



University
of Glasgow

CLASSICS STUDENT HANDBOOK

2019 –20

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1 General Information

This document is to be read in conjunction with information for each course posted on Moodle where appropriate. The documents comprise reference material applicable to each course. Changes to procedures may occur after the completion of this handbook. You should, therefore, 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. 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 Academic Staff

Name	Room	Email	Extension
Dr Jane L. Draycott	202	jane.draycott@glasgow.ac.uk	5256
Professor Matthew A. Fox	320	matthew.fox@glasgow.ac.uk	5583
Dr Lisa I. Hau	408	lisa.hau@glasgow.ac.uk	3222
Mrs Linda E. M. Knox	319	linda.knox@glasgow.ac.uk	4381
Dr Maria Mili	513	maria.mili@glasgow.ac.uk	4157
Professor Elizabeth A. Moignard (emerita)	204	elizabeth.moignard@glasgow.ac.uk	7361
Dr Richard Marshall (Honorary Lecturer)		richard.marshall@glasgow.ac.uk	3499
Dr Adrastos Omissi	508	adrastos.omissi@glasgow.ac.uk	5872
Professor Costas Panayotakis	507	costas.panayotakis@glasgow.ac.uk	4383
Professor Isabel A. Ruffell (Head of Subject)	407	Isabel.ruffell@glasgow.ac.uk	5379
Professor Catherine E. W. Steel	514	catherine.steel@glasgow.ac.uk	4382
Professor Jan R. Stenger until end of semester 1	511	jan.stenger@glasgow.ac.uk	3913
Dr Natalia Tsoumpira	204 [63]	natalia.tsoumpira@glasgow.ac.uk	5583
Dr Sophia Xenophontos	203 [63]	sophia.xenofontos@glasgow.ac.uk	

1.2.3 Administrative Staff

Administrators for Classics, Greek and Latin are based in the School of Humanities Office, which is located on the first floor of 1 University Gardens. Individual administrators' areas of responsibility are listed below.

Name	Responsibilities	Email	Extension
Ms Kelly Rae	MLitt	kelly.rae@glasgow.ac.uk	5690
Ms Christelle Le Riguer	MRes, MPhil, PhD	christelle.leriguer@glasgow.ac.uk	3538
Ms Eileen Ritchie	Undergraduate	eileen.ritchie@glasgow.ac.uk	5695

1.2.4 Graduate Teaching Assistants

Name	Email
Kelly Kilpatrick	kelly.kilpatrick@glasgow.ac.uk
James McDonald	j.mcdonald.2@research.gla.ac.uk
Cynthia Thickpenny	cynthia.thickpenny@gla.ac.uk
James Warburton	james.warburton@gla.ac.uk
Jamie Young	j.young.4@research.gla.ac.uk

1.2.5 Library (Subject Librarian in Classics)

Name	Room	Email	Extension
Mr Richard Bapty	Room 911, University Library	richard.bapty@glasgow.ac.uk	6746

1.2.6 Staff Responsibilities

Head of Subject:	Prof Ruffell
Library and Bookshop Representative:	Dr Omissi
Equal Opportunities:	Dr Draycott
Examinations Officer:	Dr Mili
Learning & Teaching Convener:	Dr Hau
Honours Convenor:	Dr Hau
Postgraduate Convener:	Dr Mili

2 Courses Available

Full descriptions of all courses are available via the University Course Catalogue:

<https://www.gla.ac.uk/coursecatalogue/>

2.1 Pre-Honours Courses

2.1.1 Classical Civilisation

Code	Course	Convenor
CLASSIC1001	Classical Civilisation 1A: Early Greece, from Troy to Plataea, 776–479 BC	Dr Mili
CLASSIC1011	Classical Civilisation 1A Online Version: Early Greece, from Troy to Plataea, 776–479 BC	Dr Mili
CLASSIC1002	Classical Civilisation 1B: Republican Rome	Dr Draycott
CLASSIC1012	Classical Civilisation 1B Online Version: Republican Rome	Dr Draycott
CLASSIC2001	Classical Civilisation 2A: The Civic Discourse of Classical Athens	Dr Hau
CLASSIC2010	Classical Civilisation 2A Online Version: The Civic Discourse of Classical Athens	Dr Hau
CLASSIC2002	Classical Civilisation 2B: Imperial Rome: City and Empire, 19 BC–180 AD	Dr Omissi
CLASSIC2011	Classical Civilisation 2B Online Version: Imperial Rome: City and Empire, 19 BC–180 AD	Dr Omissi
CLASSIC3001	Classical Civilisation 3	Dr Hau

2.1.2 Greek

Code	Course	Convenor
GREEK1001	Greek 1A: Basic Greek 1	Prof Ruffell
GREEK1002	Greek 1B: Basic Greek 2	Prof Ruffell
GREEK2001	Greek 2A: Intermediate Greek 1	Dr Hau
GREEK2002	Greek 2B: Intermediate Greek 2	Dr Hau
GREEK3001	Advanced Greek	

2.1.3 Latin

Code	Course	Convenor
LATIN1001	Latin 1A: Basic Latin 1	Mrs Knox
LATIN1002	Latin 1B: Basic Latin 2	Mrs Knox
LATIN2001	Latin 2A: Intermediate Latin 1	Dr Omissi
LATIN2002	Latin 2B: Intermediate Latin 2	Prof Steel
LATIN3001	Advanced Latin	

2.2 Honours Courses

The normal route to Honours study in Classics is to take Classical Civilisation 2A and 2B, achieving a minimum of C3 or higher in **each** of these 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 grade 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.

The Honours Convenor is Dr Hau.

