publishable journal article in subject area.
* has an incisive and fluent style, with no significant errors of spelling, punctuation or grammar.

Where appropriate, a first class essay will demonstrate high levels of ability in the analysis of quantitative or qualitative information. |
| 60-69 Upper Second Class | * demonstrates a clear understanding and wide-ranging knowledge of the subject, with a direct focus on question
* has a coherent structure, demonstrating good critical synthesis of secondary materials.
* shows clear evidence of in-depth reading, with substantial coverage of recommended texts.
* is well-presented, with detailed referencing in an acceptable style and a properly formatted bibliography.
* has a fluent style, with few errors of spelling, punctuation or grammar.

Where appropriate, an upper second class essay will demonstrate generally effective and appropriate analysis of quantitative or qualitative information. |
| 50-59 Lower Second Class | * demonstrates a basic understanding and knowledge of the subject, with a focus on question
* has an adequate structure, usually drawing heavily on lectures or other direct teaching.
* shows evidence of limited further reading, with some coverage of recommended texts.
* is adequately presented, with some referencing of sources and a short bibliography.
* has a straightforward style, and may include some errors of spelling, punctuation or grammar.

Where appropriate, a lower second class essay will demonstrate familiarity with appropriate analysis of quantitative or qualitative information; there may, however, be some significant errors in the process of analysis. |
| 43-49 Third Class | * demonstrates some general understanding and knowledge of the subject, but will also show some weaknesses in detailed understanding or in its range of knowledge. There may be evidence of a lack of clear focus on the wording of the question.
* has a simple structure, usually drawing exclusively on lectures or other direct teaching.
* shows no or very limited evidence of further reading.
* has significant weaknesses in presentation, with little or no referencing of sources, and an inadequate or absent bibliography.
* has a simple style, with significant errors of spelling, punctuation or grammar.

Where appropriate, a third class essay will demonstrate some very general familiarity with appropriate analysis of quantitative or qualitative information; there will, however, be significant errors in the process of analysis. |
| 40-42 Low Third Class | * demonstrates limited general understanding of the subject, but will demonstrate significant weaknesses in detailed understanding. The coverage of the essay is likely to be sketchy, with some significant errors in factual details. There may be evidence of a lack of clear focus on the wording of the question.
* has a sketchy structure, usually drawing exclusively on lectures or other direct teaching, but with significant weaknesses
* shows no evidence of further reading.
* is poorly presented, with little or no referencing of sources, and an inadequate or absent bibliography.
* has a sketchy style, and with significant errors of spelling, punctuation or grammar.

Where appropriate, a marginal pass will demonstrate a bare familiarity with appropriate analysis of quantitative or qualitative information; there will, however, be substantial errors in the process of analysis. |
| 31-39 Marginal Failure | * demonstrates no understanding of the subject, and fails to address the question in any meaningful way. Information supplied is largely erroneous or has little or no relevance to the question.
* has an inadequate structure, with no sense of a logical argument.
* shows no evidence of further reading.
* is poorly presented, with no referencing of sources, and an inadequate or absent bibliography.
* has an inadequate style, with significant errors of spelling, punctuation or grammar.

Where appropriate, a marginal failure will show significant error and confusion over the appropriate analysis of quantitative or qualitative information; where some analytical work is attempted it is likely to be incomplete and erroneous.An essay which fulfils most criteria for second class work or better, but which totally misunderstands the question, or seems to be answering a distinctly different question should normally be placed in this category. |
| 1-30 Clear Failure | * demonstrates no understanding of the subject, and fails to address the question in any meaningful way. Information supplied is erroneous or has no relevance to the question.
* has an incomplete, fragmentary or chaotic structure, with no sense of a logical argument.
* shows no evidence of further reading.
* is poorly presented, with no referencing of sources, and an inadequate or absent bibliography.
* has an inadequate style, with substantial errors of spelling, punctuation or grammar.

Where appropriate, a clear failure will show complete inability to analyse quantitative or qualitative information. |
| 0 Zero | This mark is usually reserved for essays that do not make any serious attempt to answer the question (as defined in College Regulations). It may also be used for exam offences such as unsanctioned late submission or plagiarism, in line with departmental and College procedures. |

### Language-based exercises

**Marking Criteria for Translation of Unseen Passages into English**

**I First Class (85%+):** A response which not only satisfies the criteria for the 70-85% category, but in addition also presents (a) no major and only a few minor errors of grammar and syntax, (b) only a few gaps in vocabulary, filled by intelligent use of the dictionary, and (c) high quality English idiom which conveys the nuances of the original.

