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DEPARTMENT OF CLASSICS

**UNDERGRADUATE**

**STUDENT HANDBOOK**

2012/2013

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Department of Classics

Royal Holloway, University of London

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Disclaimer

This document was published in September 2012 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 disruption to a minimum, and to give as much notice as possible.

\* Please note, the term ‘Department’ is used to refer to both ‘Departments’ 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.rhul.ac.uk/classicsandphilosophy/informationforcurrentstudents/home.aspx**](http://www.rhul.ac.uk/classicsandphilosophy/informationforcurrentstudents/home.aspx)**) where it will be possible to follow the hyperlinks to relevant webpages.**

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# Introduction to the Department

## Welcome

This Student Handbook gives you information about the Department of Classics [[1]](#footnote-1)\*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 avoiding plagiarism.

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 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.

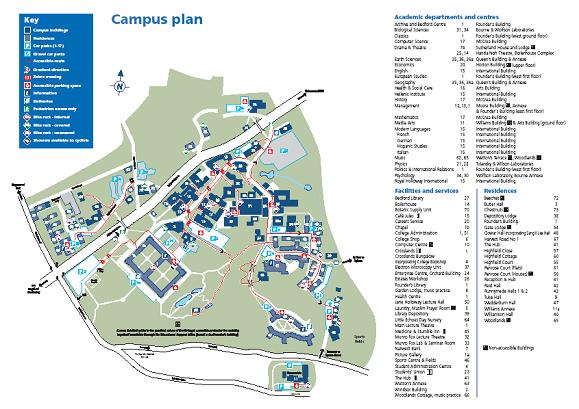
The Student Handbook is one way of providing information. The information in it is updated annually, and aims to provide accurate information about the programme and its rules and procedures. We will always inform you of any changes, most often via the notice boards in the Department and by e-mail.

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](mailto:m.scrivner@rhul.ac.uk) or tel. 01784 443203).

## How to find us: the Department

The Classics Department 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/Shared/Maps/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.

## 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](mailto:m.scrivner@rhul.ac.uk) or by telephone 01784 443203.

**Academic Staff**

|  |  |  |  |
| --- | --- | --- | --- |
|  | Room | Telephone | email |
| Prof Ahuvia Kahane  *Head of Department* | FW 17 | 01784 443208 | Ahuvia.kahane@rhul.ac.uk |
| Dr Aikaterini Kolotourou  *Visiting Students/Study Abroad Adviser* | FW 15 | 01784 443211 | [Aikaterini.Kolotourou@rhul.ac.uk](mailto:Aikaterini.Kolotourou@rhul.ac.uk) |
| Prof Amanda Claridge  *Chair of Classics Sub-Board of Examiners*  (NB: During Autumn Term Please contact Prof. Kahane for Board of Examiners issues) | FW 14 (AC)  (FW 17 (AK) | 01784 443114 (AC)  01784 443208 (AK) | [a.claridge@rhul.ac.uk](mailto:a.claridge@rhul.ac.uk)  Ahuvia.kahane@rhul.ac.uk |
| Prof Boris Rankov *Academic Co-ordinator* | FW 28 | 01784 443387 | [b.rankov@rhul.ac.uk](mailto:b.rankov@rhul.ac.uk)/ |

## How to find us: the Departmental office

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 office is open from Monday to Friday between the hours of 08.30a.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.

**Administrative Staff**

|  |  |  |  |
| --- | --- | --- | --- |
|  | Room | Telephone | email |
| Mrs Margaret Scrivner  *Senior Faculty Administrator* | Founders  West 18 (FW18) | 01784 443203 | m.scrivner@rhul.ac.uk |
| Mrs Sue Turnbull  *Faculty Administrator* | Founders  West 16 (FW16) | 01784 443417 | sue.turnbull@rhul.ac.uk |

## Staff contacts and research interests

Professor **Richard Alston** BA (Leeds), PhD (Lond.) *Professor of Roman History* [r.alston@rhul.ac.uk](mailto:r.alston@rhul.ac.uk) Office: FW33

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

Professor. **Amanda J. Claridge** BA (Lond.), FSA *Professor of Roman Archaeology*

[a.claridge@rhul.ac.uk](mailto:a.claridge@rhul.ac.uk) Office: FW14

Roman archaeology, especially ancient marble trade; Roman sculpture; city of Rome.

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

[David.Gwynn@rhul.ac.uk](mailto: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 G. Hawley,** MA, DPhil (Oxon.) *Senior Lecturer, Deputy HoD* [richard.hawley@rhul.ac.uk](mailto:richard.hawley@rhul.ac.uk) Office: FW26

Greek literature, especially Greek drama; Greek social history; later Greek literature.

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

[ahuvia.kahane@rhul.ac.uk](mailto:ahuvia.kahane@rhul.ac.uk) Office: FW17

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

Dr **Aikaterini Kolotourou** BA (Athens), PhD (Edinburgh) Teaching Fellow in Greek History and Archeology.

[Aikaterini.Kolotourou@rhul.ac.uk](mailto:Aikaterini.Kolotourou@rhul.ac.uk) Office: FW15

Greek and Mediterranean history and archeology; cultural exchanges between East and West; Metalworking society and technology; music archeaology and ancient performance; religion and ritual; iconography and semantics of representation.

Dr **Christos Kremmydas** BA (Athens), MA, PhD (Lond.)*Lecturer in Greek History* [christos.kremmydas@rhul.ac.uk](mailto:christos.kremmydas@rhul.ac.uk) Office: FW9

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](mailto:n.lowe@rhul.ac.uk) Office: FW29

Greek and Latin literature, especially comedy; Greek religion.

Dr **Jari Pakkanen** MA, DrPhil (Helsinki)*Senior Lecturer in Classical Archaeology*

[j.pakkanen@rhul.ac.uk](mailto:j.pakkanen@rhul.ac.uk) Office: FW10

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](mailto:j.powell@rhul.ac.uk) Office: FW30

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

Professor **N. Boris Rankov** MA, DPhil (Oxon.)*Professor of Ancient History* [b.rankov@rhul.ac.uk](mailto:b.rankov@rhul.ac.uk) Office: FW28

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](mailto:l.rubinstein@rhul.ac.uk) Office: FW11

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

Dr **Edward M. Sanders**, BA(London), Mphil (Cantab), PhD (UCL) *Leverhulme Early Career Reaearch Fellow*

[Ed.Sanders@rhul.ac.uk](mailto:Ed.Sanders@rhul.ac.uk) Office: FW12

Greek Oratory; Athenian political and social history; ancient emotions.

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

[e.spentzou@rhul.ac.uk](mailto:e.spentzou@rhul.ac.uk) Office FW27

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

Professor **Anne D. R. Sheppard** (Department of Politics, International Relations and Philosophy) MA, DPhil (Oxon.) Professor of *Ancient Philosophy*.

[a.sheppard@rhul.ac.uk](mailto:a.sheppard@rhul.ac.uk) Office: FW20

Greek philosophy, especially Neoplatonism; ancient literary criticism.

Dr **Claire Taylor** BA (Nottingham), MA (KCL), PhD (Cambridge) Teaching Fellow in Greek History and Archeology.

[Claire.Taylor@rhul.ac.uk](mailto:Claire.Taylor@rhul.ac.uk) Office: FW10

Greek social and economic history; epigraphic and literary culture; gender and the social construction of emotions.

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](mailto:P.Tsagouria@rhul.ac.uk) Office: IB237

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. 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.

Email to your College email address is routinely used and **it is your responsibility to check regularly** (at least daily) if any official communication has been sent to your email address. **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**.**

You should also make a habit of checking the student pigeonholes in the Department.