Code	Course	Convenor
Compulsory Courses for Single Honours programmes		
CLASSIC4047P	Dissertation (Classics)	Dr Hau
CLASSIC4077P	Dissertation (Ancient History)	Dr Hau
GREEK4022P	Dissertation (Greek)	Dr Hau
LATIN4022P	Dissertation (Latin)	Dr Hau
CLASSIC4055P	Core Travel Course	Dr Mili
Optional Courses (NOTE: not all courses run each year)		
Classics Courses		
CLASSIC4001	Athenian Democracy: Model or Mob-rule	Dr Hau
CLASSIC4002	Classic Travel: Topography And Scholarship In The Classical Tradition	Prof Fox
CLASSIC4003	Myths, Fictions, and Histories of Alexander the Great	Dr Hau
CLASSIC4004	Putting the Gods in their Place: Low culture and Mythological Burlesque	Prof Ruffell
CLASSIC4005	Reasons To Be Cheerful: Theorising Comedy with Aristophanes and Menander	Prof Ruffell
CLASSIC4006	Rhetoric at Rome	Prof Steel
CLASSIC4007	Roman Art	Prof Moignard
CLASSIC4010	The Roman Stage	Prof Panayotakis
CLASSIC4013	Gender and Sexuality in Ancient Rome	Prof Panayotakis
CLASSIC4021	Greeks and Romans: Identity and Representation	Prof Fox
CLASSIC4024	Homer and his Readers	Prof Fox
CLASSIC4025	Interpreting Greek Tragedy	Prof Ruffell

CLASSIC4030	Res Publica: Thinking About the Roman State	Prof Steel
CLASSIC4038	Rome in Transition, 49-27 BC	Prof Steel
CLASSIC4044	The Novel in Antiquity: Impotent Heroes and Damsels in Distress	Prof Panayotakis
CLASSIC4045	Roman Historical Imagination	Prof Fox
CLASSIC4049	Greek Art	Prof Moignard
CLASSIC4056	The Invention of History: Herodotus, Thucydides, Xenophon	Dr Hau
CLASSIC4059	Greek Education in Late Antiquity	Prof Stenger
CLASSIC4060	Lyric Poems and their Performance in Ancient Greece	Prof Stenger
CLASSIC4061	Rome's Empire: Law and Power in the Provinces	TBC
CLASSIC4062	From the Gracchi to Sulla: the Sources and the History 133-70 BC	Prof Steel
CLASSIC4069	Heroes of the past: an introduction to ancient biography	Dr Xenophontos
CLASSIC4070	Ancient Medicine	Dr Xenophontos
CLASSIC4071	Ancient Technology in Context	Prof Ruffell
CLASSIC4072	Cleopatra: Life and Legend	Dr Draycott
CLASSIC4073	Nature and the Natural World in Antiquity	Dr Draycott
CLASSIC4075	Religion in Ancient Greece	Dr Mili
CLASSIC4080	The Other Greeks: Sparta, Crete, Thessaly	Dr Mili
CLASSIC4081	Ancient Warfare	Dr Omissi
CLASSIC4082	The Later Roman Empire, 270-400 AD	Dr Omissi
CLASSIC4083	The Material World in Greek Religious Thought and Practice	Dr Mili
CLASSIC4084	Impairment and Disability in the Ancient World	Dr Draycott
CLASSIC4085	Imperium Indivisum?: The Collapse of the West Roman Empire in the Fifth Century AD	Dr Omissi
Greek Courses		
GREEK4006	Greek Epic	Dr Tsoumpra
GREEK4007	Greek Historiography	Dr Mili
GREEK4008	Greek Tragedy	Prof Ruffell
GREEK4009	Greek Unprepared Translation	Dr Tsoumpra
GREEK4011	Greek Comedy	Prof Ruffell
GREEK4012	Greek Lyric, Elegiac, and Iambic Poetry	Prof Fox
GREEK4013	Greek Oratory	Dr Mili
GREEK4014	Greek Prose Style	Prof Ruffell
Latin Courses		
LATIN4005	Latin Unprepared Translation	Prof Panayotakis
LATIN4006	Roman Drama	Prof Fox
LATIN4007	Roman Elegy	Prof Steel

LATIN4008	Latin Historiography	Dr Omissi
LATIN4009	Latin Oratory	Dr Omissi
LATIN4010	Roman Epic	Prof Panayotakis
LATIN4011	Roman Fiction	Prof Panayotakis
LATIN4012	Roman Satire	Prof Panayotakis
Basic and Intermediate Language Courses		
GREEK4003	Basic Greek for Honours 1	Prof Ruffell
GREEK4004	Basic Greek for Honours 2	Prof Ruffell
GREEK4001	Intermediate Greek for Honours 1	Dr Hau
GREEK4002	Intermediate Greek for Honours 2	Dr Hau
LATIN4003	Basic Latin for Honours 1	Mrs Knox
LATIN4004	Basic Latin for Honours 2	Mrs Knox
LATIN4001	Intermediate Latin for Honours 1	Dr Omissi
LATIN4002	Intermediate Latin for Honours 2	Prof Steel

2.3 Honours Degree Programmes

Single Honours students and students on a Joint Honours Greek and Latin programme **must** take the Dissertation and the Core Travel Course, for the latter of which financial support is guaranteed.

Joint Honours students **must** take a dissertation, in one of their two subjects; they **may** also take the Core Travel Course but without any financial support from the Subject Area.

Course choices must fit the Plans for the respective Programme (Classics, Greek, and Latin; see below). Otherwise, students may choose from any of the optional courses, subject to any specific entry requirements. 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.

Students who plan to go into research after their degree, or intend a career in Classics teaching, are particularly encouraged to choose a language course (GREEK4001-4004 and LATIN4001-4004).

If students have qualifications in Greek or Latin, they are not permitted to take language papers of equivalent or lower level (LATIN4003/LATIN4004 and GREEK4003/GREEK4004 equate to Level One, LATIN4001/LATIN4002 and GREEK4001/GREEK4002 equate to Level Two).

There is a Reading week in week 6 for all options in Classics, Greek, and Latin.

Curricula should demonstrate balance and breadth (between e.g. History and Literature, Greece and Rome).