**I First Class (70-85%)**:

 A response which a) shows accurate understanding of the overall sense of the passage, (b) shows very good understanding of grammar, syntax and vocabulary, with any gaps filled by intelligent use of the dictionary, and (c) renders the text into fluent and idiomatic English.

**II i Upper Second (60-69%)**: A response which shows a good comprehension of the passage as a whole, spoilt by either (a) one or two major misunderstandings, (b) a larger number of minor errors of grammar, syntax or vocabulary (allowing for appropriate use of the dictionary for unfamiliar vocabulary), or (c) lapses into unidiomatic English.

**II ii Lower Second (50-59%)**: A response showing (a) patches of coherent understanding sufficient to offer the general gist of at least half of the passage, and the meaning of at least half of the sentences in it, (b) adequate understanding of the general principles of grammar and syntax, (c) some evidence that the meaning of unfamiliar vocabulary has been considered with some use of the dictionary, and (d) intelligible English.

**III Third (40-49%):** A response revealing (a) a weak grasp of the overall drift of the passage, with understanding of only a small number of sentences and their component clauses, (b) little evidence of understanding of general principles of grammar and syntax, (c) few signs of intelligent dictionary use for unfamiliar vocabulary, and (d) vague or incorrect English.

**Fail (<40%):** A response which reveals (a) a widespread misunderstanding of the passage, (b) virtually no evidence of understanding of general principles of grammar and syntax, (c) virtually no attempt to work out unfamiliar vocabulary, and (d) poor and/or unintelligible English.

**Marking Criteria for Translation of Previously Seen Passages into English**

**I First Class (90%+):** A response which in every regard is essentially flawless**.**

**I First Class (80-90%):** A response which not only satisfies the criteria for the 70-80% category, but in addition also presents (a) no major and only a very few minor errors of grammar, syntax and vocabulary, and (b) high quality and independent English, with very good idiom which conveys the nuances of the original and shows independence of thought about meaning and style.

**I First Class (70-80%)**: A response which shows a) accurate understanding of the overall sense of the passage, (b) very few minor slips of grammar, syntax and vocabulary, or not more than one major error, and (c) fluent and idiomatic English.

**II i Upper Second (60-69%)**: A response which shows (a) a good comprehension of the passage as a whole, spoilt by no more than three major and a few minor errors of grammar, syntax and vocabulary, and (b ) generally satisfactory and accurate English.

**II ii Lower Second (50-59%)**: A response showing (a) patches of coherent understanding sufficient to offer the general gist of approximately two-thirds of the passage, and the meaning of at least two-thirds of the sentences in it, (b) adequate understanding of the general principles of grammar, syntax and vocabulary, with no more than five or six major and some minor errors, and (c) intelligible English.

**III Third (40-49%):** A response revealing (a) a weak grasp of the overall drift of the passage, (b) correct understanding of not more than half the passage, (c) little evidence of understanding of general principles of grammar, syntax and vocabulary, and/or (d) vague or incorrect English.

**Fail (<40%):** A response which reveals (a) a widespread misunderstanding of the passage, with less than half rendered correctly, (b) virtually no evidence of understanding of general principles of grammar, syntax and vocabulary, and (c) poor and/or unintelligible English.

**Additional note:**

If translation of previously seen texts is used as part of the formal assessment, care should be taken to ensure that it is weighted appropriately compared to more challenging exercises, such as translation of unseen passages, critical commentaries, or grammatical exercises**.**

