

SCHOOL OF HUMANITIES  
DEPARTMENT  
OF  
CLASSICS AND ANCIENT HISTORY

**2011/2012**

**UNDERGRADUATE HANDBOOK**

**This handbook should be read in conjunction with the  
FACULTY OF ARTS UNDERGRADUATE HANDBOOK.**

This can be found online at: [www.bristol.ac.uk/arts/current/under/](http://www.bristol.ac.uk/arts/current/under/)

**School website: [www.bristol.ac.uk/humanities/](http://www.bristol.ac.uk/humanities/)  
Department website: [www.bristol.ac.uk/classics/](http://www.bristol.ac.uk/classics/)**

## TERM DATES 2011-2012

**YOU ARE REQUIRED TO REMAIN IN RESIDENCE IN BRISTOL DURING TERM-TIME**

### Term Dates

	<b>Start of term</b>	<b>End of term</b>
Autumn Term	Monday 3 October 2011	Friday 16 December 2011
Spring Term	Friday 13 January 2012	Friday 23 March 2012
Summer Term	Monday 23 April 2012	Friday 22 June 2012

### Teaching Blocks

	<b>Start of teaching block</b>	<b>End of teaching block</b>
Teaching Block 1	Monday 10 October 2011	Friday 27 January 2012
Teaching Block 2	Monday 30 January 2012	Friday 18 May 2012

## KEY DEPARTMENT AND SCHOOL PERSONNEL

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Mr Colin Mather	School Manager	<a href="mailto:colin.mather@bristol.ac.uk">colin.mather@bristol.ac.uk</a> (0117) 33 18287
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### School Administration Team

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Ann Clarke	Undergraduate Senior Student Administrator	
Sally Green Charlotte Hodge Valentine Jackson Kathryn Maycock Alison Ward	Undergraduate Student Administrators	
Anna Jordan	School Assistant (Reception)	

## SCHOOL OF HUMANITIES CONTACT DETAILS

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**Email:** [hums-schooloffice@bristol.ac.uk](mailto:hums-schooloffice@bristol.ac.uk)

**Opening hours:**  
 Term-time Monday to Friday: 9.30am – 4.30pm (closed on Weds, 2pm-3pm)  
 Out of term-time Monday to Friday: 9.30am – 4.30pm (closed at lunchtime 1pm-2pm)

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# WELCOME

## WELCOME TO THE SCHOOL OF HUMANITIES

The School of Humanities (known as HUMs) comprises three departments: CART, which combines the subjects of Classics and Ancient History, Theology and Religious Studies; English; and Historical Studies, which combines the subjects of History and History of Art. We are thus three departments embracing five disciplines.

The establishment of the School in 2006 has enabled us to create a dynamic intellectual and scholarly environment. The new structure encourages cross-disciplinary activities, and means that we are able to offer students more flexible and diverse learning opportunities.

If you are a single honours student, much of what you do will be centred in the department. However, the School provides for all of us an opportunity for increased social and intellectual interchange between the disciplines, together with an identity intermediate between the separate programmes and the wider University. The School offers a huge variety of activities and events, and we hope that you will take full advantage of them during the course of your three/four years with us.

Over the coming years the School will change and develop (for example, we plan further to improve facilities). Already each of the five disciplines in the School enjoys an international reputation. My colleagues and I believe that by working more closely together we can make the School one of the most exciting and prestigious places to study in the world.

*Professor Roger Middleton*  
*Head of School*

## WELCOME TO THE DEPARTMENT OF CLASSICS & ANCIENT HISTORY

Welcome to the Department of Classics and Ancient History. In order to help you find your way around, we have produced this handbook. It contains guidance and information specific to the Department of Classics and Ancient History and you should read it carefully alongside your Faculty Handbook. **Keep both handbooks with you throughout your course of study.**

The department of Classics and Ancient History comprises fourteen full-time lecturers, and a number of part-time lecturers and teaching fellows. You're not likely to encounter all these people at once, but the people you will definitely have dealings with — besides your fellow students — are your personal tutor, your lecturers, and the administrative staff in the School Office.

The study of antiquity encompasses many different disciplines, and involves many different methods and approaches; teaching in the Department lays a particular stress on innovation and theoretical pluralism. We aim to encourage our students to develop an awareness of the strengths and weaknesses of such pluralism and interdisciplinarity, as well as of the different approaches themselves; to develop an appetite for critical enquiry and informed debate; and to develop the qualities of imagination, self-awareness, curiosity, sophistication and intellectual independence. Classics is a key site of contestation in wider debates on subjects such as language, meaning, historicity and the politics of knowledge. We aim to encourage our students to reflect on the meaning and importance of their subject for today, to use their knowledge and skills to understand and engage with the world around them, and to think of learning as a life-long activity. The discipline of classics has a long tradition of combining rigorous analysis and argument with clear and elegant expression. We aim to teach our students a wide range of skills.

The biggest difference between school and university is the amount of independent work you are expected to take on. At university, your lecturers will sketch the outlines of the subject and provide guidance for further exploration. You must take the initiative to read and *think* on your own. The results of such independent work will always be obvious in essays and examinations.

Here are a few key points to remember:

- **DO** read this handbook carefully
- **DO** read the FACULTY HANDBOOK carefully
- **DO** read the Essential Bibliography in each unit's description
- **DO** get to know your tutor
- **DO** look at notice-boards regularly
- **DO** check your pigeonhole – and your university email – several times a week
- **DO** come to lectures prepared
- **DO** participate in class. *Ask questions.*
- **DON'T** skip lectures or miss deadlines. The penalties are serious.
- **DON'T** hesitate to ask for help

**Reading Week:** In the middle of TB1 (week 6) there will be a 'Reading Week'. This is emphatically NOT a 'half-term holiday' and you are **required** to remain in Bristol throughout this week as you may be required to meet with your tutor and lecturers, or to submit assessed work during this time. Likewise, you are expected to be present in Bristol to the end of the summer term.

Remember above all that if you are experiencing difficulty, help is always available, whether from your personal tutor, some other member of staff, or Student Services:  
<http://www.bristol.ac.uk/directorate-academic/studentservices>

We want every student to get the most out of their academic time at Bristol and this Handbook is designed to help you do that.

Dr Isabella Sandwell  
Head of Education, Classics & Ancient History

## ACADEMIC STAFF

### CONTACT DETAILS

Academic and Research Staff	Phone	E-mail Address ....@bristol.ac.uk	Room	Building
Buxton, Prof <b>Richard</b> , <i>Professor of Greek Language and Literature</i>	92 <b>88679</b>	Richard.G.A.Buxton	2.36	11 WR
Fowler, Prof <b>Robert, Head of Subject</b> <i>Henry Overton Wills Professor of Greek</i>	92 <b>88256</b>	Robert.Fowler	G.14	3-5 WR
Hales, Dr <b>Shelley</b> <i>Senior Lecturer in Visual Culture</i>	92 <b>89807</b>	Shelley.Hales	G8	3-5 WR
Hawes, Dr <b>Greta</b> <i>Postdoctoral Fellow</i>	92 <b>89121</b>	clghh	1.9	3-5 WR
Kennedy, Prof <b>Duncan</b> <i>Professor of Latin Literature and the Theory of Criticism</i>	92 <b>88257</b>	Duncan.F.Kennedy	1.33	11 WR
Knippschild, Dr <b>Silke</b> <i>Senior Lecturer</i>	92 <b>89016</b>	clzsk	G56	13 WR
Lampe, Dr <b>Kurt</b> <i>Lecturer in Classics</i>	92 <b>88118</b>	clkwl	1.2	36 TPR
Lee, Dr <b>Christine</b> <i>Research Assistant</i>	33 <b>18332</b>	Christine.Lee	B48	13 WR
Liveley, Dr <b>Genevieve</b> <i>Senior Lecturer</i>	95 <b>46823</b>	G.Liveley	1.1	36 TPR
Martindale, Prof <b>Charles</b> <i>Professor of Latin and Dean, Faculty of Arts</i>	33 <b>17349</b> 92 <b>88258</b>	C.A.Martindale	B.11 1.34	3-5 WR 11 WR
Michelakis, Dr <b>Pantelis</b> <i>Senior Lecturer in Classics</i>	92 <b>89785</b>	P.Michelakis	2.37	11 WR
Momigliano, Dr <b>Nicoletta</b> <i>Reader in Aegean Prehistory</i>	95 <b>46082</b>	N.Momigliano	G13	3-5 WR
Morley, Prof <b>Neville</b> , <i>Professor in Ancient History</i>	92 <b>88657</b>	N.D.G.Morley	1.36	11 WR
O’Gorman, Dr <b>Ellen</b> <i>Senior Lecturer in Classics</i>	33 <b>17380</b>	E.C.O’Gorman	2.33	11 WR
Priestley, Dr <b>Jessica</b> <i>Thornhill-Leventis Fellow</i>	33 <b>18330</b>	hujmp	B48	13 WR
Sandwell, Dr <b>Isabella</b> <i>Senior Lecturer in Ancient History</i>	92 <b>89020</b>	Bella.Sandwell	2.38	11 WR
Willis, Dr <b>Ika</b> <i>Lecturer in Reception</i>	33 <b>17001</b>	Ika.Willis	2.7	36 TPR
Zajko, Dr <b>Vanda</b> <i>Senior Lecturer in Greek Literature and Language and Faculty Education Director</i>	92 <b>89851</b>	V.Zajko	1.31	11 WR
<b>Part-time Teaching Staff</b>				
Hunter Crawley, Ms <b>Heather</b>	n/a	hc7188	n/a	n/a
Miller, Mr <b>David</b>	n/a	emdjdm	n/a	n/a

WR = Woodland Road; TPR = Tyndall’s Park Road

# TEACHING, LEARNING AND ASSESSMENT

## PROGRAMME AND ASSESSMENT INFORMATION

### PROGRAMME STRUCTURE

In each of your three years, you need to take 120 credits' worth of units. Some of these credits will be made up from 'core' units, which are compulsory for all students doing a particular degree course; the rest of these credits are made up from optional units either in Classics & Ancient History or in some other department.

Please read the following outline of your degree programme structure, as it will help you to understand how individual units fit into your degree as a whole. Only the Classics/Ancient History side of the Joint Honours programmes is listed here. First and Second Years students should note that the Final Year programme changes every year, so the units listed for 2011-12 may not be the same as those offered to you in one or two years' time.

Note: Language Levels for Greek and Latin will be allocated on the basis of your experience and ability in the language; normally, no experience, GCSE or AS = (Beginners) Level A, A-level = (Intermediate) Level B.

### Single Honours Programmes

#### Ancient History: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (80 CREDIT POINTS)</b>			
CLAS12321	Introduction to Ancient History	20	1
CLAS 12381	Late Antiquity	20	1
CLAS 12320	Literary Sources for Greek and Roman History	20	2
CLAS 12380	Classical Greece	20	2
<b>40 CREDIT POINTS FROM ANY OF THE OPTIONS BELOW</b>			
<b>Optional Units</b>			
CLAS 12365	Art in the Ancient World	20	1
CLAS 12350	Film and the Ancient World	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12366	History of Thought	20	2
CLAS12384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS11051	Religion and Material Culture	20	2
<b>Language Options</b>			
(Please note that students must take level one language in Teaching Block 1 before they can take level two language in Teaching Block 2.)			
	Greek A1 or B1	20	1
	Greek A2 or B2	20	2
	Latin A1 or B1	20	1
	Latin A2 or B2	20	2
THRS10017	Introduction to Sanskrit 1	20	1
THRS 10018	Introduction to Sanskrit 2	20	2
THRS 10015	Introduction to Hebrew 1	20	1
THRS 10016	Introduction to Hebrew 2	20	2
<b>Up to 20 credits of open units outside the Classics and Ancient History department</b>			

## Ancient History: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (80 CREDIT POINTS)</b>			
CLAS22404	Approaches to Ancient History	20	1
CLAS22381	Late Antiquity	20	1
CLAS22319	Non-Literary Sources for Ancient History	20	2
CLAS22380	Classical Greece	20	2
<b>40 CREDIT POINTS FROM ANY OF THE OPTIONS BELOW</b>			
<b>Optional Units</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
<b>Language Options</b> (Please note that students must take level one language in Teaching Block 1 before they can take level two language in Teaching Block 2.)			
	Greek Language Level A1, B1 or C1	20	1
	Greek Language Level A2, B2 or C2	20	2
	Latin Language Level A1, B1 or C1	20	1
	Latin Language Level A2, B2 or C2	20	2
THRS20188	Introduction to Sanskrit 1	20	1
THRS20189	Introduction to Sanskrit 2	20	2
THRS20186	Introduction to Hebrew 1	20	1
THRS20187	Introduction to Hebrew 2	20	2
<b>Up to 20 credits of open units outside the Classics and Ancient History department</b>			