Degree Programme	Syllabus
Single Honours Classics	Nine options from CLASSIC, GREEK, LATIN, Language Courses Core Travel Course & Dissertation
Single Honours Greek	GREEK4009 Greek Unprepared Translation Six further GREEK courses Two courses drawn from LATIN, CLASSIC, or Language Courses Core Travel Course & Dissertation
Single Honours Latin	LATIN4005 Latin Unprepared Translation Six further LATIN courses Two courses drawn from GREEK, CLASSIC, or Language Courses Core Travel Course & Dissertation
Joint Honours in Classics	Six options from CLASSIC, GREEK, LATIN, Language Courses Or Four options from CLASSIC, GREEK, LATIN, Language Courses + Dissertation
Joint Honours in Greek	GREEK4009 Greek Unprepared Translation + Four further GREEK options + One CLASSIC or Language course option* Or GREEK4009 Greek Unprepared Translation + Three further GREEK options + Two options drawn from CLASSIC or Language courses* Or GREEK4009 Greek Unprepared Translation + Two further GREEK options + One CLASSIC or Language course option + Dissertation* Or (with the permission of the Head of Subject) GREEK4009 Greek Unprepared Translation + Three further GREEK papers + Dissertation
Joint Honours in Latin	LATIN4005 Latin Unprepared Translation + Four further LATIN options + One CLASSIC or Language course option* Or LATIN4005 Latin Unprepared Translation + Three further LATIN options + Two options drawn from CLASSIC or Language courses* Or LATIN4005 Latin Unprepared Translation + Two further LATIN options + One CLASSIC or Language course option + Dissertation* Or (with the permission of the Head of Subject) LATIN4005 Latin Unprepared Translation + Three further LATIN options + Dissertation

* In exceptional cases and only with the permission of the Head of Classics a student taking Joint Honours in Greek may substitute a LATIN option or options for one or more CLASSIC or Language Courses options and similarly a student taking Joint Honours in Latin may substitute a GREEK option or options for one or more CLASSIC or Language Courses options.

3 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.

3.1 Greek

3.1.1 Level 1

3.1.1.1 Jeffrey Medal

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

3.1.1.2 Allan Prize

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

3.1.2 Level 2

3.1.2.1 Scott MacFarlan Medal

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

3.1.3 Honours

3.1.3.1 Cowan (Greek) Medal

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

3.1.3.2 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.

3.2 Latin

3.2.1 Level 1

3.2.1.1 Cowan Medal

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

3.2.2 Level 2

3.2.2.1 Muirhead Memorial Prize

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

3.2.2.2 *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.

3.2.3 Level 3

3.2.3.1 *Muirhead Memorial Prize*

(see above)

3.2.4 Honours

3.2.4.1 *William Ramsay Medal*

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

3.3 Classics

3.3.1 Level 1

3.3.1.1 *Chalk Prize*

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

3.3.2 Level 2

3.3.2.1 *George Gilbert Ramsay Prize*

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

3.3.3 Honours

3.3.3.1 *Cowan (Classics) Medal*

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

3.4 General

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

3.4.1.1 *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.

3.4.1.2 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.

3.4.1.3 Lanfine Bursary

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

3.4.1.4 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.

3.4.1.5 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.

4 Communication

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.

4.1 Personal Communication

4.1.1 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://mail.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 any other mail service.

Students are strongly encouraged to sign up for the training course in basic skills. Details can be found at: <http://www.gla.ac.uk/services/it/training/basic/> .

4.1.2 Telephone

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

4.1.3 Formal Notice

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

4.2 Subject and Course Information

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

4.2.1 School Website

The School of Humanities website carries 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/schools/humanities/>

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

4.2.2 Moodle

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

<https://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 interest 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.

4.2.3 Noticeboards

Classics noticeboards are on the left hand side as you enter 65 Oakfield Avenue and information available includes such matters as student societies, seminars, conferences, awards and postgraduate opportunities.

4.2.4 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.

4.2.5 Office

If you have been unable to find the information you require at any of the above sources, contact the relevant administrator.

All coursework for all courses should be submitted online via the Moodle page for the relevant course, unless you are specifically instructed otherwise.

4.2.6 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).

4.2.7 Personal Tutors (Honours students only)

On entry into Junior Honours, you will be assigned to a personal tutor within Classics, whom you should consult for much of the help previously given to you by your Adviser of Studies. On academic matters relating to your course as an Honours Classics student, you should normally first consult the Honours Convener (Dr Natalia Tsoumpra), but on more general matters (personal, financial, or any other) your personal tutor also will be happy to help with advice. In particular, if you need a reference, or support in a Hardship Fund application, or any other written testimony, your personal tutor is the person you should normally approach. The Arts Advising Office remains responsible at the beginning of each session for the approval of your degree programme and the Arts Advising Office will remain the place to which you should go if you wish advice from someone outwith Classics. Please note that these arrangements are not intended to prevent you from consulting any member of staff whom you would prefer to approach.

5 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.

5.1 Effective Learning

5.1.1 Seminars, Tutorials and Lectures

Seminars and tutorials offer ways for you to start thinking through the subject for yourself, and are 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.

5.1.2 Lecture Recording

Please note that lecture recordings and ALL course materials provided are for your own personal use and can only be used in relation to your studies. Any unauthorised distribution of course materials, including uploading them onto unauthorised web sites and social media sites, such as YouTube or Course Hero, will be considered in breach of the code of conduct and will be subject to disciplinary action.

5.1.3 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 may book it for use by emailing the Classics Undergraduate Administrator.

5.1.4 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.

5.1.5 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 Learning Enhancement & Academic Development Service (LEADS).

LEADS 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 LEADS at <http://www.gla.ac.uk/myglasgow/leads/students/> or contact your ELA at studentlearning@gla.ac.uk. The ELA for Arts is [Dr Andrew Struan](#).

