



University  
*of* Glasgow | School of Humanities  
Sgoil nan Daonnachdan

# **Classics Handbook**

## **2011/12**







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# 1. General

This document is to be read in conjunction with information for each course, on moodle where appropriate. They comprise reference material applicable to each course. The university has recently been restructured which may mean that changes to procedures may occur after the completion of this handbook. You should regularly check this document, which will be kept updated on moodle. Students will be also notified of major changes in procedure by email.

## 1.1. Location

Classics is part of the School of Humanities, and is located at 65 Oakfield Avenue. The Classics administrator is Jane Neil and her office is in room 309, 69 Oakfield Avenue, to the right as you enter the main door. She can be contacted by email at [jane.neil@glasgow.ac.uk](mailto:jane.neil@glasgow.ac.uk) and/or by telephone 0141 330 5695.

**Please note: Mrs Neil's Office hours for Classics students are 2 - 4.30 Monday – Friday.**

Access for those with mobility restrictions can be made via a ramp to 69 Oakfield Avenue (see §4.3. Physical access to Classics).

## 1.2. Members of Staff

### 1.2.1. Members of Staff

All offices are in 65 Oakfield Avenue. The first digit in the room number indicates the level on which the room is located (main entrance is level 3).

<i>Name</i>	<i>Room</i>	<i>Email</i>	<i>Extension</i>
Professor Matthew A. Fox (Head of Subject)	320	<a href="mailto:matthew.fox@glasgow.ac.uk">matthew.fox@glasgow.ac.uk</a>	5583
Dr Lisa I. Hau	408	<a href="mailto:lisa.hau@glasgow.ac.uk">lisa.hau@glasgow.ac.uk</a>	3222
Dr Luke B. T. Houghton	508	<a href="mailto:luke.houghton@glasgow.ac.uk">luke.houghton@glasgow.ac.uk</a>	5872
Mrs Linda E. M. Knox	319	<a href="mailto:linda.knox@glasgow.ac.uk">linda.knox@glasgow.ac.uk</a>	4381
Professor Elizabeth A. Moignard (emerita)	511	<a href="mailto:elizabeth.moignard@glasgow.ac.uk">elizabeth.moignard@glasgow.ac.uk</a>	7361
Dr Costas Panayotakis	507	<a href="mailto:costas.panayotakis@glasgow.ac.uk">costas.panayotakis@glasgow.ac.uk</a>	4383
Dr Ian A. Ruffell	407	<a href="mailto:ian.ruffell@glasgow.ac.uk">ian.ruffell@glasgow.ac.uk</a>	5379
Professor Catherine E. W. Steel	514	<a href="mailto:catherine.steel@glasgow.ac.uk">catherine.steel@glasgow.ac.uk</a> <b>Currently on leave</b>	4382
Dr Carlo Vessella	513	<a href="mailto:carlo.vessella@glasgow.ac.uk">carlo.vessella@glasgow.ac.uk</a>	4157

### 1.2.2. Graduate Teaching Assistants

<i>Name</i>	<i>Email</i>
Dr Kirsten Bedigan	<a href="mailto:k.m.bedigan@gmail.com">k.m.bedigan@gmail.com</a>
Mr Fraser Dallachy	<a href="mailto:f.dallachy.1@research.gla.ac.uk">f.dallachy.1@research.gla.ac.uk</a>
Eric Gowling	<a href="mailto:e.gowling.1@research.gla.ac.uk">e.gowling.1@research.gla.ac.uk</a>
Dr Marie Martin	<a href="mailto:marie.martin@glasgow.ac.uk">marie.martin@glasgow.ac.uk</a>
Felicity Maxwell	<a href="mailto:f.maxwell.2@research.gla.ac.uk">f.maxwell.2@research.gla.ac.uk</a>
Nicola McConnell	<a href="mailto:n.mcconnell.1@research.gla.ac.uk">n.mcconnell.1@research.gla.ac.uk</a>
David McOmish	<a href="mailto:david.mcomish@glasgow.ac.uk">david.mcomish@glasgow.ac.uk</a>
Mrs Marjon Steedman	<a href="mailto:m.steedman.1@research.gla.ac.uk">m.steedman.1@research.gla.ac.uk</a>
Ms Heather Rae	<a href="mailto:h.rae.1@research.gla.ac.uk">h.rae.1@research.gla.ac.uk</a>

### 1.2.3. Emeriti (Retired) Staff

Contact for emeriti can be made via the Classics office

<i>Name</i>
Mr P. M. Brown
Professor A. F. Garvie
Professor Roger P. H. Green
Dr Ronald A. Knox
Dr B. I. Knott-Sharpe
Professor P. G. Walsh

### 1.2.4. Library

<i>Name</i>	<i>Room</i>	<i>Email</i>	<i>Extension</i>
Mr Richard Bapty	Room 911, University Library	Richard.Bapty@glasgow.ac.uk	6746

### 1.3. Staff Responsibilities

Head of Subject:	Prof Fox
Bookshop Representative:	Dr Hau
Absence contact	Mrs Neil
Equal Opportunities:	Dr Ruffell
Examinations Officer:	Dr Houghton
Undergraduate Convener:	Dr Panayotakis
Postgraduate Conveners:	Dr Ruffell/Dr Hau

See 2.4 for Course Conveners

## **2. Courses Available**

### **2.1. Pre-Honours Courses**

#### **2.1.1. Classical Civilisation**

Classical Civilisation 1A: Early Greece, from Troy to Plataea, 776-479 B.C.  
Classical Civilisation 1B: Republican Rome  
Classical Civilisation 2A: The Civic Discourse of Classical Athens  
Classical Civilisation 2B: Imperial Rome: City and Empire 19 BC - 180 AD)  
Classical Civilisation 3

#### **2.1.2. Greek**

Greek 1A  
Greek 1B  
Greek 2A  
Greek 2B

#### **2.1.3. Latin**

Latin 1A: Beginning Latin  
Latin 1B: Reading Latin  
Latin 2A  
Latin 2B  
Latin 2C  
Latin 2D

### **2.2. Honours Courses**

The normal entrance requirement for Honours in Classics is a minimum of 2 Cs in any of the level two courses in Classics, Greek or Latin, and two Ds in any of the level one Classic, Greek or Latin courses; students must also fulfil the College regulations for progression to Honours.

In certain circumstances other qualifications may be acceptable: if this is likely to apply to you, please consult the Head of Subject.

It is also possible to take Greek and Latin text papers as part of a Classics curriculum, or to take Single or Joint Honours in Greek or Latin, if you have already studied either language to an appropriate level (a B pass at 2B, or equivalent).

Honours papers will normally be available at least once in a two-year period, but the availability of any particular course cannot be guaranteed. Advance warning of non-availability or change will be given at the first opportunity

<i>Dept Code</i>	<i>Title</i>	<i>Convener</i>
<b>A</b>	<b><i>Greek Papers</i></b>	
	Greek Unprepared Translation	Dr Panayotakis
	Greek Tragedy	Dr Ruffell
	Greek Comedy	Dr Ruffell
	Greek Epic	
	Greek Lyric, Elegiac, and Iambic Poetry	Prof Fox
	Greek Oratory	Dr Hau
	Greek Historiography	Dr Hau
	Greek Prose Style	Dr Ruffell
<b>B</b>	<b><i>Latin Papers</i></b>	
	Latin Unprepared Translation	Dr Panayotakis
	Roman Drama	Dr Panayotakis
	Roman Elegy	Dr Houghton
	Roman Epic	Dr Houghton
	Roman Fiction	Dr Panayotakis
	Latin Historiography	Prof Fox
	Latin Oratory	Dr Vessella
	Roman Satire	Dr Panayotakis
<b>C</b>	<b><i>Classics Papers</i></b>	
	Greek Art	Prof Moignard
	Roman Art	Prof Moignard
	Res Publica	Dr Vessella
	Rome in Transition	Prof Steel
	Rhetoric at Rome	Prof Steel
	Athenian Democracy: Model or Mob-rule	Dr Hau
	Myths, Fictions, and Histories of Alexander the Great	Dr Hau
	Interpreting Greek Tragedy	Dr Ruffell
	Reasons to be cheerful: theorising comedy with Aristophanes and Menander	Dr Ruffell
	Putting the gods in their place: low culture and mythological burlesque	Dr Ruffell
	Gender and sexuality in ancient Rome	Dr Panayotakis
	The novel in antiquity: impotent heroes and damsels in distress	Dr Panayotakis
	The Roman Stage	Dr Panayotakis
	Roman Poetry and the Visual Arts	Dr Houghton
	Classic Travel	Prof Fox
	Roman Historical Imagination	Prof Fox
	Greeks and Romans: Identity and Representation	Prof Fox
	Roman Afterlives	Dr Houghton
	The Classical Tradition in Scotland	Dr Houghton
	Homer and his Readers	Prof Fox & Dr Hau
<b>D</b>	<b><i>Dissertation</i></b>	
<b>E</b>	<b><i>Language Papers</i></b>	
E1	Basic Greek for Honours 1	Mrs Knox
E2	Basic Greek for Honours 2	Mrs Knox
E3	Advanced Greek for Honours 1	Dr Hau
E4	Advanced Greek for Honours 2	Dr Hau
E5	Basic Latin for Honours 1	Dr Panayotakis
E6	Basic Latin for Honours 2	Dr Panayotakis
E7	Advanced Latin for Honours 1	Dr Houghton
E8	Advanced Latin for Honours 2	Dr Houghton

## 2.3. Honours Degree Programmes

- Unless otherwise stated, papers may be chosen from any of the five areas (A-E), subject to any entry requirements for those papers; all curricula are subject to approval by the Honours Convener and the Head of Classics.
- It is possible, as part of any of the Single Honours Degree in the College, to take up to 60 credits within a different subject, provided you meet their entry requirements;
- Joint Honours courses may be combined with any non-classical subject available in the College of Arts, and some in Science and Social Sciences subject to timetable;
- Joint Honours students must include a dissertation, in one of their two subjects;
- Students who plan to go into research after their degree, or intend a career in Classics teaching are particularly encouraged to choose a language paper (E1-E8);
- If students have qualifications in Greek or Latin, then they are not permitted to take language papers of equivalent or lower level (E1/E2 and E5/E6 equate to Level One, E3/E4 and E7/E8 equate to Level Two).
- Single Honours programmes have a core course with a travel requirement.
- There is a Reading week in week 6 in both semesters (week beginning 24th October in Semester 1) and week beginning 13th February in Semester 2) for all A, B & C options **but this does not apply to E options**
- Curricula should demonstrate balance and breadth (between e.g. History and Literature, Greece and Rome)