## Classical Studies: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (80 CREDIT POINTS)</b>			
CLAS12367	Studying Written Texts	20	1
CLAS12365	Art in the Ancient World	20	1
CLAS12368	Using Visual Culture	20	2
CLAS12366	History of Thought	20	2
<b>40 CREDIT POINTS FROM ANY OF THE OPTIONS BELOW</b>			
<b>Optional Units</b>			
CLAS12381	Late Antiquity	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12350	Film and the Ancient World	20	1
CLAS12380	Classical Greece	20	2
CLAS12384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS11051	Religion and Material Culture	20	2
<b>Language Options</b>			
(Please note that students must take level one language in Teaching Block 1 before they can take level two language in Teaching Block 2.)			
	Greek A1 or B1	20	1
	Greek A2 or B2	20	2
	Latin A1 or B1	20	1
	Latin A2 or B2	20	2
THRS10017	Introduction to Sanskrit 1	20	1
THRS10018	Introduction to Sanskrit 2	20	2
THRS10015	Introduction to Hebrew 1	20	1
THRS10016	Introduction to Hebrew 2	20	2
<b>Up to 20 credits of open units outside the Classics and Ancient History department</b>			

## Classical Studies: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (80 CREDIT POINTS)</b>			
CLAS22364	The Legacy of Classical Literature	20	1
CLAS22365	Art in the Ancient World	20	1
CLAS22362	Approaches to Myth	20	2
CLAS22366	History of Thought	20	2
<b>40 CREDIT POINTS FROM ANY OF THE OPTIONS BELOW</b>			
<b>Optional Units</b>			
CLAS22381	Late Antiquity	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22380	Classical Greece	20	2
CLAS22384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
<b>Language Options</b> (Please note that students must take level one language in Teaching Block 1 before they can take level two language in Teaching Block 2.)			
	Greek Language Level A1, B1 or C1	20	1
	Greek Language Level A2, B2 or C2	20	2
	Latin Language Level A1, B1 or C1	20	1
	Latin Language Level A2, B2 or C2	20	2
THRS20188	Introduction to Sanskrit 1	20	1
THRS20189	Introduction to Sanskrit 2	20	2
THRS20186	Introduction to Hebrew 1	20	1
THRS20187	Introduction to Hebrew 2	20	2
<b>Up to 20 credits of open units outside the Classics and Ancient History department</b>			

## Classics: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 120 credit points made up of:</b>			
<b>40 credit points of Greek units at the appropriate level :</b>			
	Greek Language Level A1 or B1	20	1
	Greek Language Level A2 or B2	20	2
<b>40 credit points of Latin units at the appropriate level :</b>			
	Latin Language Level A1 or B1	20	1
	Latin Language Level A2 or B2	20	2
<b>Plus 40 credits from the following list:</b>			
CLAS12365	Art in the Ancient World	20	1
CLAS12381	Late Antiquity	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12350	Film and the Ancient World	20	1
CLAS12366	History of Thought	20	2
CLAS12380	Classical Greece	20	2
CLAS12384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS11051	Religion and Material Culture	20	2
THRS10017	Introduction to Sanskrit 1	20	1
THRS10018	Introduction to Sanskrit 2	20	2
THRS10015	Introduction to Hebrew 1	20	1
THRS10016	Introduction to Hebrew 2	20	2
<b>Up to 20 credits of open units outside the Classics and Ancient History department</b>			

## Classics: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 120 credit points made up of:</b>			
<b>40 credit points of Greek units at the appropriate level :</b>			
	Greek Language Level B1 or C1	20	1
	Greek Language Level B2 or C2	20	2
<b>40 credit points of Latin units at the appropriate level :</b>			
	Latin Language Level B1 or C1	20	1
	Latin Language Level B2 or C2	20	2
<b>Plus 40 credits from the following list:</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS22381	Late Antiquity	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22380	Classical Greece	20	2
CLAS22384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS20188	Introduction to Sanskrit 1	20	1
THRS20189	Introduction to Sanskrit 2	20	2
THRS20186	Introduction to Hebrew 1	20	1
THRS20187	Introduction to Hebrew 2	20	2
<b>Up to 20 credits of open units outside the Classics and Ancient History department</b>			

### Classical Studies with Study in Continental Europe: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (40 CREDIT POINTS)</b>			
CLAS12367	Studying Written Texts	20	1
CLAS12368	Using Visual Culture	20	2
<b>Students must take 40 credit points of Greek OR Latin at an appropriate level:</b>			
	Greek Language Level A1 or B1	20	1
	Greek Language Level A2 or B2	20	2
	Latin Language Level A1 or B1	20	1
	Latin Language Level A2 or B2	20	2
<b>20 credits of other units:</b>			
CLAS12365	Art in the Ancient World	20	1
CLAS12381	Late Antiquity	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12350	Film and the Ancient World	20	1
CLAS12366	History of Thought	20	2
CLAS12380	Classical Greece	20	2
CLAS12384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS11051	Religion and Material Culture	20	2
THRS10017	Introduction to Sanskrit 1	20	1
THRS10018	Introduction to Sanskrit 2	20	2
THRS10015	Introduction to Hebrew 1	20	1
THRS10016	Introduction to Hebrew 2	20	2
<b>Students must also take 20 credits of units in a modern language.</b>			

### Classical Studies with Study in Continental Europe: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (40 CREDIT POINTS)</b>			
CLAS22364	The Legacy of Classical Literature	20	1
CLAS22362	Approaches to Myth	20	2
<b>Students must take 40 credit points of Greek OR Latin at an appropriate level:</b>			
	Greek Language Level B1 or C1	20	1
	Greek Language Level B2 or C2	20	2
	Latin Language Level B1 or C1	20	1
	Latin Language Level B2 or C2	20	2
<b>20 credits of other units:</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS22381	Late Antiquity	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22380	Classical Greece	20	2
CLAS22384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS20188	Introduction to Sanskrit 1	20	1
THRS20189	Introduction to Sanskrit 2	20	2
THRS20186	Introduction to Hebrew 1	20	1
THRS20187	Introduction to Hebrew 2	20	2
<b>Students must also take 20 credits of units in a modern language.</b>			

### Classics with Study in Continental Europe: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 120 credit points made up of:</b>			
<b>40 credit points of Greek units at the appropriate level :</b>			
	Greek Language Level A1 or B1	20	1
	Greek Language Level A2 or B2	20	2
<b>40 credit points of Latin units at the appropriate level :</b>			
	Latin Language Level A1 or B1	20	1
	Latin Language Level A2 or B2	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS12365	Art in the Ancient World	20	1
CLAS12381	Late Antiquity	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12350	Film and the Ancient World	20	1
CLAS12366	History of Thought	20	2
CLAS12380	Classical Greece	20	2
CLAS12384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS11051	Religion and Material Culture	20	2
THRS10017	Introduction to Sanskrit 1	20	1
THRS10018	Introduction to Sanskrit 2	20	2
THRS10015	Introduction to Hebrew 1	20	1
THRS10016	Introduction to Hebrew 2	20	2
<b>Students must also take 20 credits of units in a modern language.</b>			

### Classics with Study in Continental Europe: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 120 credit points made up of:</b>			
<b>40 credit points of Greek units at the appropriate level :</b>			
	Greek Language Level B1 or C1	20	1
	Greek Language Level B2 or C2	20	2
<b>40 credit points of Latin units at the appropriate level :</b>			
	Latin Language Level B1 or C1	20	1
	Latin Language Level B2 or C2	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS22381	Late Antiquity	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22380	Classical Greece	20	2
CLAS22384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
THRS20188	Introduction to Sanskrit 1	20	1
THRS20189	Introduction to Sanskrit 2	20	2
THRS20186	Introduction to Hebrew 1	20	1
THRS20187	Introduction to Hebrew 2	20	2
<b>Students must also take 20 credits of units in a modern language.</b>			

## Final Year Single Honours

All single honours students must take 120 credit points' worth of units in their final year. This is made up from:

- a) a dissertation of about 12,000 words on a subject of your choice (40 credits);
- b) 80 credit points of optional units.

Note: Classics and Classics with Study in Continental Europe students must take at least 40 credit points of Greek or Latin units at the appropriate level.

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (40 CREDIT POINTS)</b>			
CLAS32315	Dissertation	40	1 & 2
<b>OPTIONAL UNITS (80 CREDIT POINTS)</b>			
CLAS32335	Configurations of Gender and Sexuality	20	1
CLAS32345	Pompeii	20	1
CLAS37020	Tragedy and the Self	20	1
CLAS37016	Pagan and Christian in Late Antiquity: Debate and Interaction	20	1
CLAS37014	Myth and History in 5 <sup>th</sup> Century Athens	20	1
CLAS37007	The Emotions in the Ancient World	20	1
CLAS37011	Greek Tragedy and Cinema	20	1
CLAS32364	Metamorphosis in Greece and Rome	20	2
CLAS37003	Ecology and History in the Ancient World	20	2
CLAS37019	Time, Temporality and Texts	20	2
CLAS32362	Responses to the Roman Empire	20	2
CLAS37010	Greek Religion	20	2
CLAS37015	Nero	20	2
CLAS37021	Travelling to Rome	20	2
CLAS37018	The Minoans	20	2
	Greek Language Level A1, B1, C1 or D	20	1
	Greek Language Level A2, B2 or C2	20	2
	Latin Language Level A1, B1, C1 or D1	20	1
	Latin Language Level A2, B2, C2 or D2	20	2
THRS30171	Introduction to Sanskrit 1	20	1
THRS30172	Introduction to Sanskrit 2	20	2
THRS30169	Introduction to Hebrew 1	20	1
THRS30170	Introduction to Hebrew 2	20	2

## Joint Honours Programmes

### Ancient History and Archaeology: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (40 Credit Points)</b>			
CLAS12321	Introduction to Ancient History	20	1
CLAS12320	Literary Sources for Greek and Roman History	20	2
<b>Optional Units (20 Credit Points)</b>			
<b>You may choose one option from either Teaching Block 1 or Teaching Block 2:</b>			
CLAS12381	Late Antiquity	20	1
CLAS12380	Classical Greece	20	2

### Ancient History and Archaeology: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>MANDATORY UNITS (20 Credit Points)</b>			
CLAS22404	Approaches to Ancient History	20	1
<b>Optional Units (40 Credit Points)</b>			
<b>Students must take at least one of the following 2 units:</b>			
CLAS22381	Late Antiquity	20	1
CLAS22380	Classical Greece	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22384	Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2
	Greek Language Level A1 or B1	20	1
	Latin Language Level A1 or B1	20	1

## English and Classical Studies: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 60 credit points made up of:</b>			
<b>Either both of the following:</b>			
CLAS12367	Studying Written Texts	20	1
CLAS12366	History of Thought	20	2
<b>Or one or both of the above may be replaced by Greek or Latin language at an appropriate level:</b>			
	Greek Language Level A1 or B1	20	1
	Greek Language Level A2 or B2	20	2
	Latin Language Level A1 or B1	20	1
	Latin Language Level A2 or B2	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS12365	Art in the Ancient World	20	1
CLAS12381	Late Antiquity	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12350	Film and the Ancient World	20	1
CLAS12380	Classical Greece	20	2
CLAS12384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2

## English and Classical Studies: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 60 credit points made up of:</b>			
<b>Either both of the following:</b>			
CLAS22364	Legacy of Classical Literature	20	1
CLAS22362	Approaches to Myth	20	2
<b>Or one or both of the above may be replaced by Greek or Latin language at an appropriate level:</b>			
	Greek Language Level A1, B1 or C1	20	1
	Greek Language Level A2, B2 or C2	20	2
	Latin Language Level A1, B1 or C1	20	1
	Latin Language Level A2, B2 or C2	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS22381	Late Antiquity	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22380	Classical Greece	20	2
CLAS22384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2

## Classical Studies and Philosophy: Year 1

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 60 credit points made up of:</b>			
<b>Either both of the following:</b>			
CLAS12367	Studying Written Texts	20	1
CLAS12366	History of Thought	20	2
<b>Or one or both of the above may be replaced by Greek or Latin language at an appropriate level:</b>			
	Greek Language Level A1 or B1	20	1
	Greek Language Level A2 or B2	20	2
	Latin Language Level A1 or B1	20	1
	Latin Language Level A2 or B2	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS12365	Art in the Ancient World	20	1
CLAS12381	Late Antiquity	20	1
CLAS17003	Pagan Religions of the Roman Empire	20	1
CLAS12350	Film and the Ancient World	20	1
CLAS12380	Classical Greece	20	2
CLAS12384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2

## Classical Studies and Philosophy: Year 2

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
<b>Students must take 60 credit points made up of:</b>			
<b>Either both of the following:</b>			
CLAS22364	Legacy of Classical Literature	20	1
CLAS22362	Approaches to Myth	20	2
<b>Or one or both of the above may be replaced by Greek or Latin language at an appropriate level:</b>			
	Greek Language Level A1, B1 or C1	20	1
	Greek Language Level A2, B2 or C2	20	2
	Latin Language Level A1, B1 or C1	20	1
	Latin Language Level A2, B2 or C2	20	2
<b>Plus 20 credits from the following list:</b>			
CLAS22365	Art in the Ancient World	20	1
CLAS22381	Late Antiquity	20	1
CLAS27003	Pagan Religions of the Roman Empire	20	1
CLAS22350	Film and the Ancient World	20	1
CLAS22366	History of Thought	20	2
CLAS22380	Classical Greece	20	2
CLAS22384	The Archaeology of Myth: From the Trojan War to the End of Atlantis	20	2

## Final Year Joint Honours

All joint honours students must take 60 credit points' worth of units in this department across their final year.