## 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 the [**student portal**](http://portal.rhul.ac.uk/)  <https://campus-connect.rhul.ac.uk/>(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 may be used for urgent communication and by course tutors to give or confirm instructions or information related to teaching so it is important that you build into your routine that you **check your emails once a day**. Email communications from staff and all the Faculty Administrators should be treated as important and read carefully.

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**](mailto: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**.**

## Post

All post addressed to students in Classics is delivered to the student pigeonholes (alphabetical by surname) in the main corridor opposite room No FW10. 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/)(Campus Connect) <https://campus-connect.rhul.ac.uk/>. 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 Classics corridor of the Founder’s Building and by the main stair well

(half-way through the department by the exit door to the car park).

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.

**It is your responsibility to check the times and venues of all class meetings and of any requirements (eg. 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.

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.

**You are required to see your Personal Adviser at two points in the academic year:**

* **SEPTEMBER When you arrive** at the start of the academic year.
* **FEBRUARY** During the spring term, when you make your **course choices** for the following year. Your course choices form has to be signed by your Personal Adviser, who will check that the combination you have chosen is appropriate for you and complies with the degree programme regulations.

**Joint Honours students please note: you may have a personal tutor 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.**

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 the Educational Support Office (ESO). 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 the ESO.

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.

## Space

The Department Office and most staff offices are located on the ground floor of Founders Building. 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.).

## 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 reasonablyh 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](mailto: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 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. Rhe 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.**

# Teaching

## Dates of terms

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

**2012 – 2013**

Autumn Term: Monday 24 September to Friday 14 December 2012

(12 weeks)

(3-week Christmas break)

Spring Term: Monday 7 January to Friday 22 March 2013

(12 weeks)

(4-week break - Easter Sunday: 31 March 2013)

Summer Term

(examinations): Monday 29 April to Friday 14June 2013

(7 weeks)

Graduation Ceremonies: Monday 15 – Friday 19 July 2013

## Term dates for 2013-14 (Provisional)

Autumn Term: Monday 23 September to Friday 13 December 2013

Spring Term: Monday 13 January to Friday 28 March 2014

Summer Term: Monday 28 April to Friday 13 June 2014

**Graduation Ceremonies 14-18 July 2014**

The first week of the Autumn Term is **Induction Week**. During this week the Department runs an Induction programme. Teaching begins in the second week of the Autumn Term, **Monday 1st August 2012.**

**You are expected to be present from the first day of term to the last, inclusive**. If, in exceptional circumstances, you need to arrive late or leave early, you **must** obtain the permission of the Head of Department.

## Reading weeks

In each of the two teaching terms there is a **Reading Week**. During Reading Week there will normally be no scheduled classes.

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 during Reading Week.** Unauthorised absence during this period will lead to disciplinary action.

The dates of Reading Weeks in 2012-13 are:

Autumn term: Monday 5 November to Friday 9 November 2012

Spring term: Monday 18 February to Friday 22 February 2013

## 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 (see section on [Disciplinary action](#_Disciplinary_action)) or, on courses where the attendance requirements are stated in the course specification, the outcome of Attendance Fail (AF) (see the section on [**Outcomes**](#_Outcomes_of_course) of course unit assessment for further explanation of the AF outcome).

Students **must**

* attend all classes necessary for the pursuit of their studies,
* undertake all assessments and
* attend 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 departments will monitor your attendance at all lecture, 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. You should also be aware that there may be some courses which you study which have a 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 sect. 18 (<http://www.rhul.ac.uk/forstudents/documents/pdf/regulations/undergraduateregulations.pdf> ) 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/forstudents/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 Services.

## 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 the ‘Studying’ tab on the Student Home page. [www.rhul.ac.uk/attendance](http://www.rhul.ac.uk/attendance). 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.

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 (see [www.rhul.ac.uk/attendance](http://www.rhul.ac.uk/attendance) for details of documentation required.) |
| 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.
* 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 [www.rhul.ac.uk/attendance](http://www.rhul.ac.uk/attendance) 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/Registry/Examinations/Essential-info.html). <http://www.rhul.ac.uk/registry/Examinations/Essential-info.html> (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. [www.rhul.ac.uk/attendance](http://www.rhul.ac.uk/attendance).

## Meetings

You are likely to be ‘i*n*vited’ 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 minimum attendance level.

You should take any meeting ‘invitation’ 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 <http://www.rhul.ac.uk/forstudents/studying/academicregulations/ugregs/ugtermination.aspx>. On courses where there is a specified attendance level requirement the Departmental Sub-Board of Examiners may judge that you have not fulfilled the learning outcomes of a course and award the outcome of Attendance Fail (AF) for the course. Students who receive the outcome of AF for a course have not passed the course; they are not permitted to re-sit the assessment for the course and must repeat the course in attendance in order to complete it. Thus the outcome of AF can prevent your progress to the next year of your degree programme, or even from graduating.

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 visa you should be aware that it a **legal requirement for Royal Holloway to** **report any student admitted to the College on a student visa who does not appear to be** **in attendance to the UK Border Agency**. Such students will be issued with warnings, both formal and informal, and failure to respond to these warnings will result in the College notifying the UK Border Agency and the student having their student visa withdrawn.

# 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 available on http://www.rhul.ac.uk/coursecatalogue/home.aspx

## 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 (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 Specifications at (available at

<http://www.rhul.ac.uk/coursecatalogue/home.aspx>)

### 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 available from the Departmental office on request. 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 2012.)*

Single Honours students in Ancient History and Classical Studies will be required to take Stage 2 Second Year Projects (CL2201) in Year 2 and a Stage 3 Extended Essay (CL3200) in Year 3.Although the department does not specify other core units and all units within the department are available on all programmes, the structure of individual programmes is defined by the following pathways:

### Single Honours

ANCIENT HISTORY

At least 6 units of Ancient History must be taken over the 3 years of the degree.

|  |  |
| --- | --- |
| Year 1 | 1 Latin or Classical Greek language unit and 6 Introductory courses (half units)  or  8 Introductory courses (half units)  Plus SS1000 Year 1 Arts Faculty Writing Quiz |

|  |  |
| --- | --- |
| Year 2 | CL2201 Second Year Projects and  3 Stage 2 courses |
| Year 3 | 1 Extended Essay (dissertation) unit (CL3200) and  3 stage 3 courses |

CLASSICAL STUDIES

|  |  |
| --- | --- |
| Year 1 | 1 Latin or Classical Greek language unit and 6 Introductory courses (half units)  or  8 Introductory courses (half units)  Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | CL2201 Second Year Projects and  3 Stage 2 courses |
| Year 3 | 1 Extended Essay (dissertation) unit (CL3200) and  3 stage 3 courses |

CLASSICS

|  |  |
| --- | --- |
| Year 1 | 1 Classical Greek Language unit  Latin Language unit  4 Introductory courses (half units)  Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Classical Greek Language unit  1 Latin Language unit  2 stage 2 courses |
| Year 3 | 1 Greek CL28\*\* unit  1 Latin CL28\*\* unit  2 stage 3 courses |
| OR for Year 3 students whose Classical Greek Language unit in Year 2 was CL1715 | CL1726  1 Latin CL28\*\* unit  2 stage 3 courses |
| OR for Year 3 students whose Latin Language unit in year 2 was CL1765 | CL1776  1 Greek CL28\*\* unit  2 stage 3 courses |

GREEK

|  |  |
| --- | --- |
| Year 1 | 1 Classical Greek Language unit  6 introductory courses (half units)  or  1 Classical Greek Language unit  1 Latin Language unit  4 Introductory courses (half units)  Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Years 2-3 | 1 Classical Greek Language unit  2 Greek CL28\*\* units  5 other units |