<i>Degree Programme</i>	<i>Syllabus</i>
Single Honours Classics	<b>Nine</b> A, B, C, or E papers Core Course & Dissertation
Single Honours Greek	A1 <b>Six</b> further A papers <b>Two</b> papers drawn from B, C or E Core Course & Dissertation
Single Honours Latin	B1 <b>Six</b> further B papers <b>Two</b> papers drawn from A, C or E Core Course & Dissertation
Joint Honours in Classics	<b>Six</b> A, B, C, or E papers <b>Or</b> <b>Four</b> A, B, C, or E papers + Dissertation
Joint Honours in Greek	A1 + <b>Four</b> further A papers + <b>One</b> C or E paper* <b>Or</b> A1 + <b>Three</b> further A papers + <b>Two</b> papers drawn from C or E* <b>Or</b> A1 + <b>Two</b> further A papers + <b>One</b> C or E paper + Dissertation* <b>Or</b> (with the permission of the head of subject) A1 + <b>Three</b> further A papers + Dissertation
Joint Honours in Latin	B1 + <b>Four</b> further B papers + <b>One</b> C or E paper* <b>Or</b> B1 + <b>Three</b> further B papers + <b>Two</b> papers drawn from C or E* <b>Or</b> B1 + <b>Two</b> further B papers + <b>One</b> C or E paper + Dissertation* <b>Or</b> (with the permission of the head of d subject) B1 + <b>Three</b> further B papers + Dissertation

\* In exceptional cases and only with the permission of the Head of Classics a student taking joint honours in Greek may substitute a B paper or papers for one or more C or E papers and similarly a student taking joint honours in Latin may substitute an A paper or papers for one or more C or E paper

## **2.4. Course Conveners**

### **2.4.1. Classical Civilisation**

Classical Civilisation 1A: Dr Ruffell  
Classical Civilisation 1B: Prof Fox  
Classical Civilisation 2A: Dr Hau  
Classical Civilisation 2B: Dr Houghton  
Classical Civilisation 3: Dr Panayotakis

### **2.4.2. Greek**

Greek 1A: Mrs Knox  
Greek 1B: Mrs Knox  
Greek 2A: Dr Hau  
Greek 2B: Dr Hau

### **2.4.3. Latin**

Latin 1A: Dr Panayotakis  
Latin 1B: Dr Panayotakis  
Latin 2A: Dr Houghton  
Latin 2B: Dr Houghton  
Latin 2C: Dr Houghton  
Latin 2D: Dr Houghton

### **2.4.4. Honours**

Honours (Classics, Greek and Latin): Dr Panayotakis

### 3. Communication (Between Students and Staff)

Efficient teaching cannot take place without good staff-student communication. We believe that this is a two-way process. The School will do all it can to maximise the information available to students, to keep in contact with them, and to encourage transparency. Students likewise have a responsibility to keep up-to-date and in contact with the staff.

#### 3.1. Personal Communication

##### 3.1.1. Email

Individual communication will **normally be by email in the first instance**. All students have access to a university computer account, which includes email. University email accounts can be accessed via webmail (<http://webmail.student.gla.ac.uk/>) both within and outwith the university.

**We will assume that you have access to your university account and read it frequently.** We will **only** contact you at your university address and will **not** contact you via Hotmail or any other ISP or mail service.

Students are strongly encouraged to acquire the Certificate of Competence in IT during their first year.

##### 3.1.2. Telephone

If it is urgent, staff may be contacted via phone. Contact details can be found on the *staff* page of the website.

##### 3.1.3. Formal Notice

The School will normally communicate on paper to students only when a formal notice (usually disciplinary) is at issue.

#### 3.2. Subject and Course information

The following are the normal sources of information for students of Classics. Consult them frequently!

##### 3.2.1. Subject Website

The website carries up-to-date general information, including staff details and contacts, news about Classics, general announcements and upcoming research events (seminars and conferences). The URL is:

<http://www.gla.ac.uk/departments/classics/>

For more detailed information on each *course*, and various downloads, see **moodle** (below).

##### 3.2.2. Moodle

Individual courses have sites on the College of Arts Virtual Learning Environment, **moodle**. The URL is:

<http://arts.moodle.gla.ac.uk/>

Register using your existing university login details. Full instructions are available at the site itself.

Moodle is where you will find all the details regarding the assessment of a course. It is also used for course documentation, timetables, handouts, details of assignments and bibliographies, announcements, web resources, discussion boards, chat rooms and more. In the interests of improving academic standards, the general patterns of use in each class may be monitored, but not those of individuals. The extent to which individual tutors use these resources will vary.

Effective delivery of our teaching depends upon your conscientious use of moodle. It is a vital part of every course.

### **3.2.3. Noticeboards**

Classics noticeboards are on the left hand side as you enter 65 Oakfield Ave and will have information on examination dates and any changes in teaching arrangements, echoing and in some cases supplementing the website and moodle. Other information available includes such matters as student societies, seminars, conferences, awards and postgraduate opportunities. Please consult frequently.

### **3.2.4. Email Circulars**

Class-specific information, especially changes in teaching patterns or supplementary information, may be given by class-based email, or in announcements on moodle: please check both sources of information regularly.

### **3.2.5. Office**

If you have been unable to find the information you require at any of the above sources, the Classics Administrator, Jane Neil, will be pleased to help.

Email [jane.neil@glasgow.ac.uk](mailto:jane.neil@glasgow.ac.uk); Telephone **(0141) 330 5695**.

All coursework should be handed into and signed for through the Office, unless you are instructed otherwise.

The Office hours for Classics students are 2pm - 4.30pm Monday – Friday.

## **3.3. Feedback**

We welcome and encourage all forms of feedback. There is a regular process of obtaining student views on each course. In addition, comments and (constructive) criticism are always welcome.

For serious and/or personal grievances, there is a formal complaints procedure (see section 11 Complaints).

## 4. Effective Learning, Student Support and Disability

We aim to make our courses and our teaching as accessible as possible to all students, regardless of educational, social or physical background. We understand accessibility to be something that benefits *all* students, and are constantly seeking to improve our course provision in this respect.

We are happy to format materials to meet any specific needs. Students and prospective students should have absolutely no hesitation in approaching staff members either directly or through the Student Disability Service.

The University encourages all those with a disability to make contact with its specialist staff at an early stage, so that appropriate help and provision can be made.

### 4.1. Effective Learning

#### 4.1.1. Seminars, Tutorials and Lectures

**Seminars and tutorials** offer ways for you to start thinking through the subject for yourself, and is a good place to try out some ideas, as well as picking up extra information. Use the tutor and your fellow students to develop your arguments. The focus for a seminar or tutorial will usually be a primary text or texts, and you will usually be set some secondary material as well. Other texts can and should be brought in by the tutor, fellow students and yourself.

**Lectures** should help you orient yourself in the subject and become familiar with the main issues that have been discussed in relation to them and the main currents in the scholarship that discusses those issues. Lecturers will encourage students to think through these both within and following lectures. Note that it will be possible to gain most from lectures if you are familiar with the primary sources already, and most lectures are delivered on that understanding.

Note that there is no essay set within Classics in any course at any level which can be adequately completed on the basis of knowledge gained from attendance at lectures or seminars alone.

#### 4.1.2. Learning with Fellow Students

One of the best ways to develop ideas is to discuss them with fellow students. It is important to stress that you will be marked on how far you meet the marking criteria – the intended learning outcomes – and not on how you measure up against fellow-students. Any discussions that you have outside class are likely to assist both of you, rather than hinder your chances.

This needs to be distinguished sharply from plagiarism, on which see the separate section later in the document.

The Jebb room is available to students as a study space when it is not in use for teaching. You can check its current timetable on the door, and if it is free you may book it for use by emailing Mrs Neil.

#### 4.1.3. Personal Reflection

Students often claim to be able to distinguish between some markers, who value the student's own views on a topic, and others who are supposed only to require a digest of others' views. This is a false dichotomy: all markers want to read the student's own views on the topic – the very purpose of coursework is to allow students to process and internalize their knowledge and to develop a personal response to the material studied. But this response must be an informed one – it must be informed not only by detailed acquaintance with the primary sources, but also by effective and insightful deployment of the secondary sources. A truly personal response (a view that is truly your own) comes from a knowledge of the primary material that accounts fully for its complexities and an application of others' scholarship that enters in a detailed fashion into the debates and controversies that surround the subject. So we do very much want your own views; but we also want them to be deeply rooted in an understanding of the primary material and its interpretation, so

that you can always justify your opinions with evidence and provide convincing arguments as to why you favour X's interpretation over Y's.

#### **4.1.4. Approaches to Learning and Study Skills**

We seek to build study skills and different approaches to learning into our courses, and develop them over your time at university. Some of these you may already be familiar with, but some you may not. Classics, as you will discover, is a distinctive discipline. Beginning a new subject and moving from school to university are both potentially awkward, but we will do what we can to ease the transition. If you do find yourself struggling, the important thing is not to panic, or to ignore it, but to seek help.

There are a number of things you can do. One is to let us know: we may not have explained clearly enough what you need to be doing. In this case, it is very useful for us to know where we can be doing more (or less, as appropriate). If you think you need more specific help with your study skills, the people to turn to are the Student Learning Service (SLS).

The SLS offers study skills advice, guidance and support to all students. If you would like to make your learning techniques more effective, you can attend workshops which take place regularly in the McMillan Reading Room or contact the Effective Learning Adviser (ELA) for your college. Popular topics for discussion include improving essay writing, revision techniques, exam techniques and note-making.

You can find more information about the SLS at <http://www.gla.ac.uk/services/sls> or contact your ELA at [studentlearning@gla.ac.uk](mailto:studentlearning@gla.ac.uk). The ELA for Arts is Grace Wink.