Ancient History and Archaeology: Students must take the 20 credit dissertation (CLAS30087) and two 20 credit point units from the list of Optional Units.

English and Classical Studies: If students take the 40 credit CLAS dissertation (CLAS32315), they should take one 20 credit point unit from the list of Optional Units. If students take the ENGL dissertation (ENGL39021), they should take three 20 credit point units from the list of Optional Units.

Philosophy and Classical Studies: Students must take the 40 credit dissertation (CLAS32315) and one 20 credit point unit from the list of Optional Units.

UNIT CODE	UNIT TITLE	CREDIT POINTS	TEACHING BLOCK
CLAS32315	Dissertation	40	1 & 2
CLAS30087	Dissertation ( <i>AHA students only</i> )	20	1 & 2
<b>OPTIONAL UNITS (80 CREDIT POINTS)</b>			
CLAS32335	Configurations of Gender and Sexuality	20	1
CLAS32345	Pompeii	20	1
CLAS37020	Tragedy and the Self	20	1
CLAS37016	Pagan and Christian in Late Antiquity: Debate and Interaction	20	1
CLAS37014	Myth and History in 5 <sup>th</sup> Century Athens	20	1
CLAS37007	The Emotions in the Ancient World	20	1
CLAS37011	Greek Tragedy and Cinema	20	1
CLAS32364	Metamorphosis in Greece and Rome	20	2
CLAS37003	Ecology and History in the Ancient World	20	2
CLAS37019	Time, Temporality and Texts	20	2
CLAS32362	Responses to the Roman Empire	20	2
CLAS37010	Greek Religion	20	2
CLAS37015	Nero	20	2
CLAS37021	Travelling to Rome	20	2
CLAS37018	The Minoans	20	2
	Greek Language Level A1, B1, C1 or D	20	1
	Greek Language Level A2, B2 or C2	20	2
	Latin Language Level A1, B1, C1 or D1	20	1
	Latin Language Level A2, B2, C2 or D2	20	2

## **OPEN UNITS**

Instead of the optional units above, you may choose to take 20 credits' worth of units in other Departments. Each Department has designated certain units as 'open', which means that students from outside can take them, or has created special Open Units specifically for other students. You should bear in mind that in the case of a timetable clash your 'core' units in this Department must take priority.

### **First Year students**

Details on how you can register on to Open Units are provided in the *Registration Guide for New Undergraduates* booklet that is circulated to new students prior to starting. You should visit the Open Units Fair to register for Open Units, taking your main teaching timetable with you.

### **Returning Second Year students**

If you want to take a unit outside the School, you must ask the Head of Education for approval. You should not attend the Open Units Fair as unit registration will have been undertaken in the preceding Spring or Summer term. However, if you have registered for a unit/s in another department you are advised to contact the relevant department at the start of the Autumn term to confirm registration.

Further information, for all students, about Open Units, timetabling, and when to register, are available at <<http://www.bris.ac.uk/esu/edpart/progunitinfo/unit/openunits.html>>.

## CONTACT HOURS

Students have the opportunity to meet with staff in a variety of ways:

- in timetabled classes of varying sizes (ranging from 6-12 hours a week in the first and second years to 2-8 hours a week in the third year);
- in one-to-one essay feedback sessions, which are offered in all units;
- in informal 'consultation-hour' meetings with unit directors (offered twice weekly);
- in individual dissertation supervisions in the final year;
- in student progress meetings at least three times a year;
- in personal tutorials with a personal tutor;
- in staff-student liaison meetings at least three times a year.

The quality of these contact hours depends in part on each student's willingness, first, to take the opportunities of meeting, and secondly, to do preparatory work in order to get the most out of any meeting or class.

After initial library induction, students can begin to develop their skills in independent research immediately. If students do not have the time to pursue independent research in the library, then they cannot contribute effectively to a class discussion, and are reduced to passive listeners. This is directly at odds with the aims of the department, to encourage students "to develop the qualities of imagination, self-awareness, curiosity, sophistication *and intellectual independence.*"

## CONSULTATION HOURS

Each tutor will hold at least two Consultation Hours per week. The times of these will be arranged at the beginning of each Teaching Block and published on the departmental web pages for current undergraduate students. In the case of permanent staff, the times will also be posted outside their doors for pre-booking particular time-slots. Consultation Hours provide you with the opportunity to ask for advice about particular matters arising from tutorials, seminars or lectures, guidance about essays, or further feedback on essays that have already been marked. Personal Tutors (whose role is explained elsewhere in this handbook) can also be consulted during these hours. Should you not be able to attend at the published times, or should the Hours be booked up, feel free to email your tutor to see if you can arrange to see them at another point in the week, but do make use of the designated times if you possibly can. Hourly paid tutors are part-time staff and do not act as personal tutors. As unit tutors, however, they may have regular weekly Consultation Hours. Please check the web page first and then email the tutor concerned if you cannot see any published times.

## STUDYING ABROAD

### CLASSICS & CLASSICAL STUDIES WITH STUDY IN CONTINENTAL EUROPE

These are four-year BA programmes. The third academic year is spent at a partner institution. The Department has links with Departments of Classics in Bordeaux (Bordeaux III- Université Michel de Montaigne), Coimbra (Universidade de Coimbra), Lausanne (Université de Lausanne), Logroño (Universidad de la Rioja), Paris (Paris IV – Sorbonne), Siena (Università degli Studi di Siena), Thessaloniki (Aristotle University), and Würzburg (Bayerische Julius-Maximilians Universität).

**Before you go abroad:** Over the first and second years, you take a total of four units (one per TB) in the relevant modern language through the University Language Centre. These units carry less credit-weighting than units taken in the Department (10 credits per unit rather than 20), which produces a small workload imbalance between the two semesters (70 credits in one semester and 50 in the other rather than 60 in each).

The Department agrees to send abroad those who have reached a sufficiently high standard in modern language to benefit fully from their year abroad, and who are in good standing in their departmental units (normally averaging at least a 2.1 in the first and second years). If your academic performance is not deemed satisfactory at the end of the second year, you will be required to transfer to Classics or Classical Studies. Admission to CwSCE and CSwSCE allows transfer to Classics and Classical Studies respectively at any stage. Transferring in the opposite direction is also possible early in the first year – providing students have the relevant modern language qualification. Practical information about the application process to study in continental Europe, and pre-departure requirements can be obtained via the International Office: <<http://www.bristol.ac.uk/international/yearabroad/>>. You should also discuss your year abroad with the Schools' Erasmus/Study Abroad Office, Dr Silke Knippschild (Classics and Ancient History) <clzsk@bristol.ac.uk.>

**Course Selection:** Academic systems can vary greatly from university to university, and this can sometimes be a challenge when it comes to researching and choosing your courses abroad. As an exchange student, however, you will normally have a wide selection of modules to choose from. Your host university's course options will often be available on their website, though you may sometimes need to make provisional module selections based on the previous year's options. Finding appropriate modules that meet your degree requirements at Bristol is one of the key issues to consider when selecting courses at your host university. When selecting modules, consider their content, level, duration, as well as the amount of credits they carry. You should also try and talk to returning exchange students to find out what they did with regard to registration and selection of modules. If you have any specific questions regarding your degree programme requirements or about choosing the right modules to satisfy those requirements, you should speak to your personal tutor.

**While abroad:** You may sometimes find that modules you wanted to take are full or have restrictions on them. In such cases, it is often worth going to talk to the module organiser or department to see if there is any way that they can fit you in. You should ensure that you have some backup choices in case you cannot get onto your first choice of modules. You are expected to obtain official confirmation of all your grades/marks before returning to Bristol. The year abroad is formally factored into the calculation of your degree classification. Please refer to the 'Degree Classification' section of this handbook for information. Details of the Bristol assessment for the year abroad will be provided to you in due course. Fail marks might represent a case for denying entry to the final year. Pass marks may be taken into consideration in other judgments about your performance (e.g. in the case of a student prize or commendation). In addition to official confirmation of your marks, you must submit three reports on 31 October, 31 January, and 30 June. These reports do not count towards your final degree classification but credits (120) are awarded subject to submission of the reports to a satisfactory standard. The report forms will be made available on the department website.

## INCOMING ERASMUS & YEAR ABROAD STUDENTS

**Credit points and marks:** All the first- and second-year units (CLAS 1.../2...) in the Department of Classics and Ancient History are each worth 20 credits (=10 ECTS credits for Erasmus students). Final year units (CLAS 3...) are worth either 20 or 40 credits (=10 or 20 ECTS). Students are normally expected to take 120 credits' (= 60 ECTS credits) worth of units during the academic year, 60 credits' (= 30 ECTS credits) worth in each teaching block (semester). Credits and marks are supplied to Erasmus students' home universities at the end of their study in Bristol. Credits and marks for Study Abroad students are supplied to the Bristol Study Abroad Office, who report them to the students' home university, 'translating' them into the mark systems prevailing there (e.g. 70% in Bristol = A in the USA). You will receive a mark for each unit, based on assessed work and examination (precise forms of assessment for particular units are given in the unit descriptions). The marks awarded will be forwarded to your home department at the end of the academic year (June).

Credit points are awarded for a unit on the basis of satisfactory attendance at all classes, submission of all required work on time and of a satisfactory standard (basically, showing that you've made an effort), and attendance at the exam. In other words, it is very easy to gain credit for a unit, and yet some students still fail to do so and have to take extra units. This is usually because of unsatisfactory attendance at classes, which could mean that you had not prepared your work for class, that you were disruptive in class, or that you did not attend class at all. You should attend ALL classes. Marks are entirely separate from credits; in theory, it's possible to lose credit for a unit and still score 80%, or fail a unit but still gain credit.

**Personal Tutor.** You will be assigned to a tutor who will look after your pastoral well-being and academic development while you are a student in the department. Unless otherwise arranged, this will be the School's Erasmus/Study Abroad Officer Dr Silke Knippschild (Classics and Ancient History) [clzsk@bristol.ac.uk](mailto:clzsk@bristol.ac.uk). Your unit arrangements should be set up in consultation with her.

**Use of dictionaries in examinations.** Erasmus students are permitted to use unannotated language dictionaries (hard-copy, not electronic) in exams subject to completion and authorisation of an 'Authorisation for use of a translation dictionary in examinations' form. This form can be downloaded from the Exams Office website at: <http://www.bristol.ac.uk/exams/forms-notes/forms/>. Once completed, the form should be submitted to the School Office for approval by the Head of School/ Head of Department. The School Office will contact the student when the request has been approved, as the student must take the original signed copy of the form to their exam for presentation to an invigilator. Students are NOT permitted the use of an unannotated dictionary WITHOUT the appropriate approved form. You are encouraged to take extra courses in English with the University of Bristol Language Centre if you have initial difficulties in this respect.

## PERSONAL TUTORS

The personal tutor system is a key part of the support system for students. It makes a very important contribution to the academic and personal growth of the individual student. Your personal tutor's role is to act as the first point of contact within the University from whom you can obtain general academic guidance and pastoral support. Sometimes this support will take the form of direct support or advice; sometimes it may involve helping you to access appropriate services.

### **Personal tutors provide support by:**

- Helping you to develop effective study skills and habits
- Reviewing overall academic progress and providing feedback and advice
- Helping you to understand relevant University rules and regulations
- Providing appropriate information, support and guidance
- Helping and advising you in University processes which may affect you.

### **Personal tutors can be asked to provide advice on a wide range of issues, including:**

- problems with study skills
- anxiety about exams or finances
- guidance on progress and achievement
- personal issues which may be affecting your academic performance

Your personal tutor will normally make arrangements to see you either individually or in groups at least three times a year. You can also arrange to see your personal tutor at other times if the need arises. Personal tutors are available during their designated 'consultation hour', and details can be found on your departmental website. If you need to see your personal tutor at another time you should email him/her to make an appointment. Personal tutor lists can be found on departmental notice boards. It is your responsibility to attend meetings arranged with your personal tutor. If for any reason you cannot attend, you should let them know in advance so that alternative arrangements can be made.

### **You must see your personal tutor at least three times during the academic year:**

- At the beginning of the year, to discuss your plans for the coming academic session;
- Between Teaching Block 1 and 2, to review your progress and prospects; for this meeting you should complete the **Mid-Year Progress Form** (<http://www.bristol.ac.uk/classics/current-undergraduates/forms/>) and bring any essay feedback sheets you have received so far;
- At the end of the year, after receiving your exam results; this meeting is very important as the Pass lists for First and Final Year will only inform you of your overall performance; no Pass list is published for the Second Year, so you will only receive your marks if you attend a tutorial meeting. You will be informed during the year of when the exam results are published, and you must be available to see your tutor at that time.

If you do not attend any of these three compulsory meetings, your absence will be noted in your file. **In addition to these meetings, first year students are required to meet with their personal tutor during week 6 of TB1.**

It is also your responsibility to inform your personal tutor of any extenuating circumstances which may be affecting your academic performance (please see the information on this in the School Procedures section entitled 'Assessment Procedures'). As stated in the University's Examination Regulations, it is the responsibility of the student to make known to the Board of Examiners in advance any extenuating circumstances which he or she wishes to be taken into consideration. Any such matters which could have been raised before the meeting of the Board, but without valid reason were not raised, will not be considered in the event of an appeal. If you wish your circumstances to be made available to the Board of Examiners please ensure that, in addition to your personal tutor, you also inform the School Office. All such matters are treated confidentially.