### Written Exams

|  |  |  |
| --- | --- | --- |
| Structure and focus | Quality of argument and expression | Range of knowledge |
| **Outstanding First Class: 90-100%** |
| * Work which engages incisively with the question set, and shows a discerning appreciation of its wider implications.
* Has a coherent structure, demonstrating excellent critical synthesis of secondary materials, and innovation in its organisational form. Argued with impeccable consistency.
* Precisely selected factual evidence is deployed in order to support the writer’s argument, using a vigorous sense of relevance and an appropriate economy of expression.
* Descriptive material and factual evidence will be deployed in order to support and develop the writer's argument, with a vigorous sense of relevance and appropriate economy of expression.
 | * The writing will be outstandingly eloquent and accurate. There will be a compelling range of vocabulary and linguistic idioms.
* Complete conceptual command of the issues at stake. There will be no errors of spelling and grammar.
* Exceptionally original in ideas and approach, and developing notably independent lines of thought. Fully confident and articulate intellectual independence, grounded in a penetrating consideration of available evidence.
* Ability to move between generalisation and detailed discussion, and to synthesise as well as particularise to a notably illuminating effect.
* Ability to evaluate the nature and status of information at their disposal, and where necessary identify contradiction and achieve a pronounced resolution.
 | * Overwhelming evidence of in-depth reading, with additional clear indications of substantial independent reading beyond limits of reading lists, and exceptionally intensive, detailed and critical reading of recommended texts.
* Deep and comprehensive understanding of the subject, and outstanding originality in interpretation and analysis of the question.
* Exceptionally informed and secure understanding of the historical period and periods under discussion.
 |
| **Strong First Class: 80 - 89%** |
| * Engages closely with the question set, and shows a mature appreciation of its wider implications.
* The structure of the answer will facilitate a lucid and convincing development of the writer's argument.
* Descriptive material and factual evidence will be deployed in order to support and develop the writer's argument in a concise and relevant manner.
 | * Eloquent and accurate writing.
* Fully informed conceptual command of issues at stake.
* Evidence of originality of thought and analytical skill.
* Discerning consideration of available evidence.
* Clearly constructed and well-presented argument.
* Ability to move between generalisation and detailed discussion, and to synthesise as well as particularise.
* Ability to identify contradiction and achieve a resolution.
 | * The answer clearly demonstrates in-depth reading and critical analysis of recommended texts, primary sources and secondary literature, including recent articles and reviews.
* Demonstrates comprehensive knowledge of the subject.
 |
| **Clear First Class: 75 - 79%** |
| * Engages closely with the question set, and shows a clear appreciation of its wider implications.
* The structure of the answer will facilitate a lucid, coherent, and convincing development of the writer's argument.
* Descriptive material and factual evidence will be deployed in order to support and develop the writer's argument.
* The answer will be concise and relevant.
 | * The writing will be clear, fluent, and accurate. The range of vocabulary and linguistic idioms will be appropriate to the case being developed.
* The answer demonstrates conceptual command of the historical (and, where appropriate, historiographical) issues at stake.
* Gives some evidence of originality of thought.
* Clear line or argument.
* Accurate sense of the evidence.
* Ability to identify contradiction and attempt a resolution.
 | * Broad knowledge of the subject, including primary sources and secondary literature.
* Ability to move between generalisation and detailed discussion, and will be able to synthesise as well as particularise.
* The answer will demonstrate an informed and secure understanding of the subject under discussion.
 |
| **Marginal First Class: 70-74 %** |
| * Engages with the question set, and shows an appreciation of its wider implications.
* The structure of the answer will facilitate a coherent development of the writer's argument.
* Descriptive material and factual evidence will be appropriately deployed in order to support and develop the writer’s argument.
 | * The writing will be clear and accurate.
* The answer will encompass a good survey of the available evidence.
* The answer will demonstrate good understanding of the historical (and, where appropriate, historiographical) issues at stake.
* The answer will be well-organised.
* There may be evidence of originality of thought.
 | * Knowledge of relevant contemporary sources, historiography, or secondary literature will be shown where appropriate.
* Develops both general arguments and demonstrates knowledge of necessary detail.
* The answer will demonstrate an informed and secure understanding of the subject under discussion.
 |
| **Upper Second class: 60-69 %** |
| * Work which displays an understanding of the question, shows an appreciation of some of its wider implications, and makes a serious attempt to engage with the question set.