5.2 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 Disability Service is based at 65 Southpark Avenue

The Classics Disability Co-ordinator is: Prof Isabel Ruffell

For further information, see the disability website: <http://www.gla.ac.uk/myglasgow/disability/>

Or Tel: (0141) 330 5497

Fax: (0141) 330 4562

E-mail: disability@gla.ac.uk

Availability: 9am - 5pm Monday-Friday

5.3 Physical access to Classics

The main access to Classics is through 65 Oakfield Avenue (for classes). The entrance is up a small flight of steps; for those with mobility restrictions, there is ramp access at the side of 69 Oakfield Avenue, which takes you into level two of the building. Access is by a card system: to have your university card added to the system, please contact Prof Ruffell (subject disability co-ordinator) as soon as possible. Currently there is lift access only to level Three. 65–69 Oakfield Avenue are connected by corridors; therefore, access to either 65 or 69 gives access to the entire block. There is no direct access (from the street) to 67 Oakfield Avenue.

Small-group (seminar) teaching will normally take place in teaching rooms on levels 2, 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.

5.4 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.

5.5 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.

5.6 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 and/or Italy/Sicily, visiting archaeological sites and museums.

5.6.1 Financial support

Financial support (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.

Any Joint Honours student wishing to undertake classical travel is encouraged to apply for the Stevenson Scholarship:

The Stevenson Travel Scholarship (£1000), instituted in memory of Dr Rosemary Stevenson (Honours graduate in Classics at Glasgow University from 1977 to 1981 and President of the Alexandrian Society), has been kindly given by Dr Stevenson's husband Dr Owen Watkins, and is available to help a Junior Honours student, taking Joint honours in a classical and a non-classical subject, to explore sites, museums and landscapes in the Classical Mediterranean (normally Greece and/or Italy, but other proposals may be put forward) during part of the summer vacation in 2020. The awarding committee wish in particular to recommend that candidates consider the attractions of the Summer Schools run in late summer by the British School at Athens and the British School at Rome. Attendance at either will be judged to be a suitable use of the scholarship, but plans for independent travel in other ways will also be considered.

<https://www.bsa.ac.uk/>

<http://www.bsr.ac.uk/>

Applicants should (i) inform Mrs Linda Knox by e-mail or letter by Friday 31st January 2020 that they intend to apply and (ii) submit to her by Monday 24th February an application (both electronically and in hard copy), which will explain the applicant's interests and travel plans and support his or her application. The applications will be adjudicated by a panel who *will* hold short interviews, which will probably be held on Friday 7th March. The results will be made known soon afterwards. The person accepting the award will be required to do so on the basis that he/she will be liable to pay the money back if the travel does not take place. The successful applicant will also be expected to keep a reflective travel diary and to submit within two weeks of return a report of his/her travels, part or all of which should itself take the form of a diary.

5.6.2 Difficulties in travelling, i.e disability, carer responsibilities or similar

We are conscious that some students face difficulties in travelling, whether because of disability, carer responsibilities or other reason. Our priority is, as far as possible, to enable any barriers to travel to be overcome. Such provisions have included:

- Funding a companion to travel with the student
- Modifying the travel, e.g. by breaking it into shorter chunks

- Travel to more accessible areas, including museums and sites in the UK

Nonetheless, should travel prove absolutely impossible for medical or other reasons, we are prepared to consider waiving the requirement. If you think that you are going to face difficulties in travelling, please contact the Core Travel convenor, Honours Convenor, or Head of Subject as soon as possible.

Joint Honours students are not required to travel, although they are very welcome to do so and may apply to the Honours Convener/other members of staff for advice. Although there is no routine university funding to help Joint Honours students to travel, there is one externally funded scholarship for which suitable Joint Honours students wishing to travel are encouraged to apply.

6 Submission of Coursework, Missed Work and Resits

6.1 How to Submit Coursework

All assignments are required to be word-processed or typeset; the **only acceptable files are Word (.doc or .docx), OpenOffice (.odt), Rich Text Format (.rtf) or Portable Document Format (.pdf)**; if you cannot submit your essay in any of these formats, please speak to the course convener or administrator; 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 the coursework must be clearly marked with your student number. Note: this is simply a numerical value: do not include your initial, as used in student emails. 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 (T)).

All coursework should be submitted online, through the Moodle page for the course, unless you are specifically instructed otherwise.

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

6.2 Missed Deadlines, Penalties, Good Cause 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.

6.2.1 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.

6.2.2 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):

Overdue by	Penalty deduction
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.

Note, also, the following new regulation as printed in Chapter 2 of the Guide to the Code of Assessment, Section 2.2, page 3: “Sub-components of coursework are subject to penalties for late submission in the same manner as full coursework components – essentially a two secondary band deduction per day with a cut-off at five days after which the submission will receive a grade H. In cases where sub-components are marked in percentages, an equivalent reduction of 10% per day should be applied, with a cut-off at five days following which the grade awarded will be zero.” Submissions of coursework later than five days receive a grade H. The Academic Standards Committee has considered the question of when an overdue submission becomes a non-submission. This is an important issue as non-submission of assessments affects the fulfilment of the requirements for course credit. Academic Standards Committee has agreed that the default position should be that assessments will be counted as non-submissions if they have not been handed in by the time assessment feedback is presented to the rest of the cohort.

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.

6.2.3 Good Cause

If you miss an examination or an assessment deadline, or if you believe your assessment performance has been affected by adverse circumstances, you should submit a Good Cause Claim, and this must be via MyCampus.

If you submit a piece of coursework late, you will be given a late penalty, which will affect your mark. However, this late penalty may be retrospectively waived if you submit a Good Cause Claim, which is accepted.