LATIN

|  |  |
| --- | --- |
| Year 1 | 1 Latin Language unit  6 Introductory courses (half unit)  or  1 Latin Language unit  1 Classical Greek Language unit  4 Introductory courses (half unit)  Plus SS1000 Year 1 Arts Faculty Writing Quiz |
| Years 2–3 | 1 Latin Language unit  2 Latin CL28\*\* units  5 other units |

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

ANCIENT HISTORY WITH PHILOSOPHY

At least 6 units of Ancient History must be taken over the 3 years of the degree.

|  |  |
| --- | --- |
| Year 1 | PY1001 Fundamental Questions in Philosophy  and either  6 Introductory courses (half units)  or  1 Latin or Greek language unit  4 Introductory courses (half units)  Plus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Philosophy 2nd-year unit  CL2201 Second Year Projects  2 stage 2 courses |
| Year 3 | 1 Philosophy 3rd-year unit  1 Extended Essay (dissertation) unit (CL3200)  2 stage 3 courses |

CLASSICAL STUDIES WITH PHILOSOPHY

|  |  |
| --- | --- |
| Year 1 | PY1001 Fundamental Questions in Philosophy  and either  6 Introductory courses (half units)  or  1 Latin or Greek language unit  4 Introductory courses (half units)  Plus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Philosophy 2nd-year unit  CL2201 Second Year Projects  2 stage 2 courses |
| Year 3 | 1 Philosophy 3rd-year unit  1 Extended Essay (dissertation) unit (CL3200)  2 stage 3 courses |

CLASSICS WITH PHILOSOPHY

|  |  |
| --- | --- |
| Year 1 | PY1001 Fundamental Questions in Philosophy  1 Classical Greek Language unit  1 Latin Language unit  Introductory courseIntros (half units)  Plus S1000 Year 1 Arts Faculty Writing Quiz |
| Year 2 | 1 Philosophy 2nd-year unit  1 Classical Greek Language unit or 1 Greek CL28\*\* unit  1 Latin Language unit or 1 Latin CL28\*8 unit  1 stage 2 course |
| Year 3 | 1 Philosophy 3rd-year unit  1 Greek CL28\*\* unit  1 Latin CL28\*\* unit  1 stage 3 course |
| OR for Year 3 students whose Classical Greek Language unit in Year 2 was CL1715 | 1 Philosophy 3rd-year unit  CL1726  1 Latin CL28\*\* unit  1 stage 3 course |
| OR for Year 3 students whose Latin Language unit in year 2 was CL1765 | 1 Philosophy 3rd-year unit  CL1776  1 Greek CL28\*\* unit  1 stage 3 course |

### 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 (Prof Boris Rankov) 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.

**xxx AND GREEK**

|  |  |
| --- | --- |
| Year 1 | 1 Classical Greek Language unit  introductory courses (half units)  Plus Year 1S1000 Arts Faculty Arts Faculty Writing Quiz |
| Year 2 | 1 Classical Greek Language unit or 1 Greek CL28\*\* unit  1 stage 2 unit |
| Year 3/Final year | 1 Greek CL28\*\* unit  1 stage 3 unit |

**xxx AND LATIN**

|  |  |
| --- | --- |
| Year 1 | 1 Latin Language unit  2 Introductory courses (half unit)  Plus Year 1 Arts Faculy Writing Quiz |
| Year 2 | 1 Latin Language unit or 1 Latin CL28\*\* unit  1 stage 2 unit |
| Year 3/Final year | 1 Latin CL28\*\* unit  1 stage 3 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 | 2 stage 2 courses |
| Year 3/Final year | 2 stage 3 courses |

Full details of available courses for the following academic year are 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) or a half-unit (taught in one term only), and each year’s work for a full-time student consists in all cases of courses to a total value of **four** whole units. Part-time students usually, though not invariably, take courses to a value of two whole units 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 2012/13, 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 have it checked and signed by your Personal Adviser, before handing it in to the departmental office. All choices are subject to availability and to departmental approval.

An addition to the First Year courses is 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 platfrom, 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 quixz 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 progres 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 acertificate of distinction.

More informations 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.

### Year 1 (Stage 1)

Language Courses (one unit)

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 (GCSE or equivalent)

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

Note

Only one of CL1705/1715/1726 and 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)

CL1530 Introduction to Greek Literature

CL1533Roman Literature of the Republic

CL1541 Introduction to Ancient Philosophy

CL1542 Individual and Community

CL1550 Greek History and the City-state

CL1560 Roman History and Society: the Julio-Claudians

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. All courses are 1 unit unless otherwise stated.

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

(Normally offered every year)

**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

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(all 0.5 unit)

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.

First-year half units are taught as follows in 2010-11.Normally you should take the same number of half-units in each term.

**FIRST TERM SECOND TERM**

1533; 1553; 1542; 1560 1541; 1550; 1580; 1581

**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%).

**CL1541 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 Roman History and Society: the Julio-Claudians**

An introductory course dealing with the history and the political, social and economic institutions of the Roman Empire to A.D. 68. The course aims to provide an introduction both to the period being studied, through excerpts from the ancient sources in translation, and to the methods and approaches available to the ancient historian. 1 required formative essay (zero-weighted).

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

**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.

**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%)*.*

**CL2813Greek 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** A close study of selected passages from the works of Herodotus, Thucydides and Xenophon.

ASSESSMENT: Coursework (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. Some pairs of courses are offered in alternate years: ‘odd years’ and ‘even years’ refer to the years in which the courses are examined.*

**CL2436 Homer (in translation)** *Even years*

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)** *Odd years*

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%).

**CL2438 Virgil (in translation)** *Even years*

A literary study of the Virgilian corpus in translation, in its artistic and political context. 2 formative essays.

ASSESSMENT: 3-hour examination (100%).

**CL2443 Ovid(in translation)** *Odd years*

A detailed study of Ovid's love poetry, epic verse and exile poems in their literary, cultural and political context. The course also looks at Ovid's reception in later (non-Classical) literature and myth. 2 formative assignments.

ASSESSMENT: 3-hour examination (100%).

**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 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.

**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.

**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 Erotic Poetry**

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%).

**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%).

**CL3447 Adventures in Greek Theatre with Iphigenia**

This course will demonstrate the depth and influence of Greek drama on subsequent culture, while exploring the variety of performance media into which an ancient play script can and has been converted. The topics to be covered are: Term 1 – Introduction, Greek Theatre Performance, Euripides, the *Iphigenia in Tauris*, the Charition Mime, Renaissance Iphigenia, Handel and Gluck, Goethe, Modernist Iphigenias, Postcolonial Iphigenias.

Term 2 – Imperialism, Post-Imperialism, Gender, Chorus, Ritual, Genre, Emotion, Mise-en-Scene, Violence, Travelogue, Translation, Conclusion.

One formative essay of 2000 – 3500 words to be returned with feedback by the end of the first term.

ASSESSMENT: (100%) two final essays, each of 2000 – 3500 words, one on a topic covered in the first term and the other on a topic covered in the second term.

**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%) 2 essays, 4,000-5,000 words, each worth 50% of marks

**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%).

**CL2352 Greek History to 322 BC**

The course covers 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. 2 formative essays.

ASSESSMENT: 3-hour examination (100%).