* The structure of the answer will facilitate a clear development of the writer's argument, towards the lower end of this markband candidates will not sustain an analytical approach throughout.
* Descriptive material and factual evidence will be deployed relevantly. Towards the lower end of this markband candidates may not always bring out the full implications of evidence cited.
 | * The writing will be clear and generally accurate, and will demonstrate an appreciation of the technical and advanced vocabulary used by scholars.
* The answer will deploy other scholars’ ideas and seek to move beyond them. The answer will also show an appreciation of the extent to which explanations and interpretations are contested.
* Although the answer might not demonstrate real originality, the writer will present ideas with a degree of intellectual independence, and will demonstrate the ability to reflect on the past and its interpretation.
 | * Knowledge is extensive, but might be uneven. Demonstrated knowledge will include reference to relevant sources. The range of reading implied by the answer will be considerable.
* The writer will show an ability to move between generalisation and detailed discussion, although there may be a tendency towards either an over‑generalised or an over‑particularised response.
* Writers will reflect on nature and status of information at their disposal, and will seek to use it critically.
* The answer will demonstrate a secure understanding of the subject under discussion.
 |
| **Lower Second class: 50% – 59%** |
| * Work which displays some understanding of the question set, but may lack a sustained focus and may show only a modest understanding of the question's wider implications.
* The structure of the answer may be heavily influenced by the material at the writer's disposal rather than the requirements of the question set. Ideas may be stated rather than developed.
* Descriptive material and factual evidence will be deployed, but not necessarily with the kind of critical reflections characteristic of answers in higher markbands.
 | * The writing will be sufficiently accurate to convey the writer's meaning clearly, but it may lack fluency and command of the kinds of idioms used by professional scholars. In places expression might be clumsy.
* The answer will show some understanding of scholars’ ideas, but may not reflect critically upon them..
* The answer is unlikely to show any originality in approach or argument, and may tend towards assertion of essentially derivative ideas.
 | * Knowledge will be significant, but may be limited and patchy. There may be some inaccuracy, but basic knowledge will be sound. The range of reading implied by the answer will be limited.
* The writer might be prone to being drawn into excessive narrative or mere description, and may want to display knowledge without reference to the precise requirements of the question.
* Information may be used rather uncritically, without serious attempts to evaluate its status and significance.
* The answer will demonstrate some appreciation of the nature of the subject under discussion.
 |
| **Third Class: 40% - 49%** |
| * Work which displays little understanding of the question, and may tend to write indiscriminately around the question.
* The answer will have structure but this may be underdeveloped, and the argument may be incomplete and unfold in a haphazard or undisciplined manner.
* Some descriptive material and factual evidence will be deployed, but without any critical refection on its significance and relevance.
 | * The writing will generally be grammatical, but may lack the sophistication of vocabulary or construction to sustain an argument of any complexity. In places the writing may lack clarity and felicity of expression.
* The answer will show no intentional originality of approach.
 | * There will be sufficient knowledge to frame a basic answer to the question, but it will be limited and patchy. There will be some inaccuracy, but sufficient basic knowledge will be present to frame a basic answer to the question. The answer will imply relevant reading but this will be slight in range.
* The ideas of scholars may be muddled or misrepresented.
* There will be an argument, but writer may be prone to excessive narrative, and the argument might be signposted by bald assertion rather than informed generalizations.
* There will be sufficient information to launch an answer, bur perhaps not to sustain a complete response. Information will be used uncritically as if always self‑explanatory.
 |
| **Fail: 0 – 39 %**  |  |  |
| 30 - 39 (Narrow fail)  |  The candidate lacks basic competence in the subject but has enough knowledge to attempt to answer questions. There is evidence of some effort made and that the candidate has understood some of the course content. A mark in this range indicates that the candidate could achieve a pass mark with further independent work or revision. |
| 20-29 (Fail: retake indicated) | The candidate has extremely limited knowledge or understanding of the content of the course. A mark in this range indicates that the candidate would be unlikely to pass without retaking the course as a whole.  |
| 6-19 | The candidate is unable to attempt adequate answers. |
| 0-5 | Blank or almost blank answer sheet. |