For missed or adversely affected exams, submission of a Good Cause Claim is the mechanism which allows your circumstances to be considered by the Board of Examiners. By putting in a Good Cause Claim, you are asking the University (as represented by the Board of Examiners) to set aside the assessments which you claim have been affected by Good Cause. If your Good Cause Claim is accepted, you will be awarded an MV, which is a non-credit-bearing grade, and you will have the opportunity to resit part of or all of the assessments for the course affected, with exams taking place during the resit period at the beginning of August. Good Cause can never be used simply to change the grade you have been awarded for a piece of assessment. **Please note all Good Cause Claims must be submitted within a week of the date of the affected assessment.** Once a claim for Good cause has been submitted, it can only be withdrawn within a week of the date of the exam or deadline for submission of coursework, and definitely not after the results for the course have been published. If you are not sure whether you should submit a Good Cause Claim, given

that its acceptance will lead to a non-credit-bearing grade, please get in touch with the Chief Adviser in Arts as soon as possible (arts-chief-adviser@glasgow.ac.uk).

6.2.3.1 *To submit a Good Cause Claim* on MyCampus:*

1. Go to the 'Student Center' and select My Good Cause from the Academics menu.
2. Select the relevant course(s).
3. Complete the report in MyCampus (there is provision for particularly sensitive information to be provided separately, outwith the system, but a claim report must still be entered into MyCampus).
4. Add supporting evidence by uploading documents. (Scanners are available on level 3 of the University Library).

*If you miss an examination due to adverse circumstances submit a Good Cause Claim instead of an Absence report.

If you encounter any difficulties with this process please contact the relevant Course Administrator (see section **Error! Reference source not found.**) immediately to let them know you have a problem with your Good Cause Claim.

6.2.3.2 *What will happen to your Good Cause Claim*

The Course Administrator and/or Course Co-ordinator will ensure that your claim is considered and this will be in accordance with the section of the Code of Assessment which covers incomplete assessment and good cause (paragraphs 16.45 to 16.53). The outcome of your claim will be posted into the Approval Information section on your Good Cause Claim in MyCampus. If it is accepted that your assessment was affected by good cause, the work in question will be set aside and you will (as far as is practicable) be given another opportunity to take the assessment with the affected attempt discounted.

6.2.4 Dispensations

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

6.2.5 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/senateoffice/policies/studentssupport/absencepolicy/>

Any student who has been prevented from completing an assignment or attending a required class 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.

6.2.6 Absence from Class Examinations (Greek and Latin)

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.

6.2.7 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 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.

6.2.8 Resit Arrangements for all Courses except Honours

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

There are no resits available for Honours courses, with the exception of Basic Latin for Honours 1 and 2, Intermediate Latin for Honours 1 and 2, Basic Greek for Honours 1 and 2, and Intermediate Greek for Honours 1 and 2, all of which may be resat by students in their Junior Honours year.

If you are returned MV for a course, then you will be given the opportunity to sit the element for which any good cause was accepted. Although this may take place in the resit diet, such assessment counts as a first sitting. This also applies at Honours level.

7 Assessment

Assessment is used to determine what you have 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 is important that you check these in your course document.**

7.1 Types of Assessment

Assessment within the subject area of Classics typically takes one of the following forms: coursework essay, examination essays, oral presentations, gobbets (commentaries), portfolios and journals, and language assessment (including unseen translation). Other forms of assessment may also be used (see 6.1.7. below).

Grades for individual items of assessment reflect the extent to which the work submitted meets the Intended Learning Outcomes (ILOs) for the course in question. In order to demonstrate that you have fully met the ILOs for each course, you will need to make sure that your work meets the following criteria.

7.1.1 Coursework Essays

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

- (a) thorough and accurate knowledge of the subject under discussion
- (b) insight and discrimination in the selection of evidence
- (c) a well-constructed, consistent, and coherent argument, with strict relevance to the assignment
- (d) evidence of independence of thought and personal engagement with the subject
- (e) full references to all primary and secondary sources used, displaying mastery of all relevant bibliographical conventions
- (f) clarity and appropriateness of expression and presentation
- (g) a good standard of written English, including spelling, grammar, syntax, and punctuation.

7.1.2 Examination Essays

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

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

7.1.3 Oral Presentations

In assessing **oral presentations** we are looking for:

- (a) accurate knowledge of the subject covered by the presentation
- (b) cogent interpretation of the material presented, with clear and authoritative demonstration of analytical depth and evidence of personal contribution
- (c) logical and coherent organisation of the material presented, with clarity of explanation, ordering and illustration
- (d) a high standard of oral delivery, displaying fluent and intelligible presentation and engagement with the audience
- (e) relevant, clear and well-produced visual aids which enhance the delivery of the presentation and assist the audience's understanding of the material.

7.1.4 Gobbets (Commentaries on Texts or Images)

In assessing **commentaries on texts or images** ('gobbets') we are looking for:

- (a) ability to identify the image in question, in the case of questions on visual and material culture
- (b) ability to locate the image or text within its historical, literary and/or cultural contexts, as appropriate
- (c) a well-constructed, consistent, and coherent analysis of the literary, historical, philosophical, or art-historical issues represented by the gobbet or image
- (d) strict relevance to the introductory rubric or (where applicable) the specific questions asked
- (e) clarity and appropriateness of expression
- (f) a good standard of written English, including spelling, grammar, syntax, and punctuation
- (g) work that is clearly and legibly presented.

7.1.5 Language Assessment (including Unseen Translation)

A Excellent performance, with almost no significant errors and few minor ones; comprehensive grasp of nuance (e.g. particles, mood, word order, idiom and, where appropriate, metrical devices); consistent to outstanding precision in choice of words; idiomatic English style, with a stylistic level appropriate to the passage; displaying full and thorough understanding of the meaning of the passage.

B Very good performance, showing a thorough understanding of the passage; few significant errors but more minor ones; some alertness to nuance (e.g. particles, mood, word order, idiom and, where appropriate, metrical devices) and choice of words; functional English style and largely idiomatic.

C Good performance, showing a sound basic understanding of most of the passage, but with some gaps; quite a considerable number of errors, some of them serious; little attempt at anything more precise than acceptable dictionary definitions of words; literal and in places unidiomatic English.