You may wish to ask your personal tutor to act as one of your referees for jobs. As a matter of courtesy you should let your tutor know about the applications you are making.

You may ask to change your personal tutor if you feel that the process is not working for you. You do not need to state a reason. To do this you should contact the School Office.

Further information about the personal tutoring system can be found on the web at:  
[www.bristol.ac.uk/esu/studentlearning/pt/](http://www.bristol.ac.uk/esu/studentlearning/pt/)

## STUDENT REPRESENTATION

### Faculty and University

For details of student representation at Faculty and University level please refer to the Faculty of Arts Undergraduate Handbook at:

[www.bristol.ac.uk/arts/current/under/](http://www.bristol.ac.uk/arts/current/under/)

### Department and programme

The student representation system allows for dialogue between staff and students about degree programmes, life in the department, and the learning facilities provided by the University. Student reps (normally one per year group, or in some departments one per programme per year group) are elected on an annual basis.

The Staff Student Liaison Committee is a vital part of the department and it provides an opportunity to discuss matters of common interest. Student representatives sit on the Staff Student Liaison Committee which meets at least once per teaching block. Of course, you should feel free to convey any anxieties, problems or queries you may have to any academic tutor and/or your personal tutor at any time - but the staff-student forum has the advantage of allowing students to pool opinions and ideas and to get their views across in a more collective manner. It also allows lecturers to clarify any matters that might be causing confusion to undergraduate students generally.

**If you have any concerns that you would like raised, please contact one of your representatives; it is important to make your views known to your representative so that the department can be more effective in serving your needs as academic students.**

Contact information for your representatives, and minutes of the meetings, are posted on either student notice boards or departmental websites.

### School

In addition to the Staff Student Liaison Committee system there are student representatives at the School of Humanities Meeting. This meets once a term, and is an opportunity for any generic issues (not programme or departmentally related) to be raised. There are three representatives from each department - one undergraduate, one postgraduate taught, and one postgraduate research. Arrangements for student representatives to attend the School Meeting are made at the beginning of the session.

## ESSAY & DISSERTATION DEADLINES

Please also refer to the 'essay and dissertation submission' section of this handbook for information regarding essay submission procedures.

### Teaching Block 1 Deadlines

Date	Week	Time	Level	Unit
Thursday 27 October	3	12pm	1	Studying Written Texts – <i>assignment 1 of 3</i>
			1	Introduction to Ancient History– <i>assignment 1 of 4</i>
Thursday 17 November	6	12pm	1	Studying Written Texts – <i>assignment 2 of 3</i>
			1	Introduction to Ancient History– <i>assignment 2 of 4</i>
Thursday 1 December	8	12pm	1	Introduction to Ancient History– <i>assignment 3 of 4</i>
			1, 2, 3	Greek B1
Thursday 8 December	9	12pm	1 & 2	Pagan Religions of the Roman Empire
			1 & 2	Film and the Ancient World
			2 & 3	Greek C1
Thursday 15 December	10	12pm	1 & 2	Late Antiquity
			1 & 2	Art in the Ancient World
			1 & 2	Latin B1
			2 & 3	Latin C1
Thursday 19 January	11	12pm	1	Studying Written Texts – <i>assignment 3 of 3</i>
			1	Introduction to Ancient History– <i>assignment 4 of 4</i>
			2	Legacy of Classical Literature
			3	Greek A1
			3	Latin A1
			3	Greek D
			3	Latin D1
			3	Tragedy and the Self
			3	Configurations of Gender and Sexuality
Thursday 26 January	12	12pm	2	Approaches to Ancient History
			3	The Emotions in the Ancient World
			3	Greek Tragedy and Cinema
			3	Pagan and Christian in Late Antiquity
			3	Myth and History in Fifth-Century Athens
	5,10 & 11			Latin A1 and Greek A1 class tests
	10 & 11			Latin B1 and Greek B1 class tests
Jan 2012 (exact date TBC)				Latin C1 and Greek C1 exam
May/ June 2012 (exact date TBC)				Latin D1 and Greek D exam

## Teaching Block 2 Deadlines

Date	Week	Time	Level	Unit
Thursday 16 February	3	12pm	1	Using Visual Culture – <i>assignment 1 of 3</i>
Thursday 23 February	4	12pm	2	Non-Literary Sources for Ancient History – <i>assignment 1 of 3</i>
Thursday 15 March	7	12pm	1	Using Visual Culture – <i>assignment 2 of 3</i>
Thursday 22 March	8	12pm	2	Non-Literary Sources for Ancient History – <i>assignment 2 of 3</i>
			3	Dissertation
Thursday 26 April	9	12pm	1 & 2	The Archaeology of Myth: From the Trojan War to the End of Atlantis
			2	Approaches to Myth
			2 & 3	Greek C2
			2 & 3	Latin C2
			3	Responses to the Roman Empire
			3	Nero
			3	The Minoans
Thursday 3 May	10	12pm	1	Literary Sources for Greek and Roman History
			1	Using Visual Culture – <i>assignment 3 of 3</i>
			1 & 2	History of Thought
			1 & 2	Classical Greece
			1, 2, 3	Greek B2
			3	Metamorphosis in Greece and Rome
			3	Ecology and History in the Ancient World
			3	Time, Temporality and Texts
Thursday 10 May	11	12pm	1 & 2	Latin B2
			2	Non-Literary Sources for Ancient History – <i>assignment 3 of 3</i>
			3	Latin A2
			3	Greek A2
			3	Latin D2
	5,10 & 11			Latin A2 and Greek A2 class tests
	10 & 11			Latin B2 and Greek B2 class tests
May/ June 2012 (exact date TBC)				Latin C2 and Greek C2 exam
May/ June 2012 (exact date TBC)				Latin D2 exam

## MARKING CRITERIA

### Essays and dissertations

The following guidelines, based on those agreed by the Faculty of Arts, are intended for examiners and students alike. The features in the list need not all be present to achieve the award of any given classification. Different candidates may legitimately approach a subject in different ways and examiners give due consideration to alternative modes of approach, style and interpretation and may, if appropriate, allow a candidate's strengths in one area to offset shortcomings in another. But in all cases examiners will pay particular attention to three key elements: structure and focus, quality of argument and expression, and range of relevant knowledge.

#### **Starred First (80+)**

##### *Knowledge and Understanding*

Of the subject being discussed: detailed and accurate, showing the ability to select what is most relevant from a broader range of knowledge. Of relevant secondary literature: detailed and critical, showing evidence of reading widely outside the prescribed bibliography. Of relevant theoretical and methodological issues: detailed and critical, showing clear awareness of how they relate to the question. Of the wider context: detailed and accurate, showing clear understanding of how the topic relates to the wider context and showing the ability to draw on relevant material from other contexts to develop the argument.

*Argument* Approach: analytical, critical, sophisticated, engaging closely with the question and showing appreciation of its wider implications. Structure: rigorously argued and logical. Originality: extensive evidence of independent thought. Use of evidence: all points supported with critically-evaluated evidence.

*Presentation* Clarity of expression: lucid, elegant, accurate. Spelling and grammar: no significant errors. Technical vocabulary, where appropriate: accurate and sophisticated usage. Academic conventions: exemplary citation and presentation of bibliography.

#### **First Class (70-79)**

##### *Knowledge and Understanding*

Of the subject being discussed: detailed and accurate, showing the ability to select what is most relevant from a broader range of knowledge. Of relevant secondary literature: detailed and critical, showing evidence of reading outside the prescribed bibliography. Of relevant theoretical and methodological issues: detailed and critical, showing clear awareness of how they relate to the question. Of the wider context: detailed and accurate, showing clear understanding of how the topic relates to the wider context.

*Argument* Approach: analytical, critical, sophisticated, engaging closely with the question and showing appreciation of its wider implications. Structure: generally rigorously argued and logical. Originality: evidence of independent thought. Use of evidence: most points supported with critically-evaluated evidence.

*Presentation* Clarity of expression: clear, fluent, accurate. Spelling and grammar: no significant errors. Technical vocabulary, where appropriate: accurate and often sophisticated usage. Academic conventions: consistent citation and well presented bibliography.

#### **Upper Second (2.1) (60-69)**

##### *Knowledge and Understanding*

Of the subject being discussed: extensive and accurate. Of relevant secondary literature: clear and generally critical knowledge of works on the set bibliography. Of relevant theoretical and methodological issues: aware of underlying principles and themes, though not always conscious of how they relate to the question. Of the wider context: generally well-informed, though limited understanding of how the topic relates to the wider context.

*Argument* Approach: analytical, generally critical, quite sophisticated, engaging with the question and showing appreciation of some of its wider implications. Structure: generally clearly argued and logical. Originality: attempts to go beyond the ideas of the secondary literature. Use of evidence: most points illustrated with evidence, generally but not always critically evaluated.

*Presentation* Clarity of expression: clear, generally accurate. Spelling and grammar: no significant errors. Technical vocabulary, where appropriate: accurate usage. Academic conventions: fairly consistent citation, well presented bibliography.

### **Lower Second (2.2) (50-59)**

#### *Knowledge and Understanding*

Of the subject being discussed: generally clear and accurate, though there may be some errors and gaps. Of relevant secondary literature: generally clear though often uncritical knowledge of key works on the set bibliography; some significant omissions. Of relevant theoretical and methodological issues: limited awareness of underlying principles and themes and limited understanding of how they relate to the question. Of the wider context: some knowledge, though rarely used to any great effect.

*Argument* Approach: some attempt at analysis and synthesis, but sometimes prone to excessive narrative or description; rarely critical; may assert rather than argue; may not properly engage with question. Structure: argument not always clear; structure may be heavily influenced by the secondary literature rather than the requirements of the question. Originality: little attempt to go beyond or criticise the secondary literature. Use of evidence: frequent references to evidence and awareness of its importance, but rarely critically evaluated.

*Presentation* Clarity of expression: conveys meaning, but sometimes clumsy. Spelling and grammar: generally grammatical, but a few significant spelling errors. Technical vocabulary, where appropriate: attempts use, not always with full understanding. Academic conventions: has made a serious attempt at providing references, but with significant flaws in coverage and/or presentation; well presented bibliography.

### **Third Class (40-49)**

#### *Knowledge and Understanding*

Of the subject being discussed: limited and patchy, with some significant errors. Of relevant secondary literature: limited, uncritical and sometimes muddled knowledge of a fairly narrow range of sources. Of relevant theoretical and methodological issues: obvious ignorance of many relevant issues. Of the wider context: limited and patchy, with some significant errors.

*Argument* Approach: limited attempt at analysis or synthesis; excessive narrative or description; tends to assert rather than argue; largely misses point of question. Structure: argument underdeveloped; structure derivative, with little relation to question. Originality: ideas of secondary literature presented uncritically. Use of evidence: a range of evidence mentioned, but not critically evaluated and/or not properly integrated into the argument.

*Presentation* Clarity of expression: not always clear or easy to follow. Spelling and grammar: generally grammatical, but frequent spelling errors. Technical vocabulary, where appropriate: little and/or inaccurate usage. Academic conventions: limited but flawed attempt at providing references (e.g. given only for direct quotations): well presented bibliography.

### **Fail (30-39)**

#### *Knowledge and Understanding*

Of the subject being discussed: very limited, with numerous significant errors and gaps. Of relevant secondary literature: limited, uncritical and often muddled knowledge of a very narrow range of sources. Of relevant theoretical and methodological issues: obvious ignorance of relevant issues. Of the wider context: rudimentary.

*Argument* Approach: little attempt at analysis or synthesis; little understanding of the question and little attempt at addressing it. Structure: little attempt at argument; derivative and/or illogical structure. Originality: follows a limited range of sources closely. Use of evidence: some reference to evidence and some awareness of its importance, but not evaluated or integrated into the argument.

*Presentation* Clarity of expression: often clumsy, difficult to follow and disjointed. Spelling and grammar: frequent errors, though not affecting meaning. Technical vocabulary, where appropriate: little and inaccurate usage. Academic conventions: few or no references.

**Fail (below 30)***Knowledge and Understanding*

Of the subject being discussed: rudimentary and seriously flawed. Of relevant secondary literature: limited, uncritical and garbled knowledge of a very narrow range of sources. Of relevant theoretical and methodological issues: obvious ignorance of relevant issues. Of the wider context: rudimentary at best.

*Argument* Approach: no attempt at analysis or synthesis; fails to understand or address the question. Structure: incoherent, illogical, derivative. Originality: wholly derivative from a limited range of sources, in places verging on plagiarism. Use of evidence: little reference to evidence.

*Presentation* Clarity of expression: clumsy, disjointed and often incoherent. Spelling and grammar: frequent errors, sometimes obscuring meaning. Technical vocabulary, where appropriate: no usage, or catastrophically misunderstood. Academic conventions: no references, poorly presented bibliography.