## Outcomes of course unit assessment

The Undergraduate Regulations require that for a student to qualify for final consideration in a course unit, the Sub-board of Examiners will take into consideration:

(a) whether the candidate has satisfied the attendance requirements stated in the course specification;(b) whether the candidate has satisfied the assessment requirements stated in the course specification.

The Sub-board of Examiners will determine an outcome and a percentage mark recorded as an integer between 0% and 100% inclusive for each candidate, as follows:

(a) an outcome of Pass (P) with a percentage mark will be returned where the candidate has gained a mark of 40% or above overall and in all elements of the assessment which carry an individual pass requirement;(b) an outcome of Fail (F) with a percentage mark will be returned where the candidate has gained a mark of 39% or below overall or in any element of the assessment which carries an individual pass requirement;

Where a student's performance in the assessment was affected by adequately documented extenuating circumstances, the Sub-Board of Examiners may return alternative course outcomes as set out in the Undergraduate Regulations. In some cases this will require the student to complete additional work or a resit of affected assessment. For further details please see [**Undergraduate Regulations**](http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx)**:**

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

Students entered to resit an examination will normally not receive an overall percentage mark greater than 40% for that course unit.

For details on the requirements for degree classification please see the section on the [**Consideration for the Award**](http://www.royal.ac.uk/ecampus/academicsupport/regulations/home.aspx) in the Undergraduate Regulations:

<http://www.royalholloway.ac.uk/ecampus/academicsupport/regulations/home.aspx>

## Examination results

Please see the [**Examinations & Assessments**](http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/home.aspx)website <http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/home.aspx> for details of how you will be issued with your [**results**](http://www.rhul.ac.uk/ecampus/academicsupport/examinations/results.aspx)**.** <http://www.royalholloway.ac.uk/ecampus/academicsupport/examinations/results.aspx>

The Examinations & Assessments website is the place where you can access the “[**Instructions to Candidates**](http://www.rhul.ac.uk/ecampus/academicsupport/examinations/examinations/home.aspx)” and details of the examinations [**appeals**](http://www.rhul.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx) procedures:

<http://www.rhul.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx>

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# Student Support

## Non-academic related enquiries & support

The Student Services Centre is located in the Windsor Building and provides a single point of contact for all non-academic related queries including accommodation, fees and funding, enrolment and graduation. For further details please visit:

 <http://www.royalholloway.ac.uk/ssc>

## Students in need of support (including disabled students)

Your first point of reference for advice within the Department is your Personal Adviser. Inevitably, problems will sometimes arise that the Personal Adviser is not qualified to deal with. The College offers a high level of student welfare support which includes a comprehensive Health Centre, a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of financial, career and other advice. Further details of each service can be found on the College web on the [**Student Welfare**](http://www.rhul.ac.uk/ecampus/welfare/home.aspx) page: <http://www.rhul.ac.uk/ecampus/welfare/home.aspx>

If you have a disability or specific learning difficulty, it is important that you bring it to our attention as soon as possible. The Disability and Dyslexia Services Office (DDS) representative is Mrs Margaret Scrivner, the Senior Faculty Administrator. You must also contact the DDS (Founders West 151; tel: +44 (0)1784 443966; email: disability-dyslexia@royalholloway.ac.uk who will arrange for an assessment of needs to be carried out and will advise on appropriate sources of help. Further information is available on the College web on the DDS [**Support, health and welfare**](http://www.rhul.ac.uk/ecampus/welfare/disabledstudents/home.aspx)page:

 http://www.royalhollway.ac.uk/ecampus/welfare/disabledstudents/home.aspx

## Student-staff committee

There is a student-staff committee on which both taught and research students are represented. The Committee meets three times each year and plays an important role in the Department as a forum for airing student views.For the constitution see the Committees handbook under Compliance/Governance:

<http://www.rhul.ac.uk/iquad/collegepolicies/home.aspx>

You can use the Committee to raise any issues which concern students. Notices will appear on departmental notice boards giving details of forthcoming elections or the names of current representatives.

## Students’ Union

The Students’ Union offers a wide range of services and support, from entertainment and clubs/societies to advice on welfare and academic issues. The Advice and Support Centre, situated on the first floor of the Students' Union, runs a confidential service that is independent from the College. Open 9.30am - 5pm, Monday – Friday, it operates an open door policy exclusively for students during term time. However, during vacation periods students should call to book an appointment. Full details can be found at [www.su.rhul.ac.uk/support](http://www.su.rhul.ac.uk/support)

## Careers and Employability

### The College Careers Advisory Service

The College has a [**Careers Advisory Service**](http://www.rhul.ac.uk/careers/)**,** housed in the Horton Building, which is open to any student during normal College hours.

<http://www.rhul.ac.uk/careers/home.aspx>.

The Careers Service runs numerous recruitment and training events during the year, which will be well advertised.

### The Classics Department & Employability

In addition the Classics Department runs several events during the year specifically for its own students, in collaboration with the Careers Service and the Classical Society. These can include meeting former graduates of the department (alumni), and general advice workshops on how to use your degree after graduation, finding employers, postgraduate study, writing CVs and applications and preparation for interviews.