D Satisfactory performance, showing basic understanding of about half the passage, with little or no understanding of the rest; many serious errors and gaps; few complete sentences; basic use of English, with only patches of continuous understanding of the overall sense of the passage; no evidence of the finer points of translation.

E Weak performance, showing understanding of less than half the passage with few complete sentences and a large number of serious errors; large gaps with little grasp of the outline of the passage.

F Poor performance; showing clear understanding of only a few phrases and words; virtually no coherent sentences; large gaps; the overall outline of the passage, and the meaning in what has been attempted, is only dimly perceptible.

G Very poor performance, with mere scraps of sense; a few phrases attempted, but no coherent sentences; little or no grasp even of the vaguest outlines of the meaning of the passage.

H Unacceptable performance, with nothing of any value in the translation in terms of coherent sense, and displaying no understanding of the meaning of the passage

7.1.6 Portfolios and Journals

Many of the Classics courses are marked partly by portfolio or by reflective journal. A portfolio is a compilation of exercises you have done and material you have produced during the course. Pay close attention to the portfolio instructions for each course in order to see what you are expected to include, then read the advice below about each type of material. Portfolios typically also include an element of **reflection** on what and how you have learned in the course, as well as a collection of **evidence**. A portfolio is typically handed in at the end of a course. A reflective journal includes similar reflective material but assembled throughout a course.

7.1.7 Copies of your notes

These must be the notes which you have actually taken during the course, both as preparation for seminars and during them. It will be helpful if you can mark clearly which are preparation notes and which were taken during seminars, either by having them on separate sheets or by colour-coding or similar. Your notes can be hand-written or typed, but must be legible. They don't need to be overly long – indeed, they are probably more helpful if they're concise – but they do need to show that you have engaged with each seminar task and thought about the issues of the course. That is, markers are not looking for succinct answers to the seminar questions, but for evidence that you have thought about the material and used those questions as a guide. Notes are marked on the criteria of 1) organisation, structure, and completeness (i.e. whether you have notes from every seminar or are missing some), 2) engagement with seminar tasks, 3) suitability for participation in seminar discussion, and 4) suitability for learning the material for the course. Notes may be photocopied **if a paper hand-in is specified**. Otherwise include scans or typed notes.

7.1.8 Text commentaries (gobbet exercises)

A gobbet exercise is a short written commentary on a short text passage, like the ones you are asked to produce for many of the Classics exams. A gobbet commentary should talk about:

- a. The context of a text passage, i.e. where in the work is it from and how does it fit into the plot?
- b. The contents: what does it say?
- c. Things of interest in the passage – thematically in terms of the work as a whole, typical or atypical of the author, thematically in terms of the course as a whole, and/or generally in literary, stylistic, and/or historical terms.

There are short videos on how to do gobbets on the moodles for the Classical Civilisation pre-Honours courses; please also see section 6.1.4 above for further information. Image commentary

Image commentaries should:

- a) Explain what the image shows
- b) If it is an ancient item:
 - a. Give date and location or provenance
 - b. Discuss the use of the item
 - c. Discuss the possible impact of the item on the ancient viewer

- c) If it is a plan or map of an ancient site or building:
 - a. Give date and location of what is shown
 - b. Explain the purpose of the plan/map
 - c. Discuss what it can tell us about the place/building it shows

7.1.9 Timeline

In some courses you will be given an empty timeline (or a template for a timeline on moodle). During the course, you should add to the events to the timeline that YOU think are important for understanding the time-period covered by the course, incl. dates of when the set texts were produced (if known). It is likely that all timelines in your seminar group will be slightly different: there are probably some events which you all think are important to include and others which will seem important to some of you, but not all. The point of creating your own timeline is to get to you to *remember* and *understand* (rather than just memorise) the important dates of the era. Any history textbooks used for the course will be particularly helpful for this purpose.

7.1.10 Hand-outs or slides from presentation

In some courses you will give an oral presentation to the rest of your seminar class, on your own or as part of a small group. For such a presentation you are expected to produce a hand-out or some powerpoint slides for the presentation, which will then form part of your assessed portfolio.

7.1.11 Reflective introduction

This is supposed to show how you have developed as a researcher, scholar, and student throughout the course. You may want to look at the Intended Learning Outcomes for the course and think about the degree to which you have achieved them. You can also reflect on your development in study skills such as using secondary literature, peer reviewing, note taking, commenting on texts and images, and essay writing. (Tutors are **not** interested in what historical facts you have learned, but in how you have developed as a student and/or Classics scholar.) The reflection is not intended as a course evaluation, but is a personal piece about your own development. If you genuinely think you haven't learned anything from the course, however, feel free to say so, as long as you reflect on why learning has not occurred.

7.1.12 Reflective journal

This is a journal of how you developed from the beginning to the end of a course, as a researcher, scholar, and student. It will help you to think consciously about both what and how you are learning and make changes to help you learn more, and more effectively. Ideally you should write an entry every week or every time you have engaged with material for the course, for instance as preparation for a seminar or lecture, but at the very least you should write an entry every second week. The entries will probably vary in length from a few lines to ca. 300 words. Make sure to check the required word-count for the journal of the course you are doing.

The journal is about YOU and should be written in the first person ('I'). It should record what you find difficult and/or exciting about the course every week, and also what you feel you have learned - in terms of skills and mindsets rather than concrete facts, although you can mention these as well if you find them particularly striking. Here are three examples of journal entries:

1. *This is the second week of the course, and I am still confused. I don't see the relation between the images shown in lectures and the texts I am being asked to read in preparation. Hopefully this will become clear soon.*

2. *This is the fifth week of the course, and I'm finally beginning to get the hang of this! I've just realised that the Greeks were at the same time very clever (the high literary level of the Odyssey) and really gullible (their belief in gods who spend their time in petty feuds) and this somehow made other things fall into place as well.*

3. *I just gave my first presentation at university. Very scary! I started preparation for it a bit late and ended up working until 3am last night to get it done. I was so nervous this morning I thought of staying away, but I'm so glad now I didn't. It went really well, I got good feedback, and I actually think I didn't need to have done all that preparation. Next time I'll start planning the presentation earlier and try to think about how much I can actually say in 10 minutes (not much) and what my classmates are actually likely to ask questions about.*

7.1.13 Other Types of Assessment

Other types of assessment (for example, a peer-review exercise) may be used for some courses; for details please consult the relevant documentation for individual courses.