## **4.2. Student Disability**

If you are aware of having a disability, please get in touch with the Disability Service who have a dedicated team of advisers available as the first point of contact for any student or potential student who has a disability or specific learning difficulty and can assist you in making the most of your time at Glasgow University. The Disability Service will assess your needs and will work closely with the School to ensure that all appropriate support is given. You should make an appointment as soon as possible with the Disability Service in order for an assessment of needs to be put in place.

Within the School of Humanities each Subject has a Disability Co-ordinator responsible for addressing and promoting the needs of disabled students. Your student disability assessment record will be available on mycampus and is designed to promote ongoing communication between you, your Disability Adviser, and the relevant Subject contact(s), who will ensure that all assessed needs are met. It should be noted that the Assessment of Needs is based upon the individual student rather than on a named disability.

The Classics Disability Co-ordinator contact is: Jane Neil

The Disability Service is based at 65 Southpark Avenue

For further information, see the disability website:

<http://www.gla.ac.uk/services/disability/>

Or

Tel: (0141) 330 5497

Fax: (0141) 330 4562

E-mail: [disability@gla.ac.uk](mailto:disability@gla.ac.uk)

Availability: 9.30 - 4.30 Monday-Friday

## **4.3. Physical access to Classics**

The main access to Classics is through 65 Oakfield Avenue (for classes) or 69 Oakfield Avenue (for the Office). Both entrances are up a small flight of steps; for those with mobility restrictions, there

is a ramp at the side of 69 Oakfield Avenue, which takes you into level two of the building. There is an entry phone system, which connects to the Office. Currently there is lift access only to level Three. Anyone needing to access the building via the ramp should contact the office for arrangements. 65 – 69 Oakfield Avenue are connected by corridors therefore either entrance or exit can be used. Access to 67 is either by 65 or 69 there is no direct access to 67 Oakfield Avenue

Small-group (seminar) teaching will normally take place in teaching rooms in levels 3 and 4 in 65 Oakfield Avenue. It is therefore important that if you have mobility restrictions, you let us know, so that we can arrange for teaching in a fully accessible room.

Lectures take place throughout the university campus, with varying degrees of accessibility. Please let us know of any mobility restrictions, so that we can book more suitable accommodation.

We are keen to develop as accessible an environment as possible, and we welcome any suggestions for improvements to the accessibility of our physical context, or to the accessibility of our teaching.

#### **4.4. Documentation**

The School can provide information in a variety of formats. If you have any specific requirements, we will be delighted to provide copies in whatever format is required (e.g. extra-large type). We aim to make available copies of lecture and seminar handouts ahead of time on moodle for viewing online or for downloading.

All web-pages are written according to web standards and should be accessible in text-only browsers as well as graphical browsers. We aim to match the web accessibility guidelines, and at least on the main pages we are close to AAA level.

#### **4.5. Other provision**

We are happy to implement other forms of provision that we do not at the moment routinely provide. This might include, for example, the taping or the videoing of lectures, for which we have facilities.

#### **4.6. Travel Requirement: Core Course**

This course is **compulsory** for Single Honours students in Classics, Greek, and Latin; and for Joint Honours students in Greek with Latin; it is optional for all other Joint Honours students.

It provides you with an opportunity to develop a study tour and to reflect upon the evolution of the discipline of Classics and its methods.

Students who take this course should spend not less than three weeks in Greece or Italy visiting archaeological sites and museums.

Financial support of approximately £500 (depending on student numbers) is available for this visit to students in Single Honours Classics, Greek, and Latin; and to Joint Honours students in Greek with Latin.

The tour may be modified if students have particular circumstances which make travel abroad difficult. Nonetheless, should travel prove impossible for a medical or similar reason, we are prepared to consider waiving the requirement.

## 5. Coursework: Guidelines and Submission

### 5.1. General Principles

When we mark an essay, we are looking, in general, for the following:

- knowledge of the evidence (texts, artefacts, etc.);
- an understanding of the cultural, literary and historical context of the evidence;
- the ability to develop a coherent and well-argued case on the basis of the evidence.

These three elements are spelt out in more detail in each course's Intended Learning Outcomes, which are to be found in the relevant course document. Your approach to coursework should take account of these general and specific objectives.

The criterion of **making a coherent case** implies that you should answer the question you have been asked. Make sure that you understand the question that has been asked and that you answer that – and not the one you want to be answering. You will not receive credit for bringing in everything you know about a given topic; you should only include things that are relevant to the question in hand, and which contribute to the argument you are trying to develop. Relevance is a very important criterion in assessing student work; try always to ask yourself, does this point help me to answer the question? If it doesn't, leave it out. For more detail on the marking system see section 9

### 5.2. Sources

You will build up your view of a subject, both the evidence and the arguments you want to make about it, from a number of different sources:

1. Your reading of the primary sources or materials in the subject;
2. Your reading of the most important secondary sources in the subject;
3. Your seminars, tutorials and lectures on the subject;
4. Your discussion with fellow-students outside formal classes;
5. Your personal reflection on all the above.

#### 5.2.1. Primary Evidence

The fundamental basis for all work in Classics is thorough acquaintance with the relevant **primary sources** (i.e. the set texts, the documents, or the artefacts on which the course is based). A good essay always makes frequent reference to the primary sources; but above all it is intelligent **use** of those sources that is important. Once you have acquired the solid foundations of knowing your primary sources, you then need to deploy that knowledge judiciously to make a coherent case. Both your own enjoyment of the subject and higher marks derive from making the jump from the first position to the second.

#### 5.2.2. Secondary Sources

Secondary sources – books and articles by modern writers about the original, primary texts – are important too. While it is true that, at the introductory level (Level 1 courses), there is a particular focus on developing your personal response to the primary sources, it is always the case that wider reading of, thinking about, and criticising other people's responses to the same material will guide your interpretation and help you see what the issues are. Thus some secondary reading will always improve your essay. As courses become more specialised (through Level 2 and into Honours), use of secondary sources becomes even more important, and it is expected that students will demonstrate familiarity with the major items of scholarship in the fields in which they write their essays.

Secondary reading rarely (if ever) offers the final word on any subject, so do not feel bound by it. Use it as a guide to the evidence and current arguments, and use it critically as a sounding board for your own ideas. It is also important to recognize that not all secondary discussions are equally

useful: some may be perfectly good works in their own right, but contribute nothing to the assignment on which you are actually engaged; others may focus on the right topics, but may be out-of-date, inadequate, or just plain wrong. It is common, though, to find that secondary works that are provocative, or with which you disagree, are the ones that push you to find your own views.

Though it is good (and good fun) to follow your instincts and discover people's discussions for yourself, you should also be guided by the general and specific bibliographies that accompany your courses, and also by the suggestions for further reading given in class or on handouts. It is certainly unwise to use only old or eccentric sources to the exclusion of the current and the mainstream. One of the key skills you will acquire as you develop as a Classicist will be the ability to discriminate between different sorts of secondary sources, and this will be relevant especially for the dissertation at Honours level (or indeed any Arts dissertation). Relevant questions include: "Who is the author and what else have they written?", "Where was it published, and when?", "Is it cited in any other secondary texts?", or even the old favourite, "Does it make any sense?". To begin with, start with the current and recommended sources, then (if you are interested and have time) pursue the issues these raise further back into earlier discussions, judging the discussions at every stage in terms of the sense that they seem to you to make of the primary material that is their focus.

Take detailed notes on the secondary sources you read, and in taking these notes, devise some system of distinguishing between direct quotations from the author you are reading and your own observations on (or summaries of) the author's opinion. This is important for correct attribution, and avoiding plagiarism.

Remember that it is possible to read too much as well as too little: when you find that your reading is no longer contributing much to the case you want to make, or if you find that you are reading another book or article simply as a means of postponing writing up a piece of work that is ready to be written, it is time to stop reading and start writing.

### 5.3. Structure

To ensure that you have a well-ordered and well-argued case to make, you should always **prepare an outline** before you begin writing. Always try to write clear, concise and simple English, and take care over the way you organize your answer. One good **structure** is introduction, argument, conclusion. The introduction and conclusion are there to help the reader catch on to what you are trying to say in between. In the introduction state (briefly) how you understand the question, and indicate (briefly) how you are going to approach it. Remember that you are introducing your essay, not the subject as a whole; so do not start your essay with a string of irrelevant general statements (e.g. about the life of the author or the greatness of his work). In your conclusion, briefly summarise the conclusions you have reached, and perhaps mention the most important reasons why you have reached those conclusions. The middle of the essay should connect the beginning (which says what the question is) and the end (which says what the answer is) by way of a logically constructed argument. Try always to keep the programme you outlined in the introduction in mind: if in making a point you find yourself deviating from what you said you were going to do in the introduction, ask yourself how you can make that point relevant to your programme; if you can't, then you probably don't need to make that point at all.

### 5.4. Presentation

There are a number of points about good practice in the presentation of essays of which you should take careful note.

#### 5.4.1. Bibliography

Every essay should have a **bibliography** listing all the primary and secondary sources cited in your work, including any unpublished or internet-based sources.

It is usually convenient to list primary and secondary texts under separate headings. Your **primary texts** or primary sources are the Greek or Latin texts, which are the main focus of most essays. List them like this:

Herodotus, *The Histories*, trans. A. de Selincourt (Harmondsworth, 1988)

Sophocles, *Antigone*, in D. Grene & R. Lattimore (trans.), *Greek Tragedies*, volume one, second edition (Chicago, 1992)

Secondary texts are the works of modern scholarship. There are a number of ways of presenting academic bibliographies, but we **strongly recommend** the author-date system (also known as Harvard or Chicago style).

Items should be given in alphabetical order of author's surname; and within each author by year. The standard format is: **surname, initials (year) rest\_of\_reference**.

For **books** you need to give the **author, title, place of publication** as follows:

Adkins, A. W. H. (1960) *Merit and Responsibility*. Oxford.

For **articles** give the **title, journal, volume, year, and pages**, like this:

Zanker, G. (1992) 'Sophocles' *Ajax* and the Heroic Values of the *Iliad*', *CQ* 42: 20-5.