**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%).

**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%).

**CL2365 Social and Economic History of the Roman Empire**

This course examines the history of the Roman Empire, from its rise under the Republic to its fall in the seventh century, through the lens of economic history. We shall focus on how economic structures affected the individual, and how the economy transformed the Roman world. We shall assess approaches to ancient and modern societies and economies and examine the key building block of the Roman Empire: its people, both the macro-demographics of how many people there were, and the micro-demographics of family life. We will look at development economics, asking the question why the ancient world did not experience the economic revolution that transformed the West in the seventeenth and eighteenth centuries and end with the end: the transformation of the late antique countryside, the end of the antique world, and the shift from late antiquity to the middle ages both East and West. 2 formative bibliographies and essay plans (500 words each) and 2 book reviews (750 words).ASSESSMENT: 2 essays: 4,000 – 5,000 words (100%).

**CL2368 Life and Death in Ancient Greek World** (subject to validation)

This course examines how people lived – and how they died- in the ancient Greek world. We will look at different points along the life course (childhood, adulthood, old age and death). These questions will be examined by employing a range of ancient evidence: Literary, epigraphic and archaeological.

ASSESSMENT : 2 x 3000 – 3500 word essays (45%/45%) Presentation (10%).

**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%).

**CL3357 The Roman Army**

This course looks at the Roman army as an institution by close study of the primary sources - literary, papyrological and epigraphic - in translation, together with the archaeological evidence. It surveys the army’s origins and development under the Republic, but focuses mainly on the Principate, covering its personnel, organisation and operation in war and peace, but also its central role in the administration and policing of the empire and impact on provincial populations. 2 pieces of formative coursework.

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%).

**CL3367 Religion and the Ancient Greeks**

The course begins by exploring definitions of religion and the methodologies traditionally applied by scholars of archaeology and history to investigate it.

Early Greece – explores aspects of the Minoans to the archaic period. Classical Athens – Investigates the relationship between religion and community, looking at the role and definition of *polis* activities and ‘private’ acts at festivals, magic and the ability of the system to respond to criticism and change. Outside Athens – studies the religious evidence from a range of communities in the classical and Hellenistic world including Sparta, Sicily and the East Greek World. Ptolemaic Religion – looks at the emergence of a ruler cult and its use by Hellenistic dynasts.

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

**Philosophy Courses** *These courses require no knowledge of Greek or Latin. Note that CL3652, CL2653 and, CL3661 are intercollegiate courses involving attendance at classes in central London.*

**CL3652The Philosophy of Aristotle** *Even years*

A general study of the philosophy of Aristotle, with particular attention to a set text, which in 2011-12 will be *Nicomachean Ethics* 1, 6, 7 and 10

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%).

**CL3661 Stoics, Epicureans and Sceptics** *Odd years*

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** *Even years*

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** *Odd years*

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%).

**CL3182 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%).

**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: Essay 2,500 – 3,000 words (15%)

Gobbet questions, site report, oral presentation

etc. 500-1000 words if written piece of coursework (5%)

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%).

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

**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)** Unit for final-year students

This unit 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. given by the Academic Co-ordinator and/or Head of Department. 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. Advice on the choice of topics is given in the plenary course choices session in February/March of the second year; students then make contact with a prospective supervisor 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 year, with supervision arranged as appropriate.

ASSESSMENT: Coursework (100%) Extended Essay 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 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.

## Course registrations

You can only register for four courses in each academic year (this excludes courses which are being resat). While you have the option of changing courses early in an academic 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.

## 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, South 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.rhul.ac.uk/international/studyabroadandexchanges/home.aspx> or from the Visiting Student Team in Royal Holloway International.

# Facilities

## Libraries

Broadly speaking, the collections at Egham are divided up into two libraries:

* Bedford - science, social science and history (including ancient history and philosophy)
* Founders - arts, literature and humanities (including classical language and literature)

Once you have registered with the College you will have access to and be able to borrow from both libraries. The opening hours of the Library, together with a whole range of discipline specific information and links can be found on their web pages at:

<http://www.rhul.ac.uk/Information-Services/Library/>. You can also use your Campus Connect <http://portal.rhul.ac.uk> to view the library catalogue and manage your library account. You will also benefit from the Library’s subject focused information skills training arranged to suit the needs of the department.

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. In order to use some of these information sources you will require your College Barcode and PIN. (You can obtain this from the Library).

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 and faxing may be done in the Egham libraries. Printing is done in the Computer Centre and in other locations on the Egham Campus, details of which can be found on the Computer Centre web pages <http://www.rhul.ac.uk/Information-Services/Computer-Centre/index.asp>. The *Thesaurus Linguae Graecae* and the PHI Latin texts databases are available on CD-ROM in the Classics departmental office.

The **Information Services Department** offers a wide range of **IT and information management training**, designed to equip you with *effective* transferable skills for use whilst at University and beyond. You can learn how to enhance your skills and produce high quality academic work through sessions covering topics such as Microsoft Office XP and 2007, web editing, and information retrieval. Most sessions are available at a number of levels and for many you can pick up a certificate to prove your skills by submitting the relevant course work. More information about the training programme can be found in the **On Course!** booklet, which can be obtained from the Computer Centre Reception Desk. Alternatively, for more details visit the Computer Centre’s Website at: [http://www.rhul.ac.uk/Information-Services/Computer-Centre/index.asp](http://www.rhul.ac.uk/Information-Services/Computer-Centre/index.asp%20)

# Coursework Essays and Dissertations

## Presentation

It is worth taking time to ensure that all work is professionally presented. It indicates that you have taken time and trouble, and that you are taking your own work seriously. All tutors value professional presentation, and it is a quality upon which Visiting Examiners always lay great stress.

**Text layout**

Coursework essays and dissertations should be word processed in double line or 1.5 line spacing with a margin of at least 2.5cm/1inch all around. Dissertations will require a left hand margin of 4cm/1.5inches for binding. Pages may be printed on both sides. Latin and foreign terminology (but not full quotations) should be *italicised.*

**Pagination**

All items should be numbered consecutively.

**Binding**

Essays must not be bound and should be kept together by a secure method, e.g. staples (rather than paper clips).

Dissertations must be securely bound using a clear plastic cover and either a spiral binding or rigid plastic grip along the left margin.

## Referencing

All submitted work must give clear references to all original material and modern views discussed, so that readers (and the examiners) can locate them easily. The Harvard system for referencing is recommended.

References to ancient authors can normally be incorporated in the main text (e.g. ‘Tacitus *(Hist. 2.13)* tells us’) but references to modern works are best given in consecutively numbered footnotes or endnotes (i.e. notes at the bottom of the page of main text to which they relate, or notes given together at the end of the main text).

## Footnotes

In footnotes the full details of books and articles do not have to be given, as long as clear reference is made in an acceptable form to the full entry in the bibliography. The Harvard system (e.g., Herrin 2001; and adding specific page numbers where appropriate, Herrin 2001: 55-6) is recommended.

Footnotes should be in single line spacing - clearly demarcated from text - and numbered sequentially throughout each essay or chapter. Footnotes rather than endnotes are strongly preferred, if your word processing package permits.

Note: All notes must be clear and internally consistent, for ease of checking.

## Bibliography

The bibliography should list works in alphabetical order of author/editor, and should give the name of the author(s)/editor(s), the title of the work, and - for books - place and year of publication, or - for articles in journals - the title of the journal, its volume number and year, and the precise pages of the whole article.

The sequence of citation is usually:

(1) Primary Sources

(a) manuscript

(b) printed – e.g. Newspapers; printed texts

(2) Secondary Authorities

(a) printed - can be sub-divided into books and articles if you prefer

(b) unpublished – e.g. unpublished theses

## Referencing style

**For books**

Herrin J. (2001), *Women in Purple*, London, 41-73.