7.2 University Mark scheme

7.2.1 Grades and Grade Descriptors

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.	

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 information document.

7.2.2 Combining your grades

To get the overall grade for your course or programme it is necessary to combine individual grades for examinations 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 on the previous page 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.

7.2.3 Assessment of Visiting Students in first semester Honours courses with May exams

Visiting students who are registered at the University of Glasgow for Semester 1 only, and who are taking a course that has an examination in April/May as part of its normal assessment, will be given an alternative examination assessment in December. Students in this position should note that they must make themselves available until the end of Semester 1 (including the Winter Examination Period) for this examination assessment. Please consult the Study Abroad Co-ordinator, Prof Costas Panayotakis, for further information.

7.3 Degree Classifications

7.3.1 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:

Range	Classification
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:

Range	Classification
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

7.3.3 MSc in Ancient Cultures and MSc in Classics and Ancient History

A candidate will be eligible for the award of the degree on obtaining an average aggregation score of 12 (equivalent to C3) or above in the taught courses described in Regulation 4, with at least 75% of these credits at Grade D3 or better, and all credits at Grade F or above, and obtaining a grade D or better in the dissertation or other substantial independent work.

A candidate who has achieved at the first attempt an average aggregation score of 15 (equivalent to B3) or above for the taught courses and Grade B3 or above for the dissertation or other substantial independent work will be eligible for the award with Merit. Where the average aggregation score for the taught courses falls within the range 14.1 and 14.9 the Board of Examiners shall have discretion to make the award with Merit. No discretion can be applied in relation to the grade required for the dissertation or other substantial independent work.

A candidate who has achieved at the first attempt an average aggregation score of 18 (equivalent to A5) or above for the taught courses and Grade A5 or above for the dissertation or other substantial independent work will be eligible for the award with Distinction. Where the average aggregation score for the taught courses falls within the range 17.1 to 17.9 the Board of Examiners shall have the discretion to make the award with Distinction. No discretion can be applied in relation to the grade required for the dissertation or other substantial independent work.

For regulations on progression and coursework, see the M.Litt. (T) Course Document.

7.4 Examination Feedback and Scripts

Generic written feedback will be provided for examinations. This will be released, usually via Moodle, within two weeks of the relevant Examination Board following the examination diet. All students will have the opportunity to access their examination script, if they wish. We will make available all scripts for viewing within one week of the results being published or by appointment at a suitable, agreed time no later than six months after the publication date.

7.5 Some Guidance on Coursework

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.

7.5.1 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.

7.5.2 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?" 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.

7.5.3 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 cannot, then you probably do not need to make that point at all.

7.5.4 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 (uniform resource indicator) 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**:

London, 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 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*), fourth edition, xxvi-lxiii. 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>

7.5.5 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.¹

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.

7.5.6 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

1

See Adkins (1960: 45-48), Lendon (2000: 1-2).

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.

7.5.7 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 Klytaimnestra, when 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:
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

7.5.8 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*² = J. D. Beazley, *Attic Red-figure Vase-Painters*, second edition (Oxford: Clarendon Press, 1963). You will also see them referenced 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.

7.5.9 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).

8 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 a declaration of originality when submitting on moodle. If any hard copy of work is being handed in, then it must be accompanied by the Declaration of Originality Form (DOOF).

8.1 University Statement on Plagiarism (Excerpt)

8.1.1 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.

8.1.2 Referral

5. Where a student is suspected of plagiarism the member of staff shall refer the case to the Head of Subject 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. Where the Head of Subject has a potential conflict of interest (e.g. teaches or examines on the course concerned), he or she should pass the case to another senior member of academic staff in the School.

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

1. any case involving a final year undergraduate or postgraduate student (taught or research);
2. any case of serious and or blatant plagiarism when considered in relation to the student's year of undergraduate study;
3. a first offence where a reduction in marks would put at risk the student's degree or direct progression;
4. 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/studentcodes/staff/plagiarism/plagiarismstatement>

9 Information Resources

In addition to the Classics website, and the Virtual Learning Environment Moodle2 (see above, 3.2.2), the following is a brief guide to the information resources available on campus.

9.1 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 High Demand Collection on Level Three. 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/subjectssupport/subjects/classics/>

9.2 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.gla.ac.uk/hunterian/>.

9.3 Bookshops

There is a branch of John Smith's booksellers on campus, in the Fraser building. There are major branches of Waterstones 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>).

9.4 Computing

There are facilities managed by the Computing Service, primarily in the Library, and clusters managed by Arts Support.

9.4.1 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/studentclusters/>

9.4.2 Arts Computing Labs

Classics students also have access to labs elsewhere in the College of Arts and Social Sciences. 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 (termtime)
- STELLA labs, 13 University Gardens. Open Monday to Friday, 9-5 (termtime)
- George Service House Multimedia Lab, 11 University Gardens. (first floor Open Monday to Friday, 9-5 (termtime and vacation)
- Hetherington Building (Ground Floor), Bute Gardens. Open Monday-Thursday 9-9, Friday 9-4.45 (termtime); Monday-Friday 9-4.45 (vacation)
- Adam Smith Building (Ground Floor). Open Monday- Friday 9-9, Saturday 9-3.30 (termtime); Monday-Friday 9-5 (vacation).

9.4.3 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/disability/support/accessibility/#tabs=3>

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

9.5 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).