## PLAGIARISM

Plagiarism is one of the most serious forms of academic misconduct.

The University's Examinations Regulations define plagiarism in the following way:

**Plagiarism is the unacknowledged inclusion in a student's work of material derived from the published or unpublished work of another. This constitutes plagiarism whether it is intentional or unintentional. "Work" includes internet sources as well as printed material. Examples include:**

- Quoting another's work "word for word" without placing the phrase(s), sentence(s) or paragraph(s) in quotation marks and providing a reference for the source.
- Using statistics, tables, figures, formulae, data, diagrams, questionnaires, images, musical notation, computer code, etc., created by others without acknowledging and referencing the original source. This list is not intended to be exhaustive.
- Summarising, or paraphrasing, the work or ideas of another without acknowledging and referencing the original source. "Paraphrasing" means re-stating another author's ideas, meaning or information in a student's own words.
- Copying the work of another student, with or without that student's agreement.
- Collaborating with another student, even where the initial collaboration is legitimate, e.g. joint project work, and then presenting the resulting work as one's own. If students are unclear about the extent of collaboration which is permitted in joint work they should consult the relevant tutor.
- Submitting, in whole or in part, work which has previously been submitted at the University of Bristol or elsewhere, without fully referencing the earlier work. This includes unacknowledged re-use of the student's own submitted work.
- Buying or commissioning an essay or other piece of work and presenting it as the student's own.

The penalties for plagiarism are severe and can include receiving no marks for the piece of work, no marks for the entire unit, a lower class of degree or even, in the most serious cases, exclusion from the award of any degree.

You **must** familiarise yourself with the University's rules on plagiarism which can be found on the website at:

[www.bristol.ac.uk/secretary/studentrulesregs/examregs.html](http://www.bristol.ac.uk/secretary/studentrulesregs/examregs.html)

General guidance on note-taking and referencing, along with practice exercises, can be found on the website at:

[www.bris.ac.uk/arts/skills/self.html](http://www.bris.ac.uk/arts/skills/self.html)

It is **your responsibility** to ensure that you do not fall under any suspicion of plagiarism. Even when plagiarism is the result of careless note-taking and/or inadequate referencing, it is still treated as a serious matter and you will be penalised.

## FEEDBACK ON ASSESSMENT

Academic feedback is a vital element of the learning process, helping you to evaluate your current level of performance and to identify the ways in which you need to develop your understanding, skills and/or approach to the subject in the future. Defined in this way, it should be apparent that feedback is intended to contribute, not just to your developing understanding within a single unit or even a single year, but to your ongoing academic formation throughout your degree programme. But what exactly is feedback and when do you receive it?

Feedback is 'information' provided to you which allows you to take into account the perspective of your tutors on your own developing views and on your assessed work. It is provided in diverse ways (e.g. in either oral or written forms) and at various points during the academic year. Our aim is to make available to you a range of forms of feedback within an appropriate time-frame. The precise combination of forms in which feedback is delivered will of necessity vary from unit to unit and from programme to programme.

Typically feedback occurs in three phases:

1. **Teaching:** During the teaching process, as you begin to acquire an increasingly critical understanding of the subject matter of the unit and have the opportunity to test that understanding in class discussions—whether through questions, interactions with peers, or more direct forms of participation (e.g. presentations) or through one-to-one contact with staff.
2. **Interaction with assessment:** As your ideas begin to form, you start to interact with the formal assessment (whether formative or summative); questions arise, and 'consultation hours' offer you the opportunity for one-to-one discussion with your tutor about your approach to the assessed work. (Note: while all assessment is in a sense 'formative', only assessment that counts for progression from year 1 and for the final degree classification in years 2 and 3 is described in University documents as 'summative'.
3. **Post-assessment:** Depending upon the form of the assessed work, you will receive various kinds of feedback. This feedback will then influence the next set of units taken by you. Types of formative feedback differ according to the method of assessment used.
  - a. General contextualization of any marks assigned is provided by the publication of the marking criteria in the Handbook.
  - b. In many units, there is a purely formative assessed element—types include essays, class tests, oral presentations, book reports and on-line quizzes—and the type of feedback involved varies accordingly. These are not moderated and are not anonymous. Tutors are expected to return formative assignments before summative assignments are due.
  - c. Feedback on essays takes the form of (i) a general written comment on the feedback sheet summarising the characteristics of the work, and (ii) written comments on the work itself. Essays are usually returned to you within three weeks, and delays are notified to you by e-mail. You are encouraged to seek further oral feedback in consultation hours.
  - d. Feedback on presentations is given orally and, where necessary, in writing.
  - e. Feedback on class tests/practice tests is delivered orally through group feedback in class or (where deemed necessary) through one-to-one feedback and in writing through comments on tests, returned to you within three weeks.
  - f. Feedback on examinations will be provided in the form of a comments sheet which will be made available to collect from the essay return pigeon-holes/holders. You will be informed when the comments sheets can be collected at the end of the relevant examination period (usually in January and June).
  - g. In reviews of student progress during the year, you and your personal tutor can look at feedback and results and discuss the remainder of your programme.

- h. Dissertations are completed in the final year of the various programmes within Humanities. Feedback therefore consists primarily of the offering of a formal comment upon the piece of work itself rather than feedback designed to help you develop within the undergraduate setting. Dissertations and dissertation feedback sheets are returned at the end of the final year and you will be informed when and where they can be collected at the end of the June examination period.

## EXAMINATION REGULATIONS AND PROCEDURES

### Examination Timetables

You will be notified via email when the examination timetable has been published. The draft timetable is usually published in March and the final timetable at Easter. Examination timetables are made available to you via the Student Info webpage:

[www.bris.ac.uk/studentinfo](http://www.bris.ac.uk/studentinfo)

You must check that you are registered for the correct examination papers. If there are any errors you must contact the School Office immediately.

The September re-sit and supplementary examination period runs from 03-14 September 2012. **You should not make any travel or other commitments for September until you are certain that you will not be required to sit an exam or submit any work, or until you have been informed of the exact dates of any exams and/or submission deadlines.**

### Religious Observances and the Timetabling of Assessment

As far as it is practicable to do so, the Examinations Office will try to ensure that the examination timetable does not conflict with the observance of religious festivals and other holy days.

It is, however, your responsibility to inform the School about your religious beliefs, because of the potential for conflict with the setting of assessment.

### Candidate Numbers

You must ensure that your examination scripts are clearly marked with your candidate number. Your candidate number can be obtained via the Student Info website:

[www.bris.ac.uk/studentinfo](http://www.bris.ac.uk/studentinfo)

### Examination Regulations

The University's examination regulations can be found at:

[www.bris.ac.uk/secretary/studentrulesregs/examregs.html](http://www.bris.ac.uk/secretary/studentrulesregs/examregs.html)

Your attention is particularly drawn to section 2.1, which states that **'failure to attend an examination without reasonable cause may result in the award of no marks for that examination. It is the responsibility of the student to be aware of the details of the examination timetable.'**

### Absences from Examinations

Please refer to the section on *Attendance and Absences* (School Procedures) for what to do if you are absent from an examination.

### Past Examination Papers

Copies of past papers can be found in the Arts and Social Sciences Library.

## PROGRESSION ON YOUR COURSE AND THE AWARD OF CREDIT POINTS

Guidelines relating to undergraduate progression and the award of credit points can be found in the Faculty handbooks or go to:

<http://www.bristol.ac.uk/arts/current/under/>

## DEGREE CLASSIFICATION CRITERIA

Details of the criteria for degree classification can be found in the Faculty handbook or go to:

<http://www.bristol.ac.uk/arts/current/under/>

## OBTAINING YOUR RESULTS

### First Year

Following the Board of Examiners' meeting a pass list will be produced listing those students, by candidate number, who have passed all of their units and who are permitted to progress to their second year of study. The pass list will be displayed on the departmental notice board. The pass list for first years, therefore, will only tell you whether you have passed or been referred to the Faculty Progress Committee. In all cases, you will receive more details about your results from your Personal Tutor, who can give you the marks for each unit you have taken.

### Second Year

No pass list is published for second years so it is particularly important that you see your personal tutor. He/She will give you your marks for each unit as well as an overall average, and will discuss with you how your profile of results relates to the Faculty's criteria for the classification of degrees.

### Final Year Assessment

A provisional pass list, by candidate number, will be posted on the departmental notice board following the Board of Examiners' meeting. This is subject to ratification by the Faculty Board which usually meets at the end of June/beginning of July. The pass list for final year students will only consist of your degree classification. You will be able to obtain a breakdown of your provisional unit marks from your Personal Tutor.

You will be sent an email in May giving more specific details about how you can obtain your results, including relevant dates and times. Unit marks will also be made available on-line through Student Info from around mid-July (i.e. after ratification by the Faculty Examination Board):

[www.bris.ac.uk/studentinfo/](http://www.bris.ac.uk/studentinfo/)

Please note that unit marks and results **cannot** be given out over the telephone or by e-mail.

## PRIZES

The department has three prizes which have been endowed to recognize excellence in various aspects of students' work.

### **William Beare Prize**

Awarded for the best final year undergraduate performance in Latin.

Founded in memory of William Beare, who was Professor of Latin and Pro-Vice-Chancellor of the University of Bristol (1955-58), and author of *The Roman Stage* (1950) and *Latin Verse and European Song* (1957).

### **Momigliano Prize**

Awarded for the best final year undergraduate performance in Ancient History.

The Momigliano Prize was founded in memory of Arnaldo Momigliano, one of the weightiest ancient historians of the twentieth century, who spent a couple of years at Bristol after the Second World War.

### **John Gould Greek Prize Fund**

Awarded for the best final year undergraduate performance in Greek.

Founded in memory of John Gould FBA (1927-2001), H O Wills Professor of Greek in the University of Bristol (1974-1991), and author of *Herodotus* (1989) and *Myth, Ritual, Memory, and Exchange: Essays in Greek Literature and Culture* (2001). His specialities were Greek tragedy and Greek religion. The prize was awarded in his honour.

## ACADEMIC GUIDANCE

### STUDYING EFFECTIVELY

The biggest difference between school and university is the amount of independent work you're expected to do. Your lecturers aren't going to tell you everything you need to know about a subject. They will sketch the outlines, introduce the key issues and debates, offer guidance on what books you should read and generally try to point you in the right direction. It's your responsibility to read around the subject and think about what they've told you, and to come up with your own interpretation rather than simply repeating what you've heard in lectures or read in books. Here are some suggestions to help you study most effectively.

- (1) **Know your way around.** Before teaching starts, look through your timetable. Make sure you know which units you are required to attend, and where and when they take place. Spend some time going round the Faculty so that you know where tutors' rooms, lecture rooms and lecture theatres are. If your Hall of Residence is some way from the School, make sure you allow yourself enough time to get there in good time (especially for 9 a.m. classes).
- (2) **Manage your time.** At first, it may seem that you don't actually have to do anything much except turn up to classes; the first essay isn't due in for six weeks, the exams aren't until May . . . This is not the case. There is much more to a unit than the time you spend in class; you should also be reading extensively around the subject, preparing yourself both for the next class and for the essay and exam. Sometimes your lecturer will ask you to do some specific preparation for class (especially for language units) — but if you haven't been set anything specific, that doesn't mean you haven't got to do any preparation. At the beginning of a unit you should read general books, to familiarise yourself with its most important aspects; you can then start to prepare for the assessed work well in advance. It is far better to spread the work out over the whole year rather than have to work flat out for an essay or the exams because you've been taking it easy for a couple of months. Your general guideline for the amount of work you should be doing is given by the assignation of credits. A 20 credit unit is considered to require about 200 hours of student work (including class time); a 40 credit unit requires about 400 hours of student work (including class time). You may spend more time on work for a unit, but the numbers given here should be regarded as the basic required amount of time.
- (3) **Take decent notes.** There is no single ideal way of taking notes from books or lectures which will suit everybody. Some people prefer to take very detailed notes, others prefer to note only key points; some prefer a very clear structure, with major headings, sections, subsections etc., others prefer a looser structure. What you must remember is that there's no point in storing information if it cannot be easily retrieved when you want to use it, whether for a class, an essay or an exam. Your notes must be clear and useful. Don't just write down everything without thinking; try to distinguish between important and less important points, between facts and opinions, and between the comments of the lecturer or author and your own ideas.
- (4) **Get to know the Library.** Make sure you go to the Library induction session, and then spend a few hours on your own getting to know the layout and the way that the computerised catalogue works. Work out where most of the classical literature and ancient history books are kept, and where the periodicals are. If you have any problems, ask the Library staff.
- (5) **Buy some books.** The library contains only one or two copies of most books. In other words, it won't contain enough copies of any given book for everyone in a unit to have one. In many cases this isn't a problem; you just have to plan your reading well ahead rather than leaving it to the week before the essay's due when everyone's after the same few books. However, many units are focused around set texts; you must acquire your own copies of these, so that you can use them for preparation and refer to them in class.

University students are expected to buy up to about £50 worth of books for a unit, so you should remember to factor book-buying into your budget, and check out second-hand bookstores in Bristol and on the web. Your lecturers will always be happy to advise you on which books you should buy for the unit. You might also think about investing in the *Oxford Classical Dictionary*; yes, it's expensive, but it provides basic information on almost every aspect of the ancient world.