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

**For essays**

Shepard, J. (2003), ‘The Ruler as Instructor, Pastor and Wise: Leo VI of Byzantium and Symeon of Bulgaria’, in *Alfred the Great: Papers from the Eleventh Centenary Conference*, ed. T. Reuter, Aldershot, 339-58.

**For journals**

Harris, E. (1991), ‘Did the Athenians consider seduction a worse crime than rape?’, *Classical Quarterly* 40, 370-7

**For online resources**

Online versions of print publications (whether books or articles) should be cited exactly as the print publication. For resources that exist only in online form, give the author of the web resource, then the title of the page and the name of the host site or institution, followed by the full URL. Because websites are not stable sources and are liable to frequent updating, it is good practice also to indicate the date of the website edition that you consulted (the date of compilation or updating is often displayed on the first page). But if the date of compilation/updating is not given, then please indicate the date on which you consulted it. In the case of several site visits, indicate the succession of editions or visits. *Health warning*: Websites may contain erroneous information and the source should be checked carefully before citing as authoritative, as opposed to indicative. See further §3.8 in *A Guide to Study at University* (below. p. 82).

## Illustrations

Illustrations may be included if appropriate. Please ensure that they are given proper titles and numbers, and that the source is indicated. The illustrations must be integrated into the argument - i.e. not just ‘extras’.

## Word count

A word count should be entered on the cover sheet. This should include the whole of your text including any footnotes or endnotes and including quotations. Please remember that in some word-processing programmes you have to do a separate word count for the footnotes and add it in 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 7.6.

If a dissertation involves extensive detailed discussion of particular passages of text or manuscript, or sites, monuments or objects, or sets of data, these should be presented in the dissertation as quotations, illustrations or tables.

# 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/registry/Examinations/Essential-info.html)**” issued by the Examinations Office.** <http://www.rhul.ac.uk/registry/Examinations/Essential-info.html> 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.rhul.ac.uk/registry/Examinations/Essential-info.html#Bookmark11) in the [**Instructions to Candidates**](http://www.rhul.ac.uk/registry/Examinations/Essential-info.html) the Sub-board of Examiners may take this into account when considering your results.

**Special arrangements for examinations 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 the Educational Support Office (ESO) 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 (one hard copy required) 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.rhul.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 2012-13 the deadline for the first project for Second Year Projects and for the first essay for courses examined entirely by coursework is 12.00 NOON on Monday 7 January, 2013. The deadline for the second essay for Second Year Projects and for the second essay for courses examined entirely by coursework is 12.00 NOON on Monday 29 April, 2013. Third Year Dissertations must be submitted by 15.00 on Tuesday 30April, 2013.**

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 a 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, transport delays, or unavailability of copies of the cover sheet, 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

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.*

\*eg. 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.** 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. You will be provided with an electronic copy and should print off as many as you need; only limited supplies are kept in the Departmental office.

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.rhul.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.

\*eg. 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 shortweight 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.

## Assessment offences

The College has regulations governing [**assessment offences**](http://www.rhul.ac.uk/forstudents/studying/academicregulations/home.aspx) which can found on the following webpage:

<http://www.rhul.ac.uk/forstudents/studying/academicregulations/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 depending 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.rhul.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 the [**Educational Support Office**](http://www.rhul.ac.uk/studentlife/supporthealthandwelfare/eso.aspx). <http://www.rhul.ac.uk/studentlife/supporthealthandwelfare/eso.aspx>

## Progression and award requirements

The Regulations governing progression and award requirements are set out in your Programme Specification (http://www.rhul.ac.uk/coursecatalogue/home.aspx ) and also more generally in the [**Undergraduate Regulations**](http://www.rhul.ac.uk/forstudents/studying/academicregulations/home.aspx)

<http://www.rhul.ac.uk/forstudents/studying/academicregulations/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 unit**- Normally the opportunity to re-sit any failed parts of a course unit not passed will be during the following academic session.

**Repeat** - If you are given the opportunity to repeat a course unit you will need to register for the course unit for the next academic session and satisfy afresh the coursework and attendance requirements.

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/forstudents/studying/academicregulations/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/forstudents/studying/academicregulations/home.aspx)**.**

Any second year MSci student who does not meet the requirements to progress from one stage to the next at the first attempt will be transferred onto the BSc programme and will be given the opportunity of summer resits in order to progress onto the next stage of the BSc programme, provided they meet the criteria set out in the [**Undergraduate Regulations**](http://www.rhul.ac.uk/forstudents/studying/academicregulations/home.aspx).

To qualify for summer resits the following criteria, which are set out in the [**Undergraduate Regulations**](http://www.rhul.ac.uk/Registry/academic_regulations/)<http://www.rhul.ac.uk/forstudents/studying/academicregulations/home.aspx>,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.

**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;

(c) an outcome of Attendance Fail (AF) without a percentage mark will be returned where the candidate has not met the attendance requirements stated in the course specification. For the purposes of calculating the stage and final average, an AF will be treated as a zero unless a subsequent percentage mark is achieved through repeating the course in attendance.

Where a student's performance in the assessment was compromised 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.rhul.ac.uk/forstudents/studying/academicregulations/home.aspx)**.** <http://www.rhul.ac.uk/forstudents/studying/academicregulations/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**](http://www.rhul.ac.uk/forstudents/studying/academicregulations/ugregs/ugconsiderationfortheaward.aspx) **for the Award** in the Undergraduate Regulations. <http://www.rhul.ac.uk/forstudents/studying/academicregulations/ugregs/ugconsiderationfortheaward.aspx>

### 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

Assessment criteria for language-based exercises are available from the relevant course tutors or from the Head of Department.

### 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 l 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. | | | |

## Examination results

Please see the [**Examinations Office**](http://www.rhul.ac.uk/registry/Examinations/) website <http://www.rhul.ac.uk/registry/Examinations/> for details of how you will be issued with your [**results**](http://www.rhul.ac.uk/registry/Examinations/results.html)**.** <http://www.rhul.ac.uk/registry/Examinations/results.html>

The Examinations website is the place where you can access the “[**Instructions to Candidates**](http://www.rhul.ac.uk/registry/Examinations/Essential-info.html)” and details of the examinations [**appeals**](http://www.rhul.ac.uk/registry/Examinations/results.html#Bookmark6) procedures. <http://www.rhul.ac.uk/registry/Examinations/results.html#Bookmark6>

# Student Support

## Students in need of support (including students with Special Needs)

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 **Student Support** pages: <http://www.rhul.ac.uk/for-students/student-support/>

If you have a disability or special educational need, it is important that you bring it to our attention as soon as possible and discuss your needs fully with your Personal Adviser, the departmental Education Support Office (ESO) representative (Margaret Scrivner), and if appropriate the Head of Department. You must also contact the ESO (Founders East 151; tel: 01784 443966; email: [educational-support@rhul.ac.uk](mailto:educational-support@rhul.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 at <http://www.rhul.ac.uk/for-students/Disabled-Students/Documents/5040%20Special%20Needs%20Handbook.pdf>

## Student-Staff Committee

There is a Departmental Student-Staff Committee which meets at least once each term, providing a forum in which you as students, through your chosen representatives, can raise matters which you wish to bring to the attention of staff. It is the responsibility of the students to organise their own elections by mid-October and to inform the Department of the names of the elected representatives. Two representatives are elected by and from the students in each of the three undergraduate years and by the postgraduates. The elected representatives’ names and photographs will be displayed on the notice board near the foyer of the Classics corridor in Founder’s. The minutes of each meeting of the Committee will be posted on the same notice board and will also be circulated by email.