If you are using JSTOR or another online archive of journals that were originally printed, give the reference to the print version (i.e. with page numbers); you do not need to give the URI **in this case only**.

For **papers in volumes of collected essays** give the **title, the editor(s) of the volume, the title of the volume, place of publication and pages**:

Lendon, J. E. (2000) 'Homeric Vengeance and the Outbreak of Greek Wars', in H. van Wees (ed.), *War and Violence in Ancient Greece* (London), 1-30.

For **online resources**, you need to give as much information as possible, and **at least title, URI (uniform resource indicator) and date visited**. You should also give the author or editor, if known.

Pantelia, M. (2008) *Thesaurus Linguae Graecae*. <http://www.tlg.uci.edu>. Visited on 10/09/08.

Or, if you are referring to a specific page rather than a site:

Thomas E. Jenkins, review of Reginald Gibbons and Charles Segal (trans.), *Euripides: Bakkhai. The Greek Tragedy in New Translations* (Oxford, 2001).  
<http://ccat.sas.upenn.edu/bmcr/2001/2001-07-19.html> Posted on 19/07/01. Visited on 23/07/01.

If you do not know the author of an online resource, you can (instead of author) give the sponsoring organisation (e.g. BBC), or else use a series of meaningful labels, e.g.: WWW001. (1999) ...

Note the following standard conventions in Humanities publications:

- The title of a **book** (ancient or modern) or **journal** should be italicized. If you cannot use italics (as with a typewriter), underline. (This is just a conventional way of indicating to printers that a word should be set in italic script.)
- The title of an **article** (or **paper** in an edited volume) is placed in single quotation marks.
- Journals and authors have common **abbreviations** (e.g. *CQ* for *Classical Quarterly*; Hdt. for Herodotus). For a full list of these, see the *Oxford Classical Dictionary* (= *OCD*), third edition, xxix-xliv. You will also see a slightly different set of abbreviations for journals deriving from the publication *L'année philologique* — this list is easily accessible via the TOCS-IN indexing website: <http://www.chass.utoronto.ca/amphoras/tdata/inform.html>

### 5.4.2. References

In the main text of the essay you should give the **reference** whenever you make a point based on something you have taken from another author. The reference is either placed in brackets in the text or in a footnote. Give the author, the date and (where appropriate) the page number. So, using the Adkins example from the previous section:

As Adkins (1960) demonstrates, ....

... as can be seen in Homer's value system (Adkins, 1960: 1-15)

I disagree with Adkins' claim (1960: 45) that ...

You can also use footnotes, especially if there are a number of references.<sup>1</sup>

When you refer to or quote from an ancient text, you should normally follow the standard reference conventions for that author; for example: Homer, *Iliad* 1.1-6; Sophocles, *Antigone* 35-46; Plato, *Republic* 355a-356e. Where an author has only written one work, the convention is not to give the title: Thucydides 1.22.1.

Note that you do not normally need to write or abbreviate 'lines', 'verses', 'book' or 'chapter' in these conventional schemes. Titles should normally be italicized, where applicable.

Sometimes it is not possible to give line numbers, as when the prescribed translation does not give the original line numbers. You should then make it clear what alternative convention you are using, usually either page-number or section number.

### 5.4.3. Notes

Where possible, incorporate references and short notes in the text itself, e.g.: 'Lucretius goes on to say (2.790-5) that atoms ...'; 'It is further suggested (Smith, 1897: 33, n. 7), a view ignored by Jones (1898: 413) that ...'.

Notes which cannot be included without confusion in the text should be kept as short and as few as possible. We **strongly recommend** footnotes (at the bottom of each page) rather than endnotes (i.e. notes at the end of an essay, chapter or dissertation). If a note is lengthy, consider carefully whether its content should have been included in the main argument of the text or even supplied in the form of an appendix.

### 5.4.4. Quotations.

Words or short phrases in any language other than English or Greek, such as *tribunicia potestas*, *variatio*, *vice versa*, should be italicized, and not put in quotation marks. (The same applies to titles of books and journals [see above] or any words that require extra emphasis.)

**Short** quotations should be included inline (i.e. in the run of a sentence) with single quotation marks. For example, we could say that Klytaimestra confronted by her vengeful son and realising what he intends, responds by saying, 'Someone please fetch me a man-slaying axe, quick as you can' (*Libation Bearers* 889). She is, however, too late.

You can indicate line-breaks in short quotations of poetry with a bar '|' or slash '/'.

Any **long quotation** should be set off from the main argument and indented on both sides, without quotation marks, and may be typed in single spacing. Prose is presented continuously, without line breaks, but poetry should be quoted respecting the line breaks of the original: i.e. do not quote poetry as if it were prose. All quotations must be carefully indicated and references given to their sources. Some examples on the nature of comedy, first from Aristophanes:

Don't begrudge, men of the audience,  
if, despite being a beggar, I am about to speak among the Athenians  
about the city, in the creation of *trygōidia*.  
For *trygōidia* too knows what is right:

<sup>1</sup> See Adkins (1960: 45-48), Lendon (2000: 1-2).

I'm going to say things that are terrible, but right.  
For Kleōn will not slander me *now* for  
discrediting the city in front of foreigners.

Aristophanes, *Akharnians* 497–502

A slightly different view of comedy is from Plato, whose *Symposium* represents various notables giving an account of the nature of love. This one is in the mouth of Aristophanes and talks about how we are all searching for our other half.

When their bodies had been cut in two, each half kept coming up to the other driven by their desire. Throwing their arms around each other and entwining themselves with one another, wanting to be joined together, they died from hunger and every kind of malaise, because they were not willing to do anything separately from one another.

Plato, *Symposium* 191a5–b1

#### 5.4.4. Illustrations and Figures

In some essays and dissertations, you will want to illustrate a point with an illustration, such as a site plan, or a photograph of a piece of sculpture. If so, you must provide a caption which identifies the image and gives the source of the illustration, just as you would for a quoted passage of text. In your essay, the illustrations should be numbered consecutively and references to your illustrations should be included in brackets in the text of your essay. The sources for your illustrations (i.e. where you found the image) also need to be listed in your bibliography as described above. Some examples of captions:

Figure 1: Plan of the Athenian Agora in ca. 400 BC. (From: Shear 2007: 95, fig. 5.2)

Figure 2: Restored drawing of the Siphnian Treasury in the sanctuary of Apollo at Delphi. (From: Pedley 2005: 142, fig. 73)

Figure 3: The kouros of Kroisos from Anavyssos in Attica; ca. 530 BC. (From: Osborne 1998: 80, fig. 36)

Figure 4: Black-figure amphora by Exekias (Vatican Museums, Rome, 344); Achilles and Aias play draughts on the fields of Troy; ca. 540 BC. (From: Osborne 1998: 106, fig. 51)

Figure 5: Black-figure hydria (Tampa 86.35); chariot race. (From: <http://www.perseus.tufts.edu/Olympics/sports.html>; visited 16/09/08; photograph by Maria Daniels)

Figure 6: General view of the Temple of Athena at Priene. (Author's photograph)

For artefacts, the basic information, such as museums and inventory numbers, can go in the caption as on figure 4, but you can also put this information in a footnote in the text of the essay and leave it out of the caption. How do you decide which format to use? If the information is pretty short (as in figures 4 and 5), then it will fit into the caption without problems. If the material is in several different museums, then the caption is going to become very long and it is better to put the information in a footnote in the text of the essay.

Vase paintings are often referenced by standard reference works, such as *ARV*<sup>2</sup> = J. D. Beazley, *Attic Red-figure Vase-Painters*, second edition (Oxford: Clarendon Press, 1963). You will also see them reference by museum inventory number (as in figures 4 and 5).

If you have a lot of illustrations, you should provide a list of figures. A list of figures is also standard for a longer work, such as a dissertation.

#### 5.4.5. Acknowledgement

The crucial test of understanding is whether you can make a point in your own words. Never reproduce someone else's work word-for-word, or closely paraphrased, without due acknowledgement: always identify your source (giving author, book or article, and exact page reference).

## 5.5. Submission of Coursework

**Two** copies of each coursework assignment must be handed in to the Oakfield Avenue School office no later than 4.30pm on the due date. All assignments are required to be *word-processed or typeset*; hand-written submissions are acceptable only where access to typing/computing facilities is very difficult or impossible, and only with the permission of the relevant course convener. Students are warned that hand-written assignments which are difficult to read may be returned to the student for typing (at his/her own expense). We recommend that you retain a copy of all your coursework.

**Your name must not appear on any assessed coursework** but must be clearly marked with your student number. **Do not use your user ID as you must not put your initial on any assessed work.** Assignments must have the following information on the first page only: the course title, student number, assignment title and name of your tutor (for Levels 1 and 2) or course convener (for Honours, Level 3 and MLitt). This information can be put on a coversheet (recommended) or at the top of the first page only of the coursework. Sample coversheets, which include all the required information, are produced in the appendix to this handbook.

At the time of submission, **all students are required to sign for coursework they are handing in.** This acknowledges receipt of the assignment by the office.

Along with each piece of coursework signed into the Office it is also each student's responsibility to complete, sign and hand in **one** copy of the Declaration of Originality Form (DOOF). The Classics DOOF must be used when handing in our coursework (each subject has their own version and, apart from the subject name, it may have a couple of differences in content in the first section). The DOOF can be accessed from the course moodle site.

Although you are required to hand in two copies of your coursework only one copy of the DOOF is required. **This should not be attached to your coursework** but handed in at the same time as it will be kept separate from coursework. On the second page of the declaration form is a University of Glasgow Plagiarism Statement which does not require to be printed, we only require a copy of the first page. More information on plagiarism can be found in section 9.

**Please note: submission by email will not be accepted.**

Our normal practice is to return coursework with marks and comments within three weeks of receipt.

**We are in the process of restructuring and changes in the way coursework is submitted may be introduced. Until you are informed otherwise this is how coursework for Classics courses must be submitted.**

## 6. Missed Deadlines, Penalties and Absences

If you miss a deadline for an assessment, or are absent from a class, rigorous procedures are in place to ensure that you are treated fairly.