The Classics Department also **integrates employability skills into its undergraduate curriculum,** through the first year course CL1570 *Studying Classical Antiquity*, and through its optional **Second Year Work Placement Scheme**. The latter is open to all students studying with the Classics Department in their second year of study, and involves in-built training workshops for writing CVs and interview technique. Participants work through a ‘selection procedure’, which echoes those used by employers, with those who are finally successfully ‘selected’ gaining a work placement of about two weeks in a career field of their choice during the summer vacation after the second year.

For further information about any employability-related issues, please consult the Classics Department’s Employability Officer Dr. Richard Hawley. There is also a special Careers notice board outside Dr. Hawley’s office FW26. You may also find useful the leaflet ‘Careers Resources and Tips for Classics Students’ produced by the Careers Service. Further advice on the Classics Department’s employability programme can be found here:

https://www.royalholloway.ac.uk/classics/yourfuturecareer/home.aspx

## Careers information

The College has a [**careers advisory service**](https://www.royalholloway.ac.uk/careers/home.aspx)**,** housed in the Horton Building, which is open to any student during normal College hours.

 <http://www.royalholloway.ac.uk/careers/home.aspx>

## Non-academic policies

Please see the[**Codes and Regulations**](http://www.royalholloway.ac.uk/ecampus/onlinestudenthandbook.aspx)webpage:

<http://www.royalholloway.ac.uk/ecampus/onlinestudenthandbook.aspx>

which includes information on non-academic policies, regulations, and codes of practice as well as the [**Student Charter**](https://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx)**:**

 <https://www.royalholloway.ac.uk/aboutus/governancematters/studentcharter.aspx>

## Complaints and academic appeals procedure

If you have a complaint relating to any aspect of the Department or its staff or to any academic or College matter, you should first discuss it informally with your Personal Advisor or with another member of staff in the Department. We would hope that the majority of issues of this kind can be resolved by informal discussion. There are, however, procedures that can be invoked in serious cases. These are set out in the [**College Complaints Procedures**](https://www.royalholloway.ac.uk/ecampus/academicsupport/complaints/complaints.aspx)for students:

 <https://www.royalholloway.ac.uk/ecampus/academicsupport/complaints/complaints.aspx>

You should raise your complaint **as soon as possible**. If the complaint concerns an academic decision, there is an [**academic appeals process**](https://www.royalholloway.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx). Please note that an academic appeal can only be submitted once you have received your results via the College portal. Details of the [**appeals procedures**](https://www.royalholloway.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx) and permitted grounds for appeal can be found on the following webpage:

 [http://www.rhul.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx](https://www.royalholloway.ac.uk/ecampus/academicsupport/academicappealsandcollegecomplaints.aspx)

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# Health and Safety Information

## Code of practice on harassment for students

This can be found on the student home pages under codes and regulations:

<http://www.royalholloway.ac.uk/ecampus/onlinestudenthandbook.aspx>

## Lone working policy and procedures

The College has a ‘Lone Working Policy and Procedure’ that can be found at:

<http://www.royalholloway.ac.uk/iquad/services/healthandsafety/policiesandprocedures/loneworking.aspx>

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours.

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking duties off campus.

# Equal Opportunities Statement and College Codes of Practice

## Equal opportunities statement

The University of London was established to provide education on the basis of merit above and without regard to race, creed or political belief and was the first university in the United Kingdom to admit women to its degrees.

Royal Holloway, University of London (hereafter 'the College') is proud to continue this tradition, and to commit itself to equality of opportunity in employment, admissions and in its teaching, learning and research activities.

The College is committed to ensure that:

* all staff, students, applicants for employment or study, visitors and other persons in contact with the College are treated fairly, have equality of opportunity and do not suffer disadvantage on the basis of race, nationality, ethnic origin, gender, age, marital or parental status, dependants, disability, sexual orientation, religion, political belief or social origins
* both existing staff and students, as well as, applicants for employment or admission are treated fairly and individuals are judged solely on merit and by reference to their skills, abilities qualifications, aptitude and potential
* it puts in place appropriate measures to eliminate discrimination and to promote equality of opportunity
* teaching, learning and research are free from all forms of discrimination and continually provide equality of opportunity
* all staff, students and visitors are aware of the Equal Opportunities Statement through College publicity material
* it creates a positive, inclusive atmosphere, based on respect for diversity within the College
* it conforms to all provisions as laid out in legislation promoting equality of opportunity.