## Students’ Union

Please see <http://www.su.rhul.ac.uk/>

## Careers Information

The College has a careers advisory service, housed in the Horton Building, which is open to any student during normal College hours. <http://www.rhul.ac.uk/careers/>

You can get advice on matters related to summer employment and career choices after you have finished your BA: for example, how to start looking for employment, how to write CVs and job applications and how to prepare for interviews.

In addition, there are two specifically designed sessions for Classics students provided by the College Careers Service and a designated adviser, Hilary Moor. The seminar for second-year students concentrates on finding work experience during the vacations, gaining skills needed for work and writing your CV. The seminar for third-year students focuses on using your degree after graduation, finding employers, postgraduate study, writing CVs and applications and preparation for interviews.

See further the leaflet ‘Careers Resources and Tips for Classics Students’ produced by the Careers Service, and/or consult your Personal Adviser or the departmental Careers Liaison Officer, Dr Janett Morgan.

## Non-Academic Policies

Please see the[**On-line Student Handbook**](http://www.rhul.ac.uk/registry/OnlineStudentHandbook/index.html) which includes information on non-academic policies, regulations, and codes of practice as well as the [**Student Charter.**](http://www.rhul.ac.uk/for-students/charter.html)

## College Smoking Policy

In line with British Law, there is no smoking allowed in any of the buildings or within 5 metres of any building.  It is the responsibility of the smoker to ensure that smoke does not enter any building.  For further information on the university’s smoking policy and procedures see <http://www.rhul.ac.uk/health-and-safety/policies-and-procedures.html>

## 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 Adviser 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:

* If the complaint concerns the behaviour of a member of staff in the Department, you should go to the Head of Department either directly or through your Adviser or another member of staff. The Head of Department will

(a) discuss the matter with you to establish the nature of the problem and may ask you to provide evidence;

(b) if the complaint appears to be well grounded, attempt in the first instance to resolve the matter with the member of staff concerned;

(c) if this proves unsuccessful or the problem persists, pursue the matter through a formal College procedure.

* If the complaint concerns an academic decision, there is an [academic appeals process](http://www.rhul.ac.uk/forstudents/studying/academicappeals/home.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](http://www.rhul.ac.uk/forstudents/studying/academicappeals/home.aspx) and permitted grounds for appeal can be found on the following webpage

<http://www.rhul.ac.uk/forstudents/studying/academicappeals/home.aspx>

You may consult your Adviser or the Head of Department who may offer further advice..

* If the complaint concerns a disciplinary allegation or decision, again consult your Personal Adviser or the Head of Department who will refer you to the appropriate branch of the College administration (e.g. Registry for breaches of academic regulations, Student Fees if non-payment is in question, etc.)
* If, in the last resort, the circumstances are such as to justify a formal written complaint, a form is available for the purpose on the College website. The complaint will come to the Head of Department who will acknowledge it in writing, inform the College authorities, and conduct whatever investigations are appropriate, including if necessary a formal hearing in the presence of two or more impartial members of staff (not necessarily from the Department). If the Head of Department is concerned personally in the issue, the matter will be referred to the Dean of the Faculty who will follow the same procedure.

# 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.rhul.ac.uk/forstudents/regulations/home.aspx>

## Lone working policy and procedures

The College has a Lone Working Policy and Procedure that can be found on the Health and Safety Web pages <http://www.rhul.ac.uk/forstaff/handbook/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. Classics and the type of work normally conducted by Classics students is classified as a low risk activity and as such the following advice is relevant:

* Lone working is permitted, but it is good practice to ensure that a second person is aware of the first person’s location and that they have access to means of communication.
* It is recommended that the second person could be a relative/friend who knows where the first person is located and approximate time of return. Relevant details should be exchanged (e.g. campus number and security telephone number).
* Inspections/risk assessments of the work area are by the Departmental Health and Safety Co-ordinator to ensure that hazards have been identified, risks controlled and provisions for emergencies are in place (e.g. escape routes open, fire fighting equipment, first aid etc.).

Any health and safety concerns should be brought to the attention of the Departmental co-ordinator 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 outside of 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 parties from its own funds, including regularly a party for first year students at the beginning of the year and a party for finalists at the end of examinations. There is a Classical Society, run entirely by students, which organises parties, dinners, outings, or events with guest speakers, and produces an annual Greek Play (in translation). It also organises, in co-operation with the Department, week-long student visits abroad to places of interest for Classicists. These usually take place annually and have in the past focused alternately on the cities of Rome and Athens.

## 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, **V**involved 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@rhul.ac.uk](mailto:volunteering@rhul.ac.uk), join the Facebook group or go online at [www.rhul.ac.uk/CommunityAction](http://www.rhul.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.rhul.ac.uk/international/Current-students/Study-Abroad-and-Exchanges/index.htm> Students interested in these options should contact the Departmental Study Abroad co-ordinator (Prof. Lene Rubinstein) and/or the Royal Holloway International Office. 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.

*Royal Holloway*

*Classics Department*

A Guide to Study at University

RGH/NJL

August 2012

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**APPENDIX: Departmental style sheet**

# INTRODUCTION

This introduction seeks to answer briefly the following broad questions:

• Why does the Classics Department teach the way it does?

• 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:

• small to medium-sized classes, especially for language acquisition

• small to medium-sized seminars, designed to develop class interaction, debate and discussion

• medium-large sized lectures, designed to impart evidence, methods of argument 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

• extended essays, projects or dissertations which allow you to develop valuable transferable research skills involving more primary and secondary evidence than for coursework essays

## Tutors:

Individual tutors adopt many different styles of teaching to suit you and your courses. They are keen to respond to your observations and suggestions and so seek your feedback actively by oral discussion and, more formally, by course questionnaires. Such feedback can contribute much to future development of courses. Many of the courses you take now have been improved by the feedback received from students in past years.

## 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 effort you put into the courses will influence your own performance.

## 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 and see the Language Centre. Further differences between the British and overseas systems as regards essay-style will be discussed below in section 8 on Essay-Writing.

# THE STUDY ENVIRONMENT: where to study best?

You normally have a choice between a) your room

or b) the library.

## If you choose your room,

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

• that if you prefer to listen to music while working that it is not going to disturb your neighbours

## If you choose the library

M*any people find comfort in not working alone), 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 time

This is a large subject on which many have written whole books! More help can be found in the books suggested in section 14, Further reading, below.

To get the best out of university study you must CONTROL time. This is not to say that you will made to study every hour! Far from it. The university experience is 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.

# 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! 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 the back entrance 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, 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!

## 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 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 (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. See §IIIB.2(d) in the Stylesheet at the back of this booklet.

• 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

## Here you must ask yourself:

• what are these notes for? 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 iv 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 with miscellaneous papers, crammed in, all full of writing and handouts. BUT THINK. What is more frightening or depressing than going to revise and being faced with piles of papers 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:

• 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.)

• File your papers at the end of each teaching session, or at least the end of each day. Otherwise you know that that pile on your desk gets bigger and bigger and papers get so easily lost and confused!

• If your course has clear topic divisions, use file dividers 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.

# 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:

• 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 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.

• 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 your 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.

# 7. 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 (see section below on Essay-writing), a presentation ought to be clearly signposted, so the listener knows where they are and what is to come. 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.

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!

# 8. 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 are expected to 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.

## Style

Advice on style is given on the Departmental Style Sheet in the Appendix.

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.

## Plagiarism (See above – in may Undergraduate Handbook!)

A good essay will show not only your ideas about a topic, but also discuss other scholars; interpretations. However, as soon as you start using other people’s books and articles, you must beware what we call ‘plagiarism’, that is taking other people’s words and ideas and presenting them as if they were your own, without due acknowledgement.