These procedures do, however, require you to act promptly if you are having problems.

### 6.1. Extensions

For permission to hand in an assignment late **you must contact the course convener**. Permission will not normally be given without good cause (illness, bereavement, family emergency or similar) and production of evidence (see below). You should contact the convener **before the date of submission and in no case later than five days (excluding weekends) after that date**.

### 6.2. Penalties

Where permission to hand an assignment in late has not been granted by the course convener, or unless otherwise indicated, the following penalties will apply (all days are weekdays and exclude Saturdays and Sundays):

<i>Overdue by</i>	<i>Penalty deduction</i>
One day	2 secondary bands
Two days	4 secondary bands
Three days	6 secondary bands
Four days	8 secondary bands
Five days	10 secondary bands

A student who fails to submit an assignment within five days (excluding weekends) without the permission of the course convener will receive a mark of 0 for that piece of coursework. No coursework will be accepted after this final date.

The course convener, in consultation with the convener of the School Learning and Teaching Committee, has discretion to waive these requirements in exceptional circumstances, but students are **warned that, if they neglect to seek permission, submit evidence, or bring a relevant matter to the course convener's notice in good time, they can expect to be penalised**.

**This is a University-wide, system of penalties for late submission of coursework.**

### 6.3. Dispensations

In extreme cases, students can be dispensed from assignments. However normally you cannot be exempted from completing all coursework.

### 6.4 Absences and Production of Evidence

For information on the student absence policy please refer to the regulations which can be found at:

<http://www.gla.ac.uk/services/registry/students/absence/>

Any student who has been prevented from completing an assignment by illness or any other reason, or who believes that their performance has been adversely affected by any such reason, should notify the course convener and follow the procedures in the student absence policy.

### 6.5. Absence from Language Classes and their Class Examinations

Attendance at lectures is obligatory, as is the work which is set to be done in advance of a lecture.

A student prevented by illness or for other good reason from attending a lecture and performing the work set for it by the tutor must inform the tutor concerned as soon as possible (**advance warning should be given if at all possible**). If required by the tutor, a medical certificate or other written evidence must be produced. Otherwise for regulations on absence see 6.4. above

A student prevented from sitting a class examination by illness or other strong reason should apply to the Class Convener for dispensation, producing medical or other evidence as appropriate.

Dispensation will be granted where there is good reason for absence, and you will not be penalised. But a student who fails to explain his or her absence from an examination and provide written evidence will be given a mark of zero for that examination. The Class Convener, in consultation with the Head of Subject, has discretion to waive these requirements in exceptional circumstances, but students **are warned that if they neglect to seek permission, submit evidence, or bring a relevant matter to the Course Convener's notice in good time they can expect to be penalised.**

## **6.6. Absence from End of Course Examinations**

A student prevented from sitting an examination by illness or other strong reason must follow the procedures in the student absence policy and also inform the Classics administrator, Mrs Jane Neil and the relevant course convener as soon as possible and in any case not later than seven days (one calendar week) after the relevant examination.

All medical and other relevant evidence is taken into account at the Examiners Board.

## **6.7. Resit Arrangements for all Courses except Honours**

A student who obtains a credit-bearing grade below D, or is MV or CW, will be offered the opportunity to the resit any component of the course. You will receive an email after the June exam board, which will explain resit arrangements.

There are no resits available for Honours courses.

## 7. Information Resources

In addition to the Classics website, and the Virtual Learning Environment Moodle (on page 6), the following is a brief guide to the information resources available on campus

### 7.1. Library

The University Library has excellent facilities for classical studies. Its large holdings in the subject include long runs of periodicals. The breadth of its coverage has been carefully safeguarded and indeed notably enhanced in recent years. The Library is also at the forefront of information technology: through its integrated catalogue library users can key into world-wide information networks – including databases, thesauruses and electronic journals – as well as investigate the library's own holdings.

The Classics section is on level 10 and has, incidentally, an excellent view of the city and its environs - one surpassed only by the views from the two floors above. One of these floors houses a new Rare Books section, specially built as part of the Library refurbishment.

Students should take special note of the Short Loan section on Level Two. Recommended reading for courses in general and for specific assignments is usually to be found there.

The library has a wide range of study areas, equipped with up-to-date computers, and is one of the principal locations for non-specialist student computing in the university.

For electronic resources in Classics, there is a particularly good section on the library website

Links:

- Glasgow University Library: <http://www.lib.gla.ac.uk>
- Classics Page at GUL:  
<http://www.gla.ac.uk/services/library/howtofindinformation/in-depthinfoforsubject/classics/>

### 7.2. Museum

The Hunterian Museum, which is in the Main University Building, houses an extensive and world-wide collection, and mounts frequent exhibitions. In the classical field it is especially renowned for artefacts and inscriptions that throw light on Roman Britain, and for the Hunter Coin Cabinet, a major collection of classical Greek and Roman coins.

Visit the Hunterian Museum website at <http://www.museum.gla.ac.uk> .

### 7.3. Bookshops

There is a branch of John Smith's booksellers on campus, in the Fraser building. There are major branches of Waterstones and Borders bookshops in the city centre, which may also be useful for finding materials. In addition, students should be aware of (at least) the following online retailers:

- Blackwells - the leading UK academic bookseller (<http://www.blackwells.co.uk>).
- Amazon - the most well-known online general bookseller (<http://www.amazon.co.uk>).

### 7.4. Computing

There are facilities managed by the Computing Service, primarily in the Library, and clusters managed by HATII (the Humanities Advanced Technology and Information Institute) throughout the College of Arts.

#### 7.4.1. Oakfield Avenue Labs

The School has undergraduate and postgraduate computing facilities in 67-69 Oakfield Avenue. These are managed by HATII. They can be accessed either through 65 or 69 Oakfield and are open Monday to Friday, 9a.m. - 5p.m.

The undergraduate room is 217 (level 2) of 67 Oakfield Avenue, and comprises eight PCs, with printer.

The postgraduate room is 209 (level 2) of 69 Oakfield Avenue, and comprises four PCs, connected to a printer in room 217.

### 7.4.2. Library and Computing Services Facilities

There are student clusters on most levels of the University Library. There is also a large cluster in the McMillan Reading Room. For full details, see the IT Service website:

<http://www.gla.ac.uk/services/it/forstudents/csce/clusterslocations/>

### 7.4.3. HATII Labs

Classics students also have access to labs managed by HATII elsewhere in the College of Arts. All labs are subject to timetabled classes, so students should check before going in. Most labs have timetables on the doors.

- DISH labs A and B, 1/2 University Gardens. Open Monday to Friday, 9-5 (termttime)
- STELLA labs, 6 University Gardens. Open Monday to Friday, 9-5 (termttime)
- HATII labs, George Service House, 11 University Gardens. (first floor and basement) Open Monday to Friday, 9-5 (termttime and vacation)
- Hetherington Building (Ground Floor), Bute Gardens. Open Monday-Thursday 9-9, Friday 9-4.45 (termttime); Monday-Friday 9-4.45 (vacation)
- Adam Smith Building (Ground Floor). Open Monday- Friday 9-9, Saturday 9-3.30 (termttime); Monday-Friday 9-5 (vacation)

The Flexio Latin trainer is currently available in the Classics and Philosophy lab and the DISH labs.

### 7.4.4. Assistive Technology

On Level Five of the University Library, there is an Assistive Technology cluster. Users should consult the Student Disability Service, for details of this service see the following website:

<http://www.gla.ac.uk/services/studentdisability/informationforstudents/otherprovisionsupportserviceswithintheuniversity/assistivetechology/>

For more information on all the full range of facilities available please phone 0141 330 5497, email [disability@gla.ac.uk](mailto:disability@gla.ac.uk) or call in person at the Student Disability Service offices.

### 7.4.5. Consumables

IT Services, at James Watt North Building, can supply a range of computer consumables over the counter at the front desk. Payment may be by cash or cheque with cheque guarantee card. Open Monday – Friday, between 11 – 12

## 7.5. Using the Internet for Research

The internet can be a useful source of information for essays and coursework, though for various reasons it is important to think of it as a *supplement* to the books and journals held in the University Library, rather than as a substitute for them. The following is a basic list of sites relevant to Classics (see also the links from our website).

### 7.5.1. General Indexes and Catalogues of Sites

Glasgow University Library Classics Page

<http://www.gla.ac.uk/services/library/howtofindinformation/in-depthinfoforsubject/classics/>

Thesaurus Linguae Graecae: Electronic Resources for Classicists: the Second Generation

<http://www.tlg.uci.edu/index/resources.html>

Oxford University Faculty of Classics: Web Resources

<http://www.classics.ox.ac.uk/resources/www/index.asp>

Humbul Humanities Hub: Classics Section

<http://www.humbul.ac.uk/output/subout.php?subj=classics>

Voice of the Shuttle: Classics

<http://vos.ucsb.edu/browse.asp?id=2708>

British Academy Portal: Classical Antiquity

<http://www.britac.ac.uk/portal/bysection.asp?section=H1>

### **7.5.2. Electronic Texts**

Perseus Online Digital Library: Texts in English, Greek and Latin

[http://www.perseus.tufts.edu/cache/perscoll\\_Greco-Roman.html#text1](http://www.perseus.tufts.edu/cache/perscoll_Greco-Roman.html#text1)

Thesaurus Linguae Graecae: Texts in Greek

<http://www.tlg.uci.edu/>

Project Gutenberg: Out-of-copyright texts in English with minimal formatting.