## College codes of practice

These are available on the College Intranet.

#  Undergraduate Activities

## Classics Department and Classical Society

The Department is occasionally able to organise social events for students from its own funds, including regularly a welcome social for first year students at the beginning of the year in Welcome Week and a party for finalists at the end of examinations.

There is a **vibrant and award-winning Classical Society**, run entirely by students, which organises parties, dinners, outings, or events with guest speakers, and produces annually **at least one Classical play** (in translation), and the annual celebration of all things classical **‘Classics Day’**, usually in March, which is open to the general public, especially those in schools and colleges.

The Society also has a strong commitment to charity and outreach work, supporting in particular the IRIS charity, which brings Classics to disadvantaged schoolchildren across the UK, by organising a popular **IRIS Charity Ball** each Spring.

The Society also organises, in co-operation with the Department, week-long **student visits abroad** to places of interest for Classicists. These usually take place annually in the summer vacation and have in the past included the cities of Rome and Athens, Turkey and Croatia. For further information check the Classical Society notice board in the department corridor and the Classical Society’s Facebook page.

## Community Action Programme

Royal Holloway Community Action Volunteering exists to connect, train and support students seeking to volunteer in the local community. There is a whole range of project opportunities including sports coaching, youth work, support for people with needs, tutoring and mentoring school pupils, teaching English or IT to young refugees, victim support, reminiscence work, befriending elders, charity shop assistance, fundraising, animal support work, events management, culture, arts & music, media & photography, environmental, conservation & preservation work and so much more. We have office placements and internships with local charities available too. Volunteering enhances transferable skills and employability, builds a healthy long-term community spirit, and is loads of fun whilst meeting new people.

Community Action Volunteering provides support for your volunteering work through hosting the Volunteering Fair, organising Get Involved week, sourcing Christmas and Summer opportunities, running regular transferable skills workshops, managing the Community Action student team and giving recognition through the Volunteering Awards. We partner with various accreditation schemes such as with Volunteering England and the Duke of Edinburgh Award. During the year you are invited to join a project team as part of a one off-initiative such as Make A Difference Day, the BIG spring clean and Volunteering Week, where volunteers get involved in a range of local community projects.

To show interest in Community Action Volunteering then come to the Freshers' Fair and Volunteering Fair, drop by the office in the Students’ Union, call 01784 414078, text 07799 378052, email volunteering@royalholloway.ac.uk, join the Facebook group or go online at [www.royalholloway.ac.uk/CommunityAction](http://www.royalholloway.ac.uk/CommunityAction) and click Get Involved.

## Opportunities to Study Abroad

The Department supports students who wish to study abroad for a year. The College has a number of institutional links abroad and these are detailed at:

 <http://www.royalholloway.ac.uk/international/Current-students/Study-Abroad-and-Exchanges/index.htm>

Students interested in these options should contact the Departmental Study Abroad co-ordinator (Dr Efi Spentzou. Applications for a year abroad **must** be approved by the Head of Department.

## Departmental prizes and awards

The Department has a few small prizes at its disposal. They are intended to be spent on books and are awarded on the results of summer exams. They are as follows:

the Florence Hopkins Memorial Prize, for the best student of whichever year reading Latin, Greek or Classics;

the D. A. Slater Prize, for the final-year student who has shown most promise in Latin during the year;

the J. M. McGregor Prize, for the second‑year student who has shown most promise in Greek during the year;

the Slater Memorial Prize, for the second‑year student who has shown most promise in the study of the Latin poets (whether in the original or in translation) during the year;

the Longfield-Jones Prize, for the student who has shown the most promise in the study of Classical Archaeology;

the Andrew Leno Memorial Prize for Ancient History, instituted in 2007, for the best performance in Ancient History each year;

the Departmental Prize for Ancient Philosophy, instituted in 2008, for the best performance in Ancient Philosophy each year;

the Driver Prizes, for overall performance in classical subjects.

The Department also has a fund, arising from the Cary Bequest, which can be used to make small grants to students for travel, attendance at a summer school, etc. Please ask the Head of Department for details.

1. Lehoux 2007: 55. [↑](#footnote-ref-1)