Plagiarism is a very serious academic offence. Tutors are well aware that some people succumb to temptation to copy others’ work out of a variety of motives, from laziness to anxiety and a lack of self-confidence. However low your own esteem, DO NOT commit plagiarism. It will be found out. The penalties in coursework and projects are severe. It is FAR better to offer an essay that is YOUR work, however weak you may feel it to be. Lack of self-confidence is easily worked on by consulting your tutors and personal adviser for help.

You may well ask how you can avoid this crime, if you are being told all the time to use other people’s books and articles. In fact, it is not that difficult to avoid. There are a few tips that, if you follow them rigorously, should reduce or eliminate any possible charges of plagiarism.

TOP TIPS:

• As stated above in 4.5 ‘noting sources’, make sure that AT THE NOTE STAGE you are writing down EXACTLY where you are getting your ideas from, including page numbers.

• Again, at the note stage, use some method that *instantly* tells you that you are copying down something word for word. Use VERY CLEAR quotation marks, or, better still (as it is less easy to mistake), a different coloured pen to write or mark what is a quotation from someone else’s work. That way, when you come to write the essay, you can be sure to put the quotation clearly in quotation marks and add the source reference either in brackets or in a note.

• ANYTHING that you write in an essay that is WORD FOR WORD from someone else’s work MUST be in quotation marks AND have that source reference.

• Even if you are expressing someone else’s idea in your own words, it is still THEIR idea, so you must add a footnote with the reference to where you are borrowing the idea. Merely restating their idea by changing a few words is not enough: that is a form of plagiarism.

• Giving full references is ESSENTIAL. It is NOT a sign of weakness. Quite the opposite. Don’t feel that by quoting or referring to others, your essay is somehow not ‘yours’. *It is*.

• What gives an essay strength and maturity is an ability to *mix* your own interpretations with those you have found stated by others in your background research.

• IF EVER IN DOUBT, GIVE THE SOURCE REFERENCE.

## How to cite sources.

For fuller details, see the Departmental Style Sheet, III.

• Make a list of ALL the books, articles etc. that you have used, including translations and any websites. This is called your bibliography. Every essay or project MUST have a bibliography at the end. You should include EVERYTHING you have USED, whether or not you refer to them specifically in your text.

• Bibliographies do not count towards any word-limits.

• Order the bibliography alphabetically by author/editor surname. Examples of how to present these details are given on the Departmental Style Sheet (III.C).

• Within your essay, your references can be short. You do not need to repeat all the data since it will be in your bibliography. Use the “Harvard” brief reference system, e.g. “Goldhill 1980: 12” (or “Goldhill 1980 p.12”). This also helps keep your word-count down!

• When citing ancient authors, do try to be as exact as possible. For example, rather than just saying “*Iliad* 10”, add the line numbers, or the page of the translation. (More on this in the Departmental Style Sheet III.A.)

# COPING WITH TUTOR FEEDBACK

Coursework essays are returned with a coversheet designed to highlight your strengths and weaknesses. The essays may well also have detailed comment on them.

Do please look over the tutor’s comments! They are designed not merely to correct errors, but also to show how you can do better next time. Remember too that feedback from all your essays informs your overall style, so don’t only read over your philosophy feedback sheets before a philosophy essay, read them all.

Please do speak to tutors to get personal feedback. There is not time formally to see every student individually and many students are happy with the written feedback. However, if you have any concerns, or are not sure what a tutor’s comment really means, arrange to see them personally. Everyone who does improves to some degree.

# 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 oa 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 itself.

• 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

• 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 (or 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!

# DISSERTATIONS

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.

# LANGUAGE LEARNING

Nearly all of you have to 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

13.1.1 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.

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

13.1.3 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!!

# 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.

# SOME FURTHER READING

There are many books about how to study at university. Any good bookshop in any university town will have a whole section devoted to it. You may well find something in secondhand or charity shops too. Browse around, look through them and choose what seems to appeal to you personally.

To get you started, here are some often-recommended books available in paperback:

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

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

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?

# And finally...

This study skills supplement is always being updated and improved. Why not help us? After all, it is designed for YOU. If you can think of anything we have missed out, or could improve, please let either Dr. Hawley or Dr. Lowe know. We value and shall consider all constructive suggestions, even if sent anonymously!

# Classics Department Essay Stylesheet

This stylesheet sets out the Department’s recommended formatting for essays. Please follow it; your essays may be penalised if you present them poorly. See the final page for examples of all these in practice.

# I. Layout

A. Essays should be 1.5- or double-linespaced – most comments will be written in the margins, not between the lines, but it’s helpful to have space for marking-up individual words.

B. Be sure to leave at least 1" margins all round.

C. You can submit essays double-sided if you like.

D. Pages should be numbered, preferably in the top right-hand corner. (But if you’re doing double-sided, even-numbered pages have the number in the top left corner instead.)

E. Paragraphs should be indented and/or spaced off from the preceding paragraph, except that the first paragraph of the essay (and of any headed subsection) should be unindented.

F. There’s no objection to dividing the essay into sections with subtitles if you find it useful.

G. Don’t forget to include a word count. Your word processor will do it in a trice. Include footnotes in the count, but not the bibliography.

H. It’s not a bad idea to put your candidate number (but *not* your name, obviously) in the page header, so that if pages get accidentally detached in marking they can be quickly restored to the right essay.

# II. Quotations

A. Extended quotations should be set off from the main text and indented. Short quotations can be incorporated in the text in quotation marks.

B. Verse quotations should be left-aligned (not centred) with a ragged (not justified) right margin.

C. You can use either single quotes (European) or double (American), so long as you’re consistent. Quotes within quotes use whichever you’re not using for top-level quotes: “Caesar said, ‘Veni, vidi, vici’” or ‘Caesar said, “Veni, veni, vici.”’

D. A tip: get in the habit of using “smart (curly) quotes” in your word processor for quotation marks and apostrophes rather than “feet and inches”. (If that doesn’t makes sense, take a close look at the punctuation in that last sentence again.) A well-known employers’ ruse is to check that job applicants have used these in their applications, as an at-a-glance test of whether their word processing skills are up to basic professional standards. In Word, all you have to do is check a box in the preferences.

E. 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.

# III. References

## A. References in the text

1. All quotations and paraphrases from all ancient and modern sources should be precisely referenced *at the point of citation in the text* – normally with a footnote, though short references can be included in the text in parentheses – in a way that would enable a reader to look up the specific passage cited.

2. Quotations in English, whether from secondary works or from primary texts in translation, *must* be enclosed in quote-marks – unless they’re longer than a sentence, in which case they should be set off as a separate paragraph, without quotes, and indented.

3. Greek and Latin texts should be referenced according to the conventional numbering system for that work, which will usually (but not invariably) conform to one of the following patterns:

**a) prose works:**

- Author, *Title* book.chapter.section (where applicable): Tacitus, *Annals* IV.15.2

- *but* works of Plato, Aristotle, and a few other Greek authors have a bizarre numbering and letter system based on the pagination and column numbers of a famous Renaissance edition: Plato, *Phaedo* 49d5 means the fifth line of what was originally the fourth column on page 49. Horrible, but we’re stuck with it. Sometimes there are chapter numbers as well: Aristotle, *Poetics* 17.1455a34. This is about as bad as it gets.

**b) verse works:**

- Author, *Title* book number (if any), and line numbers: Homer, *Odyssey* xix.45–9; Aristophanes, *Acharnians* 768.

4. Roman numerals (usually for books, occasionally for chapters, never for lines or sections within chapters) are optional, and if used can be uppercase or lowercase as you please, though try to be consistent. It’s quite ok, if a bit less stylish and traditional-looking, to use arabic numerals throughout (Livy, *Ab Urbe Condita* 6.1.1).