- (6) **Talk to people.** No-one should feel embarrassed to ask any member of staff about anything. For most students, arrival at University, especially if it is straight from school, is a shock. You have to assimilate a wide range of material quickly, and you have to do it largely for yourself. You may be new to this part of the world, and have few friends with whom to share your problems. It is not surprising that many students are bewildered, and that some students get depressed. **Talk about it.** Different kinds of anxieties can appropriately be discussed with different people — fellow-students, parents, clergy (University Chaplaincy), the Student Health Service, Student Navigation Network or the Student Counselling Service.
- (7) **If in doubt, talk to your personal tutor.** Whatever your problem — money, accommodation, food, friends (or lack of them), understanding what Professor X is on about, or even an existential *Angst* about the meaning of studying antiquity — you may be sure that your tutor has dealt with very similar problems in the past; and even if s/he hasn't, it is his/her job (and s/he has the requisite information) to refer you to someone who *can* help. You may also be sure that anything you tell your tutor, or any other member of staff, will be subject to confidentiality.
- (8) Finally, **remember your candidate number.** The majority of assessed work that you do will be marked anonymously; the exception being first year essays. Therefore, when sitting exams, writing class tests or submitting second and third year essays you will need to put your candidate number on any work you present.

## EXPECTATIONS OF FIRST, SECOND AND FINAL YEAR WORK

The Department expects you to show 'progression' in the course of your time here: that is to say, we expect that by your final year you will know more about the ancient world and will have developed various skills in essay-writing, analysis and argument, use of evidence and (where appropriate) translation and commentary to a much greater extent than a first year student.

Progression is managed in two ways. Firstly, there are significant differences between the three years, in terms of the units you have to take, the forms of assessment, and the fact that assessment in the first year is purely formative, not contributing to the final degree classification, whereas assessment in the second and final years counts equally towards the final degree.

Secondly, we have different expectations of first, second and third year work, and mark it accordingly. An essay produced in your first year, for example, may be first class work in relation to our expectations of that work; it may receive, say, 73%. Exactly the same essay would not receive the same mark in the second year, where our expectations are higher. The same essay would receive a different mark again (a substantially lower mark) in the third year, where it could well be regarded as inadequate work for a student in their final year.

We always try, using the essay feedback forms, feedback in tutorials, and the guidelines below to make it clear to students what we expect of an essay at each level. As you move from first to final year, you are expected to improve in essay writing, to build on the qualities expected of a first year essay and add to them the qualities expected of a second year and then a final year essay.

Here are our expectations of first, second and final year work:

**First Year essays:** Students should be introduced to the basic skills and techniques of essay writing at university level. The focus is on acquiring and/or developing the ability to construct an argument, learning to use and reference primary and secondary material, and manage time effectively. Students are thus expected to show accurate knowledge and sound understanding of the specific topic, and to demonstrate sound understanding of several relevant works of secondary literature. The argument should be clear, engage with the question set, and show awareness of key issues. There should be some use of evidence to illustrate the points made, and the bibliography and notes should be consistent. The general length of an essay of this level would therefore be about 2,000 words. **Poor spelling, punctuation, paragraphing and structure will be corrected and penalised.** Feedback will focus on pointing to areas where technique can be improved.

**First Year exams:** By the time of the exams at the end of the first year, students should be able to contextualise passages from the set texts effectively. They should be able to answer the specific questions set on passages following the guidance given in this handbook, and demonstrate appropriate knowledge of some of the secondary reading specified for the unit.

**Second Year essays:** Students are expected to demonstrate the ability to construct and develop an argument, to engage critically with the question, and to reference primary and secondary material correctly, according to academic protocols. They are, in addition, expected to show a developing awareness of debates within classics concerning the uses of primary sources, and to demonstrate a widening familiarity with texts from different periods. Students are also expected to show some knowledge of underlying theoretical and methodological issues, and awareness of a greater range of critical and technical vocabulary. There should be considerable use of evidence to support points made. The general length of an essay at this level would therefore be about 2,500 words. **Errors of spelling and syntax, poorly illustrated and incorrectly referenced arguments will be penalised.** Feedback will focus on developing the sophistication of the arguments and the structure of the essay.

**Second Year exams:** By the time of the exams at the end of the second year, students should be able to contextualise passages from the set texts and to enhance this knowledge by cross-referencing to other relevant works studied within the unit. They should be able to answer the

specific questions set on passages following the guidance given in this handbook, and make relevant connections between different topics in the unit. They should demonstrate knowledge of some of the key secondary literature relating to topics covered.

**Final Year essays:** Students are aiming to produce an argument that is coherent, probing, sophisticated and relevant to the question set and to its wider implications. Primary and secondary sources must be cited and referenced correctly and elegantly, according to academic protocols. Students are expected to show detailed and accurate knowledge of the topic and its wider context, relating it to knowledge gained from wider reading. They should demonstrate awareness of underlying theoretical and methodological issues. Students should evaluate and comment critically on the secondary literature and offer their own views and perspectives on the topic, supporting these with relevant arguments and critical evaluation of relevant evidence. An essay at this level will therefore be about 3,000 words in length. **Errors of spelling and syntax, poorly illustrated and incorrectly referenced arguments will be penalised.** Feedback will focus on developing original ideas and extending persuasive arguments.

**Final Year exams:** By the time of the examinations at the end of the final year, students should be able to evaluate passages from set texts and decide what is relevant and interesting to comment on, following the guidelines on open gobbet questions in this handbook, and utilising their knowledge of a range of secondary material. They should demonstrate knowledge of specific topics in depth and, where appropriate, be able to make relevant connections between set texts and material from outside the unit, including material from units taken in previous years.

## WRITING ESSAYS

A first-class essay will exhibit most, if not all, of the following virtues: sound knowledge of the subject as a whole; control of the material; the ability to isolate problems and make reasoned and independent choices between possible solutions; incisive passages of close reading or analysis; the skilful use of particulars to illustrate general points; some quality of individuality; evidence of interest in the subject; a clear and elegant style; careful presentation; a sense of direction.

### Draft essays

Students are encouraged to consult lecturers and submit a plan of no more than one A4 page at least one full week before the deadline for final submission. However, students **cannot** submit draft essays.

### Essays

Essays should be word-processed (please see your tutor if this is a problem) on A4 paper, double spaced, **with margins of at least 2.5 cm** (so that tutors have enough room to make comments and corrections), using a 12-point font for the main text, and a 10-point font for the notes.

All the **pages of an essay should be numbered** consecutively; failure to comply with this regulation constitutes a deficiency in presentation and will normally result in the loss of marks. You must also ensure that all your essays include a bibliography which indicates the works which you consulted. **Failure to include a bibliography will result in the deduction of marks.**

You must include an exact word count when submitting essays. You will have 2 marks deducted for exceeding the word limit, and 4 marks for anything which is 10% or more over the limit. **The word count includes footnotes**, but excludes the bibliography at the end of the essay.

### (1) Preparing to write an essay

If you're writing an essay on a set text, start with that; read it carefully, and think about it in connection with the question you are answering. Only then read the secondary literature, testing your preliminary ideas against those of others. **Never** write an essay on the basis of the secondary literature alone: the derivative nature of your essay will always be apparent, and the mark will be lowered accordingly. Read the secondary literature critically; do not assign it unexamined authority.

If you're writing an essay on a wider topic — e.g. on some aspect of ancient history — you're likely to be much more reliant on secondary literature. Start with the general books on the subject (e.g. those listed as Essential Reading in the unit outline), so that you've got a solid grasp of the background, and then move on to more specialised works. You should pay attention both to the arguments of the secondary sources and to the evidence on which they base their arguments, and you should always read them critically.

### (2) Writing an essay

**Structure:** Many essays are poorly structured; that is, they do not present a coherent and continuous discussion of an issue, and there is no overall sense of direction. Individual points are not organised into a developing argument. The essay, as a whole, has no subject. To avoid this, remember at all times to concentrate on providing an answer to the question you've been set.

**Paragraphing:** Paragraphs are meant to clarify the structure of the essay. Complete absence of paragraphs, or very long ones, makes an essay wearisome to read. Endless short paragraphs create a jerky effect, and point to a lack of continuity in the argument. Each paragraph should be a unit, in which the particular points fit together.

**Introduction and conclusion:** Your essay should have both. These should not be handled in too mechanical a way (e.g. avoid the formulae, 'In this essay I will show (a) (b) (c) . . .', 'In this essay I have shown (a) (b) (c) . . .'), but you should make sure you introduce the problem and the issues at the beginning and sum up your argument at the end. If possible the introduction should also catch the attention of the reader: an essay which begins 'The poet Virgil was born in 70 B.C.' or

'The Collins English dictionary defines democracy as...' does not arouse expectations of intellectual riches ahead. As for the conclusion, don't let your essay merely peter out, and do not introduce completely new issues into your final sentences.

**Content:** Essays on set texts should always show detailed knowledge of the text(s) discussed. Generalisations and arguments must always be supported by reference to the text. The ability to analyse particular passages in detail will receive special credit. Address yourself to the question in hand. Consider the arguments for and against your various propositions, and how they can be answered. You are attempting to persuade the reader of your particular view of the matter; this cannot be done by unsupported assertion, or if you fail to address obvious objections to your position. Think carefully about the logical status of your arguments, and also about your implicit assumptions and presuppositions.

Avoid too much mere description, plot summary or narrative. An essay should be **analytical** and argumentative. You are called upon to argue a case, or analyse a piece of writing; you need to pose questions and offer possible answers. An essay which consists of nothing but facts will never get very high marks. We take it as read that you're capable of producing summaries of the information contained in books; we want to see what you then do with that information.

Students must include an exact word count when submitting essays. Students will have 2 marks deducted for exceeding the word limit, and 4 marks for anything which is 10% or more over the limit. **The word count includes footnotes**, but excludes the bibliography at the end of the essay.

### (3) Presentation

The aim of an essay is to **communicate** with another person; hence an essay is *inter alia* an exercise in rhetorical persuasion. Poor presentation always detracts from its effectiveness. Moreover, faulty English and inexact thinking usually go hand in hand. Try to write clearly, concisely and elegantly. Take pride in the craftsmanship involved. Try to put yourself into the position of a reader, and ask yourself if what you have written is likely to be intelligible to him/her. Please pay particular attention to the following points:

**Spelling:** Poor spelling gives an immediate impression of ignorance and slovenliness. Make sure you have access to (and preferably own) an English dictionary.

**Layout:** Please use double-spaced text and leave generous margins, so that markers can write in comments.

**Punctuation:** Correct punctuation makes reading much easier and more pleasant. A particularly common error is the use of a comma to link complete sentences, which creates an irritating 'stream of consciousness' effect, and leaves logical connections unclear.

**Grammar:** Rules of grammar help to ensure exactness of communication. Construct your sentences properly (e.g. there should normally be a verb in every sentence). A common mistake is the misuse of the apostrophe, especially it's (= it is) for its (= of it). ('The Roman empire and its boundaries' not 'The Roman empire and it's boundaries') It is best to avoid the split infinitive (e.g. 'to boldly go' should be 'to go boldly'). Avoid the 'hanging participle' (e.g. 'Turning to Sophocles' play, we see that Oedipus' status as king...' is fine, but not 'Turning to Sophocles' play, Oedipus' status as king...').

Avoid slang, or unduly colloquial, or abbreviated language. Example:

- (a) Incorrect: 'Virgil's *Aeneid* was written to celebrate Augustus' achievements, it's influence was key, its helped to shape modern views of the Principate.'
- (b) Correct: 'Virgil's *Aeneid* was written to celebrate Augustus' achievements. Its influence has been considerable, and consequently it has helped to shape modern views of the Principate.'

If you have difficulties with writing good English, or find that your essay feedback draws attention to bad English, you should consider buying and working through a book on English grammar. A

good, affordable and clear book is *English: An Essential Grammar* by Gerald Nelson (Routledge 2001). You may also want to discuss your writing skills with the Faculty Writing Fellow (see section on writing skills below).

#### (4) References and Quotations

Essays need to follow academic conventions of citation and referencing. The following notes offer you a basic outline of the most important formal aspects to be considered.