<http://www.gutenberg.net/catalog/>

Internet Ancient History Sourcebook

<http://www.fordham.edu/halsall/ancient/asbook.html>

### **7.5.3. Art, Archaeology, Geography**

The Beazley Archive

<http://www.beazley.ox.ac.uk/BeazleyAdmin/Script2/default.htm>

ArtServe from ANU

<http://rubens.anu.edu.au/>

Index of Art Historical Sites: Digital Imaging Project

<http://www.bluffton.edu/~sullivanm/index/>

Art Images for College Teaching (AICT)

<http://arthist.cla.umn.edu/aict/html/ancient.html>

Dr. J's Illustrated Guide to the Classical World

<http://lilt.ilstu.edu/drjclassics/>

Maecenas: Images of Ancient Greece and Rome

<http://wings.buffalo.edu/AandL/Maecenas/>

Art History Server from University of Colorado at Colorado Springs

<http://harpy.uccs.edu/>

UNESCO World Heritage List

<http://whc.unesco.org/pg.cfm?cid=31>

THAIS – architecture image database from Italy

[http://www.thais.it/architettura/default\\_uk.htm](http://www.thais.it/architettura/default_uk.htm)

Vitruvio: Architecture on the Web

<http://www.vitruvio.ch/>

Perseus Project: various art and archaeology resources

[http://www.perseus.tufts.edu/cache/perscoll\\_Greco-Roman.html](http://www.perseus.tufts.edu/cache/perscoll_Greco-Roman.html)

Ancient World Mapping Center: Maps for Students

<http://www.unc.edu/awmc/mapsforstudents.html>

Metis: Ancient Sites

<http://www.stoa.org/metis>

### **7.5.3. Electronic Publishing**

Many Classical Journals are available both in print and in electronic versions. These should be pursued through the Library catalogue.

Secondary literature online, other than texts and commentaries, tends to be introductory or unreliable. Most is not refereed or peer-reviewed to the usual academic standard. However, a good source of refereed work is *The Stoa* (<http://www.stoa.org/>), with various subsites.

One of the most longstanding pure electronic publications is *The Bryn Mawr Classical Review* (<http://ccat.sas.upenn.edu/bmcr/>), which publishes reviews that are longer and more swift to appear than in standard journals.

## **8. Study Abroad.**

Undergraduates in their second or third year of study at Glasgow have the opportunity to study at a university in America, Canada, South America, Australia or New Zealand as part of their degree. The year abroad is not an additional year in your degree course but an integral part of your Glasgow degree. This means that you will normally be required to do all the relevant class and examination work overseas.

The School will then recognize the work you have done overseas as equivalent to the classes you would have taken if you had stayed in Glasgow. If you are a Junior Honours student, you must remember that the year as an Exchange Student will count as equivalent to the Junior Honours year here.

The Honours Convener will liaise with you on a choice of courses which will be comparable to Glasgow Honours papers and, in interpreting and (if necessary) translating overseas marks in line with Glasgow practice, will follow the relevant College of Arts and Registry guidelines. Exchange schemes are administered by the Student Recruitment and Admissions Office, <http://www.gla.ac.uk/international/studyabroadprogramme/>, from whom application forms and further information may be obtained. You should also consult your Adviser of Studies.

If you are interested in a year abroad you should begin planning it as early as possible and no later than semester 1 of the preceding year.

## 9. Plagiarism

Plagiarism is defined as the submission or presentation, in any form, of work which is not one's own, without acknowledgement of the source(s) from which it is taken. If a student obtains information or ideas from an outside source, this source must be cited. Whether you use someone's exact words or paraphrase them, you must acknowledge that you have done so. Direct quotation must be placed in quotation marks. Unacknowledged paraphrase also constitutes plagiarism (close paraphrase of other people's work, even with acknowledgement, should in any case be avoided). Use of another student's work also constitutes a serious form of plagiarism. Though the line between poor essay technique and deliberate intention to deceive may be difficult to draw in particular cases, any unacknowledged borrowing reduces the value of the work submitted, and this will, as a matter of academic judgement, be reflected in the mark awarded. Where unacknowledged quotation/paraphrase is wholesale or considered to be fraudulent it will, in accordance with University regulations, be treated as an offence against University discipline and be reported to the Clerk of Senate for action under the Code of Discipline.

It is your responsibility to ensure that you do not lay yourself open to the charge of plagiarism. You must not lend your essays to other students or borrow theirs. You should be careful when taking notes from secondary sources to distinguish direct quotations from your own summaries of the source's opinions; if you do not, it is all too easy inadvertently to incorporate unacknowledged quotation or paraphrase into your work. Please note that using someone else's words without putting them in quotation marks, even if you do supply a reference to your source, is still a form of unacknowledged quotation and is plagiarism.

Bearing all this in mind, students must complete, sign and hand in one copy of the Declaration of Originality Form (DOOF) with each piece of coursework.

### 9.1. University Statement on Plagiarism (Excerpt)

#### 9.1.1. Introduction

1. The University's degrees and other academic awards are given in recognition of a student's personal achievement. All work submitted by students for assessment is accepted on the understanding that it is the student's own effort.
2. Plagiarism is defined as the submission or presentation of work, in any form, which is not one's own, without acknowledgement of the sources. Special cases of plagiarism can also arise from one student copying another student's work or from inappropriate collaboration.
3. The incorporation of material without formal and proper acknowledgement (even with no deliberate intent to cheat) can constitute plagiarism. Work may be considered to be plagiarised if it consists of:
  - a direct quotation;
  - a close paraphrase;
  - an unacknowledged summary of a source;
  - direct copying or transcription.

With regard to essays, reports and dissertations, the rule is: if information or ideas are obtained from any source, that source must be acknowledged according to the appropriate convention in that discipline; and any direct quotation must be placed in quotation marks and the source cited immediately. Any failure to acknowledge adequately or to cite properly other sources in submitted work is plagiarism.

4. Plagiarism is considered to be an act of fraudulence and an offence against University discipline. Alleged plagiarism, at whatever stage of a student's studies, whether before or after graduation, will be investigated and dealt with appropriately by the University.

### 9.1.2. Referral

5. Where a student is suspected of plagiarism the member of staff shall refer the case to the Head of Subject<sup>2</sup> or equivalent (hereinafter referred to as Head of Subject) along with all appropriate documentary evidence (the piece of work in question duly marked-up, a copy of the original source of the plagiarism, information on the contribution of the piece of work to the overall assessment, etc). Any further consideration of that piece of work shall be held in abeyance until the procedures set out below have been completed. The student shall be informed in writing that his or her marks have been withheld pending an investigation of suspected plagiarism.

6. The Head of Subject shall assess the extent of the suspected plagiarism and, if necessary, consult with the Senior Senate Assessor for Discipline. The Head of Subject will deal with suspected cases that are first offences and not considered to be severe. The Head of Subject will refer all suspected second offences and cases of severe plagiarism directly to the Clerk of Senate or to the Head of the Senate Office for investigation under the provisions of the Code of Discipline.

7. Whilst there is no definitive list, examples of cases which would be regarded as severe plagiarism include:

- i. any case involving a final year undergraduate or postgraduate student (taught or research);
- ii. any case of serious and or blatant plagiarism when considered in relation to the student's year of undergraduate study;
- iii. a first offence where a reduction in marks would put at risk the student's degree or direct progression;
- iv. any case, regardless of extent, where it is inappropriate to deal with it within a subject.

For further information, including full details of disciplinary procedures, see:

<http://www.gla.ac.uk/services/senateoffice/academic/plagiarism/>

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<sup>2</sup> Where the Head of Subject has a potential conflict of interest (e.g. teaches or examines on the course concerned) then he or she should pass the case to another senior member of academic staff in the School.

## 10. Mark Schemes and Grade Descriptors

### 10.1. University Mark scheme

Primary Grade	Gloss	Secondary Band	Aggregation Score	Primary verbal descriptors for attainment of Intended Learning Outcomes	Primary honours Class
A	Excellent	1	22	Exemplary range and depth of attainment of intended learning outcomes, secured by discriminating command of a comprehensive range of relevant materials and analyses, and by deployment of considered judgement relating to key issues, concepts and procedures	First
		2	21		
		3	20		
		4	19		
		5	18		
B	Very Good	1	17	Conclusive attainment of virtually all intended learning outcomes, clearly grounded on a close familiarity with a wide range of supporting evidence, constructively utilised to reveal appreciable depth of understanding	Upper Second
		2	16		
		3	15		
C	Good	1	14	Clear attainment of most of the intended learning outcomes, some more securely grasped than others, resting on a circumscribed range of evidence and displaying a variable depth of understanding	Lower Second
		2	13		
		3	12		
D	Satisfactory	1	11	Acceptable attainment of intended learning outcomes, displaying a qualified familiarity with a minimally sufficient range of relevant materials, and a grasp of the analytical issues and concepts which is generally reasonable, albeit insecure	Third
		2	10		
		3	9		
E	Weak	1	8	Attainment deficient in respect of specific intended learning outcomes, with mixed evidence as to the depth of knowledge and weak deployment of arguments or deficient manipulations	Fail
		2	7		
		3	6		
F	Poor	1	5	Attainment of intended learning outcomes appreciably deficient in critical respects, lacking secure basis in relevant factual and analytical dimensions	
		2	4		
		3	3		
G	Very Poor	1	2	Attainment of intended learning outcomes markedly deficient in respect of nearly all intended learning outcomes, with irrelevant use of materials and incomplete and flawed explanation	
		2	1		
H			0	No convincing evidence of attainment of intended learning outcomes, such treatment of the subject as is in evidence being directionless and fragmentary	

CR	CREDIT REFUSED			Failure to comply, in the absence of good cause, with the published requirements of the course or programme.
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#### Notes:

- The Secondary Band indicates the degree to which the work possesses the qualities of the corresponding descriptor – high (1), medium (2) or low (3); except in the top grade, which has five secondary bands.
- These bands have to be viewed in the light of the **intended learning outcomes** of each course, for which see the relevant course document.

## 10.2. Understanding the Marking System – A Guide for Students (written by students)

These notes refer to the Code of Assessment which is used across the University so that the same rules apply for all students doing taught courses in all faculties at all levels. The Code is in the Calendar which can be found on the Senate Office website at <http://www.gla.ac.uk/services/senateoffice/academic/assessment/#d.en.129990>.

### Assessment - measuring what you've learned

Assessment is used to determine what you've learned – something the University needs to know so that it can monitor progress and make an appropriate award at the end of your programme. At the same time, feedback is essential to improving your learning and, for the assessment to make sense, you need to know what you are expected to learn. For this reason all courses have intended learning outcomes (ILOs) and it's important that you check these out in your course handbook.