5. If an author only wrote one work, you don’t need to include the title: Herodotus 6.48, Livy xxiii.30 (rather than the full Herodotus, *Histories* 6.48 or Livy, *Ab urbe condita* xxiii.30).

## B. Notes

1. Footnotes are preferable to endnotes, but either is fine. They should be sequentially numbered with Arabic (not Roman!) numerals, which always go *after* any punctuation marks.

2. You don’t have to give the full bibliographic details of modern works in the notes. It’s sufficient to give author’s surname, year of publication, and page number(s) – the so-called “Harvard system” – and leave the full details to the bibliography at the end. See C3 below, and the examples on the page after next.

## C. Bibliography

1. All essays should have a bibliography of all works consulted for the essay, whether or not they’re referred to in the text – even if you didn’t get anything useful from them, it’s a helpful record of what you read at the time.

2. The bibliography should have items in alphabetical order of author, and should include *all* of the following:

a) Author’s surname, followed by initials and/or forename as given in the publication. (It’s OK, but not obligatory, to reduce forenames to initials.)

b) (ed.) or (tr.) for “editor” or “translator”, where applicable

c) Title of work: italicised without quotes for a book or journal, unitalicised in quotes for a single journal or online article, unitalicised without quotes for any other kind of online resource.

d) Publication details:

- journal title, volume no., year, and pages for a printed article (even if you accessed it online, e.g. through JSTOR);

- place and year of publication and (optionally) publisher for a book;

- page title, institutional host location, and URL for a web resource.

3. The Departmental standard is the “Harvard” format:

- books: Surname, Forename I. (year) *Title: Subtitle* Place: Publisher

- articles: Surname, Forename I. (year) “Title”, *Journal* volume pages

- online resources: Surname, Forename I. Title, online at Institutional Host (URL)

# IV. Some notes on punctuation, spelling, &c.

A. Apostrophes are used – and *only* used –

1. for the possessive case: Homer’s *Odyssey*, the bee’s knees, a big girl’s blouse. After plurals in -s, you just have an apostrophe: two bees’ knees, etc. After proper names ending in -s or -x you can have either a plain apostrophe or an apostrophe-s: Sophocles’ *Ajax* or Sophocles’s *Ajax* (both are correct).

2. to mark letters omitted, as for example in the contracted forms of “is” and “has”: he’s kidnapped my dog, it’s crawling up my leg. Note that the possessive “its” has no apostrophe. (What’s wrong with this sentence? - Its eating it’s dinner.)

B. Try to avoid split infinitives, where the “to” is separated from its verb: “to boldly go”, “to truthfully say”. They’re not an arrestable offence in this country, but again they’re one of the things that sets off alarm bells with certain kinds of employer (and academic).

C. Sentences can be linked into one sentence by semicolons or conjunctions, but not not NOT by commas – as in “Aristotle was a clever guy, he invented causality.” Bluffer’s tip: *if in doubt, use a semicolon.*

D. Quotations are introduced by colons, not commas or semicolons: “like this”.

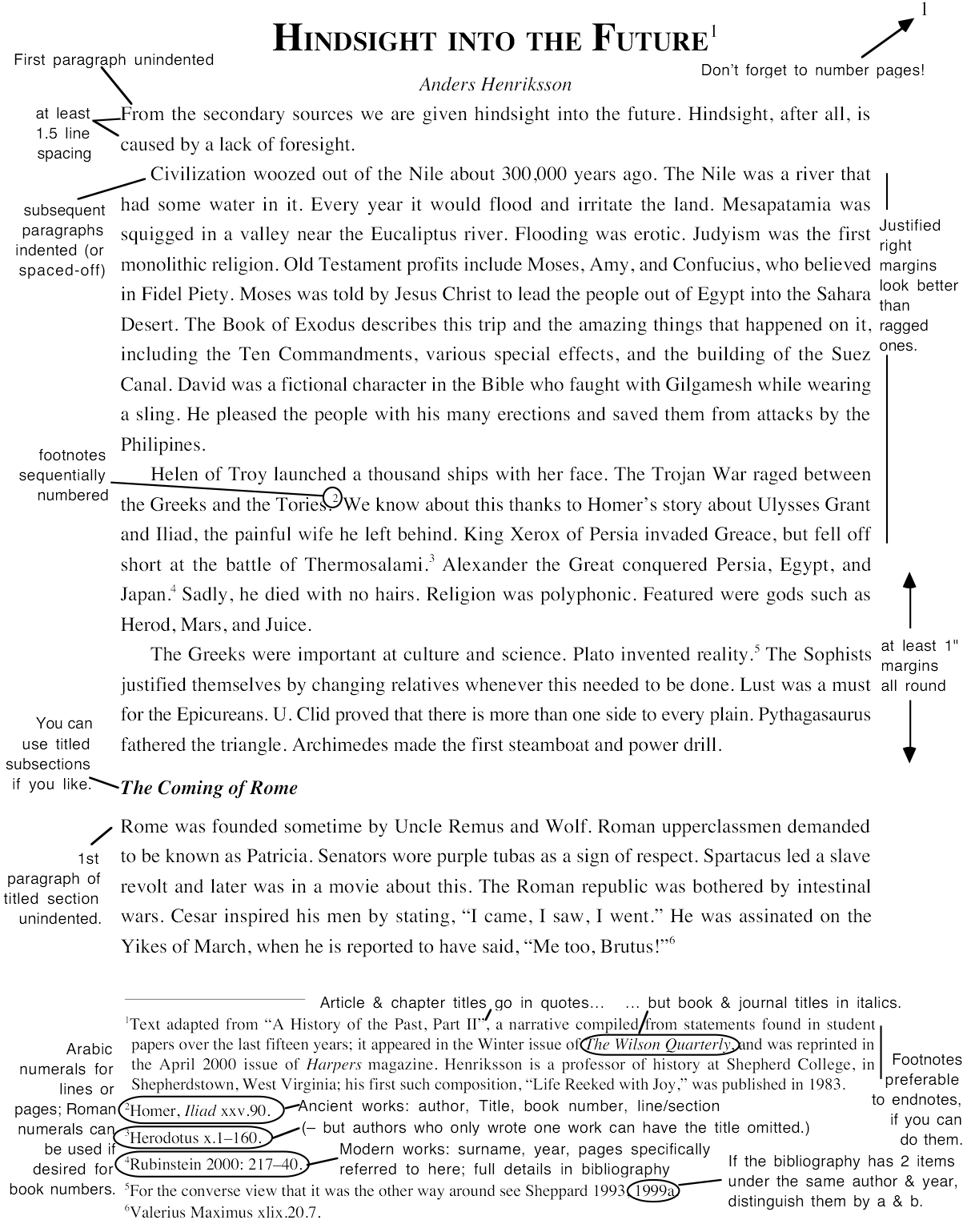
E. If your spelling is at all shaky, run your word processor’s spellchecker on your draft – and then proofread it anyway.

F. There are no such people as Euripedes or Ceasar; no such works as the *Illiad* or *Archanians*; and no such word as “alot”.

# V. Two lines never to use

A. In order to answer the question “Is the *Aeneid* any good?” it is necessary first to sketch the development of Persian kingship during the sixth and fifth centuries BC.

B. In conclusion, I would say that the answer to the question “Did vase-painting originate on Mars and come to earth in saucers?” is that it is extremely difficult to tell, since there are interesting arguments on both sides.



1. \* Formerly the Department of Classics and Philosophy. Philosophy has now been incorporated in the Department of Politics, International Relations (PIR) and Philosophy. [↑](#footnote-ref-1)