- a) You will often need to support your argument by giving a quotation from an ancient text or a modern author. Quotations should be clearly marked out as such (see the section on plagiarism below). Short quotations should be enclosed with quotation marks (‘ ’, “ ”); longer quotations (anything over 40 words or so) should be set out from the text with a line space above and below the extract, and indented if possible. Quotations should not be in italics unless they are in Latin. When quoting verse, do not write it out as if it were prose. Do not centre justify any prose or verse quotations.
- b) You should be careful to copy out the original accurately. You may omit words or sentences if this does not affect the sense and if they are irrelevant to your argument; this should be indicated by dots ( . . . ). Words which you have inserted should be in square brackets (e.g. “He [Augustus] claimed to have restored the Republic.”).
- c) Quotations should not be left to ‘speak for themselves’. As a rule of thumb, long quotations should be followed by at least an equal amount of commentary, in which you explain the significance of the quotation and how it fits into your argument.
- d) Do not treat modern authors as authorities to be followed without question, assuming that a quotation from Finley or Goldhill is sufficient to close the argument. You should treat their views critically; even if you agree with them, you should make it clear that you are aware of contrary arguments, or of further implications to their arguments.
- e) You should also make some acknowledgement when you are indebted to a modern author for an idea but not for a specific verbal formulation. This is discussed in greater detail in the section on plagiarism below. As a bare minimum, you must make some reference in the text to the author to whom you’re indebted; “As Goldhill argues in *Foucault’s Virginity* . . .”. In many cases a more precise reference to a chapter or to specific pages may be necessary to help the reader follow and engage with your argument.
- f) If, for example, you are summarising the overall argument of a book or an article, it may be sufficient to acknowledge this with a general comment: “In *The Ancient Economy*, Finley presents the primitivist view of antiquity.” If you’ve derived your idea of what Finley says from a review or another book you must of course acknowledge this specifically. However, if you are using the reference to make a specific point — “Finley argues that Pliny’s letters show no trace of economic rationality” — you should provide the page reference.
- g) Keep in mind that the reader must be able to check the context of a reference or quotation. Always give precise references: line numbers for poetry (e.g. *Aen.* 5. 1-6), chapter, paragraph, page or other numbers as appropriate for prose (e.g. *Pro Caelio*, 5. 21-3).
- h) **Within** the essay or dissertation itself the titles of works (e.g. Tacitus’ *Annals*), books, journals, etc. (e.g. R. Syme’s *The Roman Revolution*) should be italicized; titles of articles and essays or short poems should be in inverted commas (e.g. Donne’s ‘The Flea’).
- i) References may be given in the text at the end of the quotation, or in a footnote or an endnote.

## (5) Referencing visual material

Just as you must provide proper bibliographical references for any passages from ancient or modern texts that you cite in your essays, you must also provide references for any visual material you discuss. For example, if in your essay you need to refer to a work of art (such as the statue of the so-called Anavyssos Kouros or the image of a broken pot, a coin, or a Roman mosaic), you must point the reader to a publication by a modern author in a footnote, e.g. "For the Anavyssos Kouros see Osborne 1998: fig. 36". If you cannot find an image in any book or article, but you have seen it in a class or lecture, you may refer to material from the class, e.g. "see Using Visual Culture, PowerPoint Lecture 2". If you illustrate your essay with images, you must provide them with captions, which explain what the figure is and indicate its source (e.g. "fig. 1: Anavyssos Kouros, after Osborne 1998: fig. 36" or, "after Using Visual Culture, PowerPoint Lecture 2"). Please remember to discuss in your text all the images you have used, e.g. "a prominent example of Archaic sculpture is the so-called Anavyssos Kouros (see fig. 1)".

## (6) Bibliography

Always list ONLY the books, essays, and articles you have read, referenced and cited in your work – do not include everything you have read for the unit, only those items that have informed and helped to shape your argument. The following examples show the essential information required in a bibliography:

- a) A book is referred to like this:  
Waddell, H. *The Wandering Scholars*, London 1934 (first published 1927).
- b) A journal article is referred to like this:  
Tarrant, R.J. 'Aeneas and the Gates of Sleep', *Classical Philology* 77 (1982) 51-55.
- c) An essay or chapter in a book is referred to like this:  
Williams, R.D. 'Changing Attitudes to Virgil: A Study in the History of Taste from Dryden to Tennyson', in D.R. Dudley (ed.), *Virgil*, London 1969: 119-138.
- d) Books, articles and chapters (both ancient and modern) can all be listed together, **provided they are in alphabetical order**. Do not use bullet points in your bibliography. Your completed bibliography should follow this format:

Austin, R. G. *P. Vergili Maronis Aeneidos Liber Primus*. Oxford 1971.  
Dryden, J., trans. *Virgil's Aeneid*, ed. by Frederick M. Keener. London 1997.  
Hardie, P. R. *Virgil, Aeneid Book IX*. Cambridge 1995.  
Smith, J., 'Re-thinking Herodotus', posted 12/4/99, accessed 14/2/01:  
<<http://www.geocities.com/~smith/herod.html>>  
Tarrant, R.J. 'Aeneas and the Gates of Sleep', *Classical Philology* 77 (1982) 51-55.  
Waddell, H. *The Wandering Scholars*, London 1934 (first published 1927).  
Williams, R.D. 'Changing Attitudes to Virgil: A Study in the History of Taste from Dryden to Tennyson', in D.R. Dudley (ed.), *Virgil*, London 1969: 119-138.

- e) If there are different versions of the book's title, follow what is given on the title page (rather than the cover or dust jacket). If possible give the original date of publication as well as the edition you have used, since critical and scholarly views reflect a particular historical moment.
- f) Many journal articles can now be accessed electronically through JSTOR or Project Muse. These, however, should still be listed in the bibliography in the style listed above. Do not give the URL for these files; it is sloppy and misleading.
- g) All references in footnotes or endnotes become: Waddell 1934: 23-7, or Tarrant 1982: 56. Full details of the publication are then listed in the bibliography. Always give the reference in full. Do not use abbreviations (such as *ibid*, *op cit*).

- h) If an author has produced more than one item in the same year (and you wish to refer to more than one), the works are distinguished by lower case letters immediately after the date, with no spacing (eg Tarrant 1982b: 56). If two or more places of publication are mentioned (eg London & New York), confine your reference to the first place mentioned.
- i) Works referred to frequently may conveniently be cited by an abbreviation, e.g. *JRS* for *Journal of Roman Studies* or *OCD* for *Oxford Classical Dictionary*. For consistency, it is desirable to take a model such as the list of abbreviations in the *Oxford Classical Dictionary*. This is especially useful for references to classical texts (e.g. Suet. *Aug.* for Suetonius, *Augustus*.)
- j) Finally, remember that you need to spend time on your bibliography, checking it for errors of detail and presentation. The bibliography is not something that can be dashed off at the last minute; a page-long bibliography can take at least two hours to proof-read and correct.
- k) Any essay which does not use correct references and bibliography will lose marks accordingly.

### **(7) Plagiarism**

Plagiarism is one of the most serious forms of academic misconduct. All students must ensure they familiarise themselves with the University's rules on plagiarism. Please refer to the section on plagiarism in the *Teaching, Learning and Assessment* section of this handbook.

Below are some examples of different kinds of indebtedness which will help you to make use of secondary reading material without falling into the 'plagiarism trap'.

#### **Indebtedness for information**

A lot of information about the ancient world is, essentially, held in common amongst all critics and students of the subject: you do not, ordinarily, have to acknowledge this. For example, you may not have known that Cleisthenes was archon under the tyrant Hippias in 525/4 BCE, but the writer you are reading mentions this. If you want to make use of the fact in your essay, there is no need to acknowledge that writer specifically because the date of the archonship is not his or her unique discovery. While certain areas of factual information are unique to the writer (who will have discovered these for himself or herself, and will make this clear), most information of this kind is held in common, and is, in part, what you are here to learn. If you remain in doubt in any particular case, cite your source, and ask your Lecturer afterwards whether or not this was indeed appropriate.

#### **Indebtedness for ideas**

Here, citation and acknowledgement will be in order. When you want to quote from a writer, you must always acknowledge your source in a note. If you wish to condense and paraphrase what a writer says, again you must make it clear that this is what you are doing, either in the text of your essay, or in a note.

Below is a passage taken from Simon Goldhill, *Foucault's Virginity: Ancient Erotic Fiction and the History of Sexuality* Cambridge 1995: 113:

*From Augustus' legislation on marriage and adultery, through the rise of Christianity with its violent debates on the proper place of sexuality within marriage, marriage as the cornerstone of society became a key area of contest in social and intellectual discourse. Where the historians who have treated this question have argued largely from laws, inscriptions, documents, moral-treatises and birth-rates to a view of the practice of marriage in society, I shall be turning to a different set of written materials to explore how the questions of chastity and sexual difference play a founding role in such a discourse; I want to explore how difficult it is to move through such writing towards cultural practice.*

If you were writing an essay on the Greek novel, and you wished to make use of this passage, you might incorporate it like this:

*Traditionally those who have debated the centrality of marriage in this period have tended to look to texts which are more easily identifiable as 'historical'. But Simon Goldhill has argued that literary texts too have their part to play,<sup>1</sup> even if there are substantial problems involved in the 'move through such writing towards cultural practice'.<sup>2</sup>*

Footnotes     1. Goldhill 1995.  
                  2. Goldhill 1995: 113.

Here the essay's indebtedness, both for specific verbal formulations and for ideas, is explicitly acknowledged.

Below is an example of a plagiarized version, where extracts from the Goldhill passage are being passed off as the essay writer's own work:

*Ever since Augustus passed legislation on marriage and adultery and the rise of Christianity, social and intellectual discourse contested the role of marriage. Historians use laws and inscriptions, as well as evidence from moral treatises and birth rates, to explain how important marriage was in society but other written texts too argue that it is difficult to move through such writing towards cultural practice.*

The writer here is either quoting Goldhill or paraphrasing him very closely, and no acknowledgement of this is made. Even if Goldhill's book were to be referenced in the footnotes at this point, this would still be a clear case of plagiarism. Note how, in making small changes to and rearrangements of Goldhill, the writer has garbled the source to the extent that it is pretty nonsensical. This all too often happens when the writer of an essay is copying a passage from a book or article without really understanding what it means.

### **The importance of 'originality'**

You should not think that your use of critics or historians is governed solely by the need to avoid plagiarism or that, so long as you avoid plagiarism, you can be passive in your relation to the writers you read. It is important that you should be able to think through their ideas in your own terms, and explore them in your own idiom, rather than merely transmitting them (with all due acknowledgement) in your essay: critical books do not contain the 'answers' to the kinds of problems you will be dealing with, but they can help you in putting those problems into focus. Good undergraduate writing uses other writers; weak undergraduate work follows them, seeing them too simply as authorities and failing to understand the processes of disagreement in which they play a part.

Plagiarism, which regards secondary sources (or, indeed, other students' essays) as an easy way out of independent reading and writing, constitutes a cynical rejection of the whole enterprise of academic discussion, and is an act of intellectual dishonesty which it is the Department's obligation to penalise in a severe way.

**Remember:** Even when plagiarism is a result of careless working habits and not as a result of an intention to deceive, it will be penalised.

### **(8) Writing Skills**

The Faculty Writing Fellow is available for confidential, one-to-one consultations to advise you on how to improve your written work, whether planning and structuring your argument, writing clear and compelling prose, or editing, proof-reading and presenting the final version. This is not about remedial English or support for non-native speakers; it is intended for anyone who wants to be able to put across their ideas and arguments as effectively as possible. Your work will not be marked or discussed with any members of staff; this is simply an opportunity to get some expert advice on any aspect of academic writing. More information on how to make an appointment with him can be found at <http://www.bristol.ac.uk/arts/skills/fellow.html>

## USING THE INTERNET FOR RESEARCH

The Internet can be an important learning resource when you are looking for information for an essay or other piece of coursework — though for various reasons, some of them noted below, it is best to think of it as a *supplement* to the books, journals and other materials in the library, rather than as a replacement for them. The following paragraphs are intended to help you make effective use of the Internet as a research tool, not only in finding relevant information but also in evaluating its usefulness and in making use of it in your work.

**Online Tutorials:** There is an excellent tutorial, originally designed for history students but relevant to any arts and humanities students, at <http://www.humbul.ac.uk/vts/history/>.

We strongly recommend that all students should work their way through this tutorial, since it covers not only the skills necessary to find relevant information but the equally important skills of evaluating this material and making use of it in your work.

In addition, you should consult our own departmental library and IT resources page at <http://www.bris.ac.uk/is/subjects/classics/> where you will find many useful tips and links.

**Searching the Web:** Googling (<http://www.google.com>) can turn up lots of pages which are completely irrelevant to what you're looking for: a search for 'Athens' will produce lots of REM biographies as well as ancient history stuff, a search for 'Homer' is as likely to give you *The Simpsons* as the *Iliad*, and so forth.

There are ways of making the search more specific, thus cutting down the numbers of irrelevant sites you will have to wade through. If you are looking for a particular phrase, try putting it in quotation marks (e.g. "athena parthenos"); if you want only sites which contain both of two (or more) terms, put a + sign in front of each (e.g. +athens +tragedy); if you want to exclude pages which contain certain terms, use a minus sign (e.g. +athens -rem -georgia).

**Internet Resources:** An alternative to searching is to browse through various websites which offer lists of links relevant to particular subjects. The following offer links to sites connected with classics and ancient history:

<http://www.bris.ac.uk/is/subjects/classics/internetlinks.html>

<http://www.britac.ac.uk/portal/> (click on 'Classical Antiquity' for a great list)

<http://www.artsci.wustl.edu/~cwconrad/classics.html>

<http://www.perseus.tufts.edu/> and <http://perseus.csad.ox.ac.uk/> (Greek and Latin texts and translations; vases, sculpture, buildings and so forth, many of which have images.)