### Primary grades and secondary bands

The grades you get reflect your achievement of the ILOs. Schedule A of the Code of Assessment includes a description of each grade in exactly these terms. Subjects may customise these descriptions so that they are more relevant to their own subjects, so check course documentation also. There are eight grades (A to H), representing everything from full attainment of the ILOs to no attainment at all. But over such a range you need more than eight points of reference to monitor progress so the primary grades have been divided into secondary bands, usually three bands to each grade. The middle band in each grade is the default with those above and below indicating a slightly stronger or weaker performance.

### Marking in numbers

Some assessments look for answers which are either right or wrong, and the number of right answers may be added up to give a mark out of, say, 50 or 100. But, when an exam of this kind is being designed, ranges of these numerical marks will be mapped to the grades and bands (A1 to H) according to how the marks reflect achievement of the ILOs.

### Combining your grades

To get the overall grade for your course or programme it's necessary to combine individual grades for exams and coursework. The fairest way of doing this is by averaging the various results while adjusting them to reflect their relative weights. To do this, the 'B2's, 'C1's, etc. are turned into scores. These scores are listed in Schedule A where you will see that H converts to 0 and A1 to 22. The Code of Assessment explains how the averages are calculated and rounded.

### More about Grades and what you need to do to get them

What you have read so far should have helped you understand the principles on which the marking system is based. The ILOs tell you what you should learn on your course, and your grade tells you how successfully you've demonstrated having done so.

The following guidance should provide directions on how to demonstrate the achievement of ILOs, and the characteristics that tend to distinguish work at different grades. It is very important, however, that these directions are treated as secondary to application of the descriptors in Schedule A.

### Grade A

An excellent performance is likely to be characterised by several of the following:

- questions are answered clearly, comprehensively and with appropriate focus
- excellent organisation and structure of answers
- reasoned arguments developing logical conclusions
- insight, imagination, originality and creativity

- integration of new information
- sound critical thinking
- independence of judgement
- explanation of relevant theory
- citation of relevant evidence
- evidence of wide, relevant reading
- application of learning to new situations and problem solving
- accuracy and absence of errors

### ***Grade B***

A very good performance is likely to be characterised by some, at least, of the following:

- questions are answered clearly and fully
- good organisation and structure of answers
- reasoned arguments developing logical conclusions
- very good understanding of the subject
- clear evidence of relevant reading or research
- explanation of relevant theory
- citation of relevant evidence
- inclusion of highly relevant ideas
- use of relevant examples
- application of learning to new situations and problem solving
- accuracy and absence of significant errors

although, distinguishing it from an excellent performance, it might be faulted on grounds of:

- demonstrating less insight, imagination, originality or creativity
- including a less comprehensive presentation, solution or answer
- integrating information less successfully
- exhibiting less critical thinking
- exhibiting less independence of thought

### ***Grade C***

A good performance is likely to be characterised by some, at least, of the following:

- attempts made to answer questions set
- ability to solve some of the problems set
- basic to good understanding of the subject
- evidence of some relevant reading or research
- inclusion of some relevant ideas
- inclusion of some relevant examples

although, distinguishing it from a very good performance, it might be faulted on grounds of:

- lacking sufficiently well structured argument
- not offering sufficient evidence to justify assertions
- not including sufficient relevant examples
- lacking insight, imagination, originality and creativity
- offering less in its presentation, solutions or answers
- containing some errors

### ***Grade D***

This grade is given the gloss 'satisfactory' in Schedule A of the Code of Assessment because it is the lowest grade normally associated with the attainment of an undergraduate award. But if you are a postgraduate student you should be aware that an average of at least Grade C in taught courses is required for progress to the dissertation at masters level, and you should check your course handbook for the grade that may be required for other awards. A performance assessed as Grade D is likely to be characterised by some, at least, of the following:

- attempts made to answer questions set
- ability to solve some of the problems set
- modest evidence of understanding of the subject
- modest evidence of relevant reading or research
- inclusion of a few relevant ideas
- inclusion of a few relevant examples

and, distinguishing it from a good performance, it might:

- contain more errors of judgement, fact or application
- present arguments which are less well structured
- offer less evidence in support of assertions
- offer fewer relevant examples
- contain more errors

### ***Grade E***

A weak performance is likely to be characterised by some, at least, of the following:

- failure to answer the question set though an answer to a similar question may be offered
- partial solutions to problems set
- little evidence of understanding of the subject
- little evidence of relevant reading or research
- inclusion of very few relevant ideas
- absence of structured argument
- little evidence to justify assertions
- few relevant examples
- several significant errors

### ***Grade F***

A poor performance is likely to be characterised by some, at least, of the following:

- failure to answer the question set though an answer to a question within the same topic area may be offered
- very little evidence of understanding of the subject
- very little evidence of relevant reading or research
- inclusion of ideas relevant only in a wider consideration of the topic
- absence of structured argument
- very little evidence to justify assertions
- very few relevant examples
- many significant errors

### ***Grade G***

A very poor performance is likely to be characterised by some of the following:

- failure to answer the question set

- no evidence of understanding of the subject
- no evidence of relevant reading or research
- absence of relevant ideas
- absence of structured argument
- absence of evidence to justify assertions
- absence of relevant examples
- many significant errors

It is distinguished from a Grade 'H' performance by the fact that not all of these characteristics will be present.

### ***Grade H***

Absence of positive qualities

## **10.3. Technical Criteria for Specific Types of Exercise**

The principal reference for assessment will be the individual Intended Learning Outcomes of each course or course.

In this section, however, we offer some general, technical criteria for individual skills and tasks.

### **10.3.1. Coursework Essays**

In **coursework essays** we are looking for:

- thorough and accurate knowledge of the subject under discussion
- insight and discrimination in the selection of evidence
- plenty of evidence, illustration, citation, and quotation
- a well-constructed, consistent, and coherent argument
- strict relevance to the assignment
- evidence of originality of thought and personal engagement with the subject
- evidence of independent research
- full references to all primary and secondary sources used
- mastery of all relevant bibliographical conventions
- clarity and appropriateness of expression
- a good standard of written English, including spelling, grammar, syntax, and punctuation
- work that is clearly and legibly presented

### **10.3.2. Examination Essays**

For **examination** essays we are looking for:

- thorough and accurate knowledge of the subject under discussion
- insight and discrimination in the selection of illustrative evidence or quotation
- a well-constructed, consistent, and coherent argument
- relevance to the question
- evidence of originality of thought and personal engagement with the subject
- clarity and appropriateness of expression
- a good standard of written English, including spelling, grammar, syntax, and punctuation
- work that is clearly and legibly presented

### **10.3.3. Gobbets (Commentaries on Texts or Objects)**

In assessing **gobbets** or **visual tests** we are looking for:

- evidence of a developed acquaintance with the text or class of object
- ability to identify the literary, historical, philosophical, or art-historical issues represented by the gobbet or image
- a well-constructed, consistent, and coherent argument

- strict relevance to the question
- clarity and appropriateness of expression
- a good standard of written English, including spelling, grammar, syntax, and punctuation
- work that is clearly and legibly presented

#### 10.3.4. Unseen Translation

For **unseen translation** exercises, at a level appropriate to the course or course, we are looking for an accurate translation that allows the reader readily to comprehend the meaning of the passage, showing accurate comprehension of the linguistic constructions and vocabulary, with an appropriate understanding of style, register and idiom in both the languages concerned.

#### 10.3.5. Exam Translation

For **exam translation** from set books we are looking for an answer which accurately represents the overall sense of the passage and demonstrates that the student has properly understood the linguistic constructions and the vocabulary. A loose paraphrase is not acceptable.

### 10.4. Degree Classifications

#### 10.4.1. Honours

Degree classifications are awarded as follows, using the average mark for Honours papers, weighted according to the credit-rating of the paper, following the standard university guidelines:

Where the average falls within one of the following ranges, the Board of Examiners shall recommend the award stated:

<i>Range</i>	<i>Classification</i>
18.0 to 22.0	first class honours
15.0 to 17.0	upper second class honours
12.0 to 14.0	lower second class honours
9.0 to 11.0	third class honours
0.0 to 8.0	fail

Where the average falls between two of the ranges defined above, the Board of Examiners shall have discretion to decide which of the alternative awards to recommend:

<i>Range</i>	<i>Classification</i>
17.1 to 17.9	either first or upper second class honours
14.1 to 14.9	either upper or lower second class honours
11.1 to 11.9	either lower second or third class honours
8.1 to 8.9	either third class honours or fail

#### 10.4.2. MLitt (T)

- A candidate will be eligible for the award of the degree on obtaining an average of Grade C or better (with no more than 25% of credit at Grade E and none below grade E) in all the taught courses within the programme, and obtaining a grade D or better in the dissertation.
- A candidate who has achieved Grade C or better in all components and Grade B or above in at least **one third** of the total credits of the award will be eligible for the **award with Merit**.
- A candidate who has achieved Grade B or better in all components and Grade A in at least **one third** of the total credits of the award will be eligible for the **award with Distinction**.

For regulations on progression and coursework, see the MLitt. Course Document.

### 10.5. Scripts

All students will have the opportunity to access their examination script if they wish. We will make available all scripts for viewing in the Classics office within one week of the results being published or by appointment at a suitable agreed time no later than three months after the publication date.

## 11. Complaints

The Subject area of Classics is ready to receive student complaints and to manage them in a way that is both sensitive to the needs of each specific case and integral to procedures for monitoring and reviewing courses.

We wish to ensure that all students are fully aware of its complaints procedures and of the ways in which they may register dissatisfaction. These are the kinds of procedures that may be followed:

### 11.1. Registering Dissatisfaction

Students wishing to register problems with courses or teaching are encouraged to make use of the opportunities offered by the Staff-Student Committee (for Student Representatives, see notice-boards) and by the feedback questionnaires which are periodically issued in class. Problems may also be registered informally by contacting the Convener of the course in question, or the Head of Subject (Prof. Fox). Students may also leave signed letters of complaint with the Classics Administrator (Mrs J. Neil), who will pass them on to the appropriate member of staff.

### 11.2. Informal Discussion

Often, informal discussion of a particular problem (e.g. in the delivery of teaching) can best take place between the student and the member of staff most concerned. Alternatively, students may discuss the matter with the Course Convener, Undergraduate Convener (Dr Panayotakis) or Head of Subject, and ask them to pursue the matter on their behalf. The Staff-Student Committee is also a suitable avenue for such discussion. Responsibility for ensuring that complaints at this level are appropriately dealt with rests with the Undergraduate Convener.