9.5.1 General Indexes and Catalogues of Sites

Glasgow University Library Classics Page

<https://www.gla.ac.uk/myglasgow/library/help/subjects/classics/>

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

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

Voice of the Shuttle: Classics

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

9.5.2 Electronic Texts

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

http://www.perseus.tufts.edu/cache/perscoll_Greco-Roman.html#text1

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>

9.5.3 Art, Archaeology, Geography

The Beazley Archive

<http://www.beazley.ox.ac.uk/index.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://quod.lib.umich.edu/a/aict>

Dr. J's Illustrated Guide to the Classical World

<http://blogs.hsc.edu/drjclassics/>

UNESCO World Heritage List

<http://whc.unesco.org/en/list/>

THAIS – architecture image database from Italy

<http://www.thais.it/architettura/default.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

Ancient World Mapping Center: Maps for Students

<http://awmc.unc.edu/wordpress/free-maps/>

Metis: Ancient Sites

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

9.5.4 Electronic Publishing

Almost all major classical journals are now available online (through various different suppliers): these should be pursued through the Library catalogue.

An increasing number of ebooks are also available, both introductory and more advanced. Where possible, the Library is making such secondary literature available online.

Otherwise, much of the material available on websites (other than texts and commentaries) can be very introductory or entirely unreliable. Most is not refereed or peer-reviewed to the usual academic standard. A good source of refereed work is *The Stoa* (<http://www.stoa.org/>), with various subsites. If you are in any doubt as to the quality of an online resource, you should consult a member of staff, who will be happy to advise.

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

10 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/abroadexchange/> , from which application forms and further information may be obtained. You should also consult the Arts Advising Office.

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.

The Study Abroad Co-ordinator for Classics is Dr Lisa Hau.

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.

In the case of problems or complaints, 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 feedback questionnaires for individual courses. Problems may also be registered informally by contacting the Convener of the course in question, or the Head of Subject (Prof Ruffell).

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, the Learning & Teaching Convener (Dr Hau) 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 issues raised in this way at this level are appropriately dealt with rests with the Learning & Teaching Convener.

11.3 Formal Procedures

If you have a complaint, please raise it with the Head of Subject. Complaints involving the Head of Subject should be lodged with the Learning & Teaching Convener (Dr Tsoumpa) or the Head of School. Complaints involving the Learning & Teaching Convener should be lodged with the Head of Subject. We aim to provide a response to the complaint within five working days. This is Stage 1.

If you are not satisfied with the response provided at Stage 1 you may take the complaint to Stage 2 of the procedure. Similarly, if your complaint is complex, you may choose to go straight to Stage 2. At this stage the University will undertake a detailed investigation of the complaint, aiming to provide a final response within 20 working days.

You can raise a Stage 2 complaint in the following ways:

by e-mail: complaints@glasgow.ac.uk; by phone: 0141 330 2506

by post: The Senate Office, The University of Glasgow, Glasgow, G12 8QQ

in person: The Senate Office, Gilbert Scott Building, The University of Glasgow.

Complaints do not have to be made in writing but you are encouraged to submit the completed Complaint Form. The form is available at:

whether it is at Stage 1 or Stage 2. This will help to clarify the nature of the complaint and the remedy that you are seeking. Remember that the SRC Advice Centre is available to provide advice and assistance if you are considering making a complaint. (Tel: 0141 339 8541; e-mail: advice@src.gla.ac.uk)

11.3.1 What Is and What Is Not Covered by This Procedure?

What is a complaint?

A complaint is defined as: 'An expression of dissatisfaction by one or more individuals about the standard of service, action or lack of action by or on behalf of the University.'

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

A complaint is NOT: a first time request for a service, an issue that should be dealt with under another procedure (e.g. an academic appeal [see below], a staff grievance), issues raised through routine feedback exercises (e.g. questionnaires, Annual Monitoring, Staff-Student Liaison Committee meetings).

For further information on what constitutes a complaint please see:

<http://www.gla.ac.uk/services/senateoffice/studentcodes/students/complaints/>

11.4 Academic Appeals

Please note that appeals against an academic decision in respect of marks awarded for academic work may **only** be lodged on the following grounds: defective or unfair procedure by the academic body, or a failure of the academic body to take account of medical or adverse personal circumstances submitted in accordance with the Code of Assessment. A student may also appeal on the grounds of medical or adverse personal circumstances that were not previously presented to the relevant academic body, if good reason is provided for the failure to present these circumstances in accordance with the standard procedure. For further details see Section 26 of the University Calendar, and the Guide to Academic Appeals on the SRC website:

<http://www.src.gla.ac.uk/advice/academic/appeals/>

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

MSc: one from all MSc 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.

The committee meets normally twice in the session. Student representatives are asked to consult widely in advance of Committee meetings. Items can be placed on the agenda by contacting the Undergraduate Administrator or Head of Subject. The meeting will be minuted by one of the Subject administrators.

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 Hirushi Wickramaratne. The society's email address is gualexandriansociety@outlook.com and there is a Facebook group and moodle site. The society can also be contacted c/o Classics, School of Humanities, University of Glasgow G12 8QQ. They meet every Thursday at 5pm in the Murray Room; special events will be advertised on the notice board on the ground floor of 65, Oakfield Avenue.

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 65 Oakfield Avenue and are open to students without subscription. For further information see the CAS (Glasgow and West) webpages at <http://cas.wp.st-andrews.ac.uk/Glasgow-and-west>.

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) or from the website: <http://www.scottishhellenic.org/>. 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 Research Seminar. This takes place roughly once a fortnight on Wednesdays at 12 noon, 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 Appendix

13.1 Sample coursework coversheet (for use at all levels)

Course:

Assignment (e.g. essay, portfolio, commentary etc.):

Title (if it is an essay):

Matriculation number:

Are you happy for your assignment to be used in future training of markers? Yes/no

Are you happy for your assignment to be used as an example for future students? Yes/no