### 11.3. Formal Procedures

Formal complaints (particularly those concerned with issues of misconduct or harassment) should be lodged with the Head of Subject. The Head of Subject undertakes to meet all complainants within 14 days of a complaint being lodged and to respond within a further 7 days. Details of the complaint and its outcome will be notified, in writing, to the Clerk of Senate. Complaints about the Head of Subject should be lodged with the Undergraduate Convener (Prof. Steel) or the Head of School, who will respond as outlined above. Complaints about the Undergraduate Convener should be lodged with the Head of Subject.

### 11.4. What Is Covered by This Procedure?

The above procedure covers complaints such as:

- dissatisfaction with standards of academic provision
- dissatisfaction with the quality of supervision
- dissatisfaction with standards of service
- violation of the University's Code of Practice on Equal Opportunities
- harassment or bullying of any kind
- professional misconduct by members of staff
- any other matter directly affecting the quality of the learning experience

### 11.5. What Is Not Covered?

Appeals against academic judgement (the outcome of degree examinations and assessments) are dealt with by separate procedures (details from the Examinations Officer, Prof. Steel). There is also a separate procedure for considering appeals against disciplinary decisions taken by the University.

### **11.6. What if I cannot resolve the problem at a local level?**

If you cannot resolve a problem by following the above procedures, you may ask your Adviser of Studies to intervene on your behalf (indeed Advisers are a useful source of advice at all stages), or you may pursue your complaint at a higher level, by writing to the Dean of the College of Arts. The Students Representative Council will advise you how to proceed.

## 12. Committees, Clubs and Societies (Academic and Social)

### 12.1. Staff-Student Committee

In this committee, Classics staff sit with student representatives from each of the following groups:

Pre Honours:	one or two from each course
Honours:	one or two from each degree programme in each year
MLitt:	one from all MLitt (T) students

Student representatives are elected by each group. They act as liaison between staff and the student body, offering feedback in addition to the regular anonymous questionnaires and reporting back on discussions at the committee to the student body. Classics takes very seriously such student representation and this is a real opportunity to contribute to our decision making. Student representatives have proved to be vital for maintaining staff student communications throughout the year. Training is given by the SRC.

It meets normally twice in the session. Student representatives are asked to consult widely in advance of Committee meetings, and will meet before the meeting of the full Committee to establish an agenda. The Committee will have a Student Secretary whose job it will be to convene the preliminary meeting, draw up the agenda, convey it to the Chairman of the Committee, and write the minutes of the full Committee meeting.

### 12.2. Societies

There are three societies which meet regularly in Semesters 1 and 2, and in which you are strongly encouraged to participate.

#### 12.2.1. The Alexandrian Society

The Alexandrian Society (the Classics staff-student society) was founded in 1887 and is one of the oldest societies in the university, indeed one of the oldest in Britain. It holds meetings on classical and classics-related subjects, and generally promotes the social well-being of its members. There is a modest annual subscription. The President is Alexander Bradley-Sitch, the Vice President is Kaye Joyce, the Secretary is Ianto Jocks and the Treasurer is Ross Aitken. The Staff member of the Committee is Luke Houghton. The society has a pigeonhole in the Classics office through which its officers can be contacted. Information about meetings can be found on noticeboards in 65 Oakfield Avenue and on moodle.

#### 12.2.2. Classical Association of Scotland – Glasgow and West Centre

The Classical Association of Scotland (Glasgow and West Centre), re-founded in 1972, is a ‘town and gown’ society open to all those both inside the university and in the wider local community with an interest in the classical past. The lectures or talks do not usually require a knowledge of Latin or Greek, and in most cases can be fully enjoyed without it. The meetings (from October to April, usually on a Monday at 7.30 pm) will be held in the Murray Room (Room 410), 65 Oakfield Avenue and are open to students without subscription. The current Secretary (from whom further details may be obtained) is Dr Marie Martin (email: [marie.martin@glasgow.ac.uk](mailto:marie.martin@glasgow.ac.uk).)

#### 12.2.3. Scottish Hellenic Society

The Scottish Hellenic Society, founded in 1956, embraces both university members and those in the wider community with an interest in Greece and the Greeks, both ancient and modern. It seeks to form a social venue for Scots, Greeks and Cypriots. The meetings, on wide-ranging subjects, usually Greek but occasionally Scottish and sometimes both, are held monthly from October to April, usually on a Wednesday at 7.15 pm. The cost of the student subscription and further details about this society may be obtained from Dr Nondas Pitticas, President of the Scottish Hellenic Society (email: [nondas.pitticas@ntlworld.com](mailto:nondas.pitticas@ntlworld.com)). It is not expected that students will attend every meeting of these societies, but they provide a good opportunity to hear speakers from outwith Classics and extend your social contacts.

### **12.3. Research Seminars**

There are regular Classics seminars, principally for staff and postgraduates, but undergraduates are always very welcome, and may find some of the topics and speakers relevant to their courses, as well as interesting in their own right. Details can be found on the web and on noticeboards. Seminars include:

- Classics Work-in-Progress Seminar. This takes place roughly once a fortnight on Tuesday at 5 pm, generally in the Murray Room, 65 Oakfield Avenue; see noticeboard or website for details.
- There are also occasional lectures by visiting speakers on other days; these are advertised on the noticeboard and website.

## 13. Prizes

During their long history the departments of Greek and Latin (separate until 1988) and the University have received generous endowments for the encouragement of classical study. Various cash prizes and medals are awarded to outstanding students in each class. The following prizes are available to students in different branches of the subject at various levels. Not all are available every year. The award criteria of some of these prizes will shortly be changing, so please check for updates.

### 13.1. Greek

#### 13.1.2. Level 1

##### Jeffrey Medal

awarded from a fund founded in 1821 by Francis Jeffrey, undergraduate in Arts (1788-90) and later Rector of the University

##### Allan Prize

founded in honour of Donald J. Allan, Professor of Greek 1957-71

#### 13.1.3. Level 2

##### Scott MacFarlan Medal

from a fund founded in 1870 to honour Duncan MacFarlan, Principal of the University 1823-58

#### 13.1.4. Honours

##### Cowan (Greek) Medal

awarded from a fund founded in 1836 by James Cowan, undergraduate in Arts 1819

##### Sandford Scholarship

founded by subscription in 1862 in memory of Sir Daniel Keyte Sandford, Professor of Greek, 1821-1838. Awarded on the basis of essay work, should a candidate be deemed to have shown particular distinction.

### 13.2. Latin

#### 13.2.1. Level 1

##### Cowan Medal

awarded from a fund founded in 1836 by James Cowan, undergraduate in Arts 1819

#### 13.2.2. Level 2

##### Muirhead Memorial Prize

founded in 1776 in memory of George Muirhead, Professor of Humanity 1754- 73

##### Cowan Medal

Second level students in Latin are also eligible to enter the *viva voce examination on the Black Stone for the Cowan Medal*. This is literally an examination taken (sitting) on a black stone, part of an ornate mahogany chair made in the late eighteenth century and now one of the treasures of the Hunterian Museum. Once a necessary part of student progression, this test (some call it an ordeal) is now a voluntary examination for second-year latin students based on prior study of two set texts.

### **13.2.3. Level 3**

#### **Muirhead Memorial Prize**

(see above)

### **13.2.4. Honours**

#### **William Ramsay Medal**

founded in memory of William Ramsay, Professor of Humanity (Latin) 1831-63

## **13.3. Classics**

### **13.3.1. Level 1**

#### **Chalk Prize**

awarded in honour of H.H.O. Chalk, lecturer in Greek in the University 1950-81

### **13.3.2. Level 2**

#### **George Gilbert Ramsay Prize**

founded in 1922 in memory of George Gilbert Ramsay, Professor of Humanity 1863-1906

### **13.3.3. Honours**

#### **Cowan (Classics) Medal**

awarded from a fund founded in 1836 by James Cowan, undergraduate in Arts 1819

## **13.4. General**

The following are open to students of more than one class:

#### **Coulter Prize**

founded in 1787 by James Coulter, undergraduate and merchant for 'the encouragement of composition and elocution'. Awarded for an essay on classical literature, or the best dissertation. Open to all students of the university. In order to be eligible for this prize, the candidate must be continuing to postgraduate study in Classics at this University.

#### **Kenmure Prize in Classics**

founded in 1976 in memory of the Reverend Vera Kenmure, first woman minister of the Congregational Union of Scotland. For the most meritorious student in Junior Honours Latin, Greek or Classical Civilization. This prize is to be used for travel abroad.

#### **Lanfine Bursary**

a two-year bursary awarded to a student for distinction in Greek or Latin at Level 1. Awarded biennially.

#### **Luke Historical Prize**

founded in 1863 in memory of G. R. Luke, student in Glasgow and Oxford, and tutor in Oxford. Awarded annually on the recommendation of the Head of Classics to the student who writes the best undergraduate dissertation in Classics, Latin, or Greek. In order to be eligible for this prize, the candidate must be continuing to postgraduate study in Classics at this university.

#### **Scott Scholarship**

awarded by the College of Arts for Postgraduate work on the basis of examination results in one of the subjects Classics, Philosophy, English Literature.

## Appendix

### Sample Pre honours coversheet

Matriculation number: 0000000

Course title: Classical Civilisation 1A

Tutor: A. N. Other (nb this is your assigned tutor not the convener or lecturer)

Date: Day Month Year (eg 1 February 2008) (this is the date the essay is due)

**[Essay Title]**

## **Sample Honours coversheet**

Matriculation number: 0000000

Course title: Rivalry and Disorder

Convener: Prof C Steel

Date: Day Month Year (eg 1 February 2008) (this is the date the essay is due)

**[Essay Title]**

## **Sample MLitt coversheet**

Matriculation number: 0000000

Course title: Further Topic in Latin Literature I

Convener: Dr. A. N. Other

Date: Day Month Year (eg 1 February 2008) (this is the date the essay is due)

**[Essay Title]**