**Evaluating Internet Material:** Any material taken from the Internet must be evaluated carefully and critically before you decide to make use of it in your work. Of course you should evaluate *any* material you use carefully and critically, including all the books on your reading list, but it is especially important in this case: more or less anyone can post more or less anything they want on the Internet, so there is a lot of rubbish out there: this is particularly true for the study of Classical Antiquity, which is a popular hobby with non-specialists. The tutorial at Humbul <http://www.vts.rdn.ac.uk/tutorial/history/> offers excellent advice on how to evaluate Internet material.

**Giving References to Internet Material:** The golden rule: acknowledge your sources (not just direct quotations, but wherever you are indebted for ideas or information), in such a way that a reader can check back if necessary. This can be a problem with material taken from the Internet, as pages do not always remain stable (and may disappear altogether for one reason or another). All you can do is provide as much information as possible to enable the reader to find your original source at a later date.

**As a bare minimum** you should provide the name of the author, the title of the document, the date of internet publication, the date you accessed the page and the URL  
e.g. Smith, J., 'Re-thinking Herodotus', posted 12/4/99, accessed 14/2/01:  
<http://www.geocities.com/~smith/herod.html>

The more information you can provide on top of this, the better: for example, the title and/or nature of the webpage (e.g. 'personal webpage', *Minnesota Institute for the Re-Thinking of Herodotus* webpage etc.), date created and date last updated.

In the case of translations, editions of texts, archaeological material etc., you should give references to the **original** publication of the book, either in the footnotes or in the bibliography. This is also true of any article found on JSTOR.

A short sample bibliography is provided at the end of this handbook.

## GETTING YOUR ESSAY BACK

The lecturer will mark your essay and return it to you as quickly as possible via the wire mesh pigeon holes on the first floor of 11 Woodland Road. The mark will be recorded as a percentage. Some lecturers insist that you attend a tutorial to discuss your essay; others offer this as an option. **You should certainly take advantage of this opportunity to discuss your work.**

The essay will be returned to you with a copy of the feedback sheet, which will include the mark, the marker's initials and some general comments on the essay. A copy of this will be kept in your file in the office. The essay itself will also have been marked; sometimes with specific comments, sometimes with various abbreviations and symbols. For example:

sp = spelling mistake

ref. = a reference is needed here

E = faulty English

¶ = new paragraph needed

? = is this true?

??? = what on earth are you on about?

sense?/meaning? = the meaning or sense is unclear to the reader

An underlining means that something is wrong.

For second and final year students, because the essay has been marked anonymously, all written feedback is addressed to the essay rather than to you as a student; you will not, for example, get written feedback saying 'Considerable improvement,' or 'Not up to your usual standard'. You will, however, be able in an essay tutorial to discuss how this essay relates to your general performance. In preparation for an essay tutorial, you should re-read your essay and the lecturer's comments. If you do not understand what a tutor has said or written, ask.

## ASSESSMENT OF LANGUAGE UNITS

Some specific regulations apply to language units in the Department:

**Mark Capping:** The following system is used in the Department as a means of 'capping' marks at the higher end of the scale in beginners' language units (Language Level A) where there is no discursive (essay) component to the overall assessment:

The number of marks above 70 should be reduced by one third.

For example, in a 'raw' mark of 85 the number of marks above 70 is 15. Reduced by one third, this becomes 10. The final mark is therefore 80.

For example, in a 'raw' mark of 91 the number of marks above 70 is 21. Reduced by one third, this becomes 14. The final mark is therefore 84.

If you have any questions about mark capping, ask your tutor.

**Essay work in Beginners' Language units:** Final year students taking Greek or Latin Language Level A must produce additional essay and practical criticism work, which will contribute to their unit mark. Final year language test marks are not capped.

**Continuous Assessment Tests:** Some units (particularly those involving language) are assessed by a series of formal class tests. University examination regulations apply for these class tests. Failure to attend a class test without reasonable cause will result in the award of no marks for that test. It is the responsibility of the student to be aware of the details of the test timetable. No candidate may enter the room after the test has been in progress for more than 15 minutes.

If a student fails to attend as the result of illness, he or she should complete a Self-Certification form (available through the School Office) and then present it, together with the University's Medical Certificate form (also available to the School Office), to their doctor and ask him/her to complete it. Students must attend an appointment with a Doctor whilst they are ill as retrospective diagnoses are not able to be made. The forms should be submitted by the student to the School within TWO working days of the end of the period of absence. In the case of a student missing a test for valid medical reasons an average will be calculated from the remaining marks on the unit.

If a student misses two tests for valid medical reasons she/he will be required to complete an alternative assessment.

Students who are absent from any test without valid cause will be referred to the Faculty Progress Committee. Please refer to the section on *Results, Credit Points and Progression on your Course*.

**If you have any questions about examination guidelines, please talk to your tutor.**

## GUIDELINES ON THE MARKING OF UNSEEN TRANSLATIONS FROM LATIN AND GREEK

All translations are marked on a scale of 0–100 in accordance with the same conventions as for other assessed work. The following guidelines are intended to help students with the particular problems involved in translating passages from one language to another.

Read through the passage several times before writing anything down. Try and gain a sense of what the passage is about, identify all proper names and work out, for example, who is talking to whom or who is the narrator. Make intelligent use of all the information given in the title. If you have been given some help with vocabulary or a passage summary, make sure that you do not forget to utilise this help in your translation. The easiest way to do this is to underline the relevant vocabulary in the passage before you begin writing.

There may be words in the passage which you do not recognise. Rather than guessing wildly, remember that what is being tested is your understanding of grammar and syntax. Work out what kind of words they are (e.g. nouns, adjectives, verbs, prepositions etc) and how they fit into the structure of the sentence. NB you will gain credit for intelligent guesses as long as you demonstrate that you know what jobs the words are doing in their Greek or Latin sentences. In general, each word must be translated wholly correctly (e.g. as object, as plural), and in the correct syntactic relation to other words. You may want to show alternative (possibly more idiomatic) translations of individual words and phrases by placing them in parentheses. Write on alternate lines and avoid excessive emendations. Remember that someone is going to have to read what you have written.

Finally, (an obvious point but one all too frequently overlooked), the passage you have been given to translate makes sense in either Latin or Greek. If your translation reads like gibberish, your translation is not accurate!

**Starred First (80+):** Outstanding sense of passage as a whole; very few or no lapses of detail. Comprehensively accurate and fluent with excellent grasp of grammar, syntax and vocabulary. Highly appropriate vocabulary used throughout; subtleties of language are reproduced. Captures the sense and tone of the passage through sensitive phrasing and appreciation of sentence structure. At the top of this range, literary devices (e.g. alliteration, sibilance, etc.) may be replicated.

**First class (70-79):** Very good sense of passage as a whole; few or minor lapses of detail. Very good grasp of grammar, syntax and vocabulary. Well-chosen vocabulary and appropriate phrasing used regularly. Clear fluency in translation, possibly with some sensitivity to style, register and idiom.

**Upper Second (II.1) (60-69):** Good sense of passage as a whole with some lapses in detail. Good grasp of grammar and syntax, and of wider vocabulary. Some degree of fluency in translation with a good spread of apt translations of individual words or short phrases (possibly in isolation). Some attempt to render the translation into elegant English.

**Lower Second (II.2) (50-59):** Reasonable sense of passage as a whole, perhaps with regular lapses in detail and accuracy. Limited fluency, possibly with some gaps in translation. Reasonable grasp of grammar and syntax, and of wider vocabulary but understanding of the subtleties of vocabulary and of style is limited.

**Third Class (III) (40-49):** Sporadic sense made of passage, with translation lacking fluency in whole or part (possibly with regular gaps). Good grasp of basic vocabulary but inability to recognise less common words or choose most apt translation. Knowledge of basic grammar and syntax but weakness in more complex structures.

**Fail (30-39):** Little sense made of the passage or elements within it; little translated correctly; regular gaps. Weak grasp of vocabulary; inability to identify basic syntax (e.g. agreement of adjectives and nouns, use of tenses and cases).

**Fail (below 30):** Very little or no sense made of the passage or elements within it; very little or nothing translated correctly; significant gaps. Very weak grasp of even basic vocabulary; inability to identify basic syntax (e.g. agreement of adjectives and nouns, use of tenses and cases).

## GUIDELINES ON THE MARKING OF GOBBET QUESTIONS

The purpose of a gobbet question is to test your interpretative skills in relation to a particular passage of a text you have studied. The most important thing to remember is that however broadly you choose to cast the net of your discussion, your answer should take as its starting point the particular passage you have been given and analyse it closely in as much detail as possible. You should include any prior knowledge about the author and context of the work which you deem relevant and refer to other passages from the set texts if they seem appropriate.

There are three main types of gobbet questions:

- a) For some papers you will be asked specific questions about passages of text which may be given either in the original language or in translation. Each question will show the marks assigned to it and you should take care to bear this in mind when planning your answers. For example, if the first of the four questions set is worth only 5 marks, you should not spend as long on it as a question which is worth 15 marks. The most important point is to tailor your answers to the questions asked and to try not to waffle long-windedly and irrelevantly.
- b) Often the passages you are asked to comment on will be those which have been regarded as especially important to the understanding of a text. It follows that there will be many different ideas which it would be possible to raise in discussion of them. In some such cases the rubric will ask you to focus on one particular issue. For example, you might be asked to comment on 'the historical significance' of a piece of text or 'matters relating to the study of ancient religion'. You should always take care to follow the instructions given on the exam paper as the passages will have been selected carefully with specific answers in mind.
- c) At other time the instructions will be deliberately unspecific in order to encourage you to draw on whatever areas are of particular interest to you. You should think carefully about the possible scope of the question and try to construct an answer which shows an ability to argue both broadly and in detail. You should always try to comment on both the content and context of the passage and to show appreciation of any major debates relevant to its interpretation. You should not be afraid to 'show off' and, as long as you do not run out of time, the more detailed, relevant information you can give the better.

When trying to gauge how long a gobbet answer should be, you should always be guided by how many marks it is allotted in comparison to other questions on the exam paper. For example, if the essay questions are worth 40 marks and the gobbets 20, the gobbets should be approximately half as long as the essay.

NB: If time is short, it is better to jot down some notes for which you might pick up a few marks than to write nothing at all.

## FINAL YEAR DISSERTATIONS

The dissertation is an extremely important part of your degree. It makes up one third of your marks for your final year (40 credits out of 120) so that your performance here can make an enormous difference to your final classification. Moreover, it is intended to be the culmination of your studies, as you draw on all the knowledge and all the research and presentation skills you have acquired over the past two years to produce a piece of independent academic research.

### Choice of Subject and Title

- Unless you already have a very clear idea of what you want to study, the best way to start is by thinking of the subjects you've covered and enjoyed as an undergraduate. There may be a topic which you wanted to learn more about but there wasn't time, or you may suddenly remember a topic which you've always wanted to study but never had the opportunity to do so. NB this must be a topic which a member of the department can supervise; if in doubt, consult with your tutor or another academic advisor.
- Having identified a general subject area, it's best to read a couple of books on the subject, to refresh your memory (or to acquire some background information, if this is a topic you've never studied before) and to start you thinking about what aspect of the topic you might research.
- It is a good idea to make an appointment with a member of staff who specialises in the topic (or at least who works in the same sort of area) to discuss your ideas: they will have a much better idea of what sorts of projects might be practical and will be able to suggest possible approaches.
- In refining your title, it's best to think of your dissertation as a research project rather than as an essay. Try and think of some of the questions, issues and debates you will address and do not overly restrict yourself to too narrowly defined an area. It is possible to change your title at a later date if you find that you haven't got enough to say on the topic, but it is a nuisance, and can hold up your research.

### Submission of Title

You must submit your dissertation title, a short outline of your research plan, and a 3-5 item bibliography to the School Office along with your final year unit options form for approval by the department. If the department does not consider your proposed topic feasible you will be asked to revise and resubmit your proposal.

### Supervision

Once your title has been approved by the department, you will be allocated a supervisor; if you've already discussed your project with a member of staff, that individual will probably be your supervisor, though this is not always possible. It is a **requirement for credit** that students should attend **three** meetings with their dissertation supervisor. As soon as your title has been approved and you have been allocated a supervisor, you should make an appointment as soon as possible to see him or her to discuss your ideas, and to set the deadlines for completion of the different stages of the dissertation.

After your initial discussion with your supervisor, you should submit an 'abstract' of your project; this is a fuller (1-2 page) outline of the subject and of your main arguments (which may be provisional), along with a sample bibliography. You should also make an appointment with your supervisor to discuss this abstract and the structure of your dissertation. If appropriate, your supervisor may ask you to write a fuller dissertation structure before proceeding. You should have at least one further meeting with your supervisor, before submitting the dissertation, to discuss your progress and any queries you may have about content and presentation. The supervisor can read 3-5 pages of your draft in order to help you with presentation matters.

## Presentation

- However brilliant your ideas and however thorough your research, you will lose marks if you don't pay sufficient attention to presentation. This is often simply a matter of leaving sufficient time before the submission date to check the spelling (don't rely on automatic spell-checkers: read through the whole dissertation yourself and preferably get a friend to read it as well), make sure that all the books mentioned in the references are also in the bibliography, make sure that you've provided all the references you need. For an idea of how your work ought to look, pay close attention to the ways in which academic books and journal articles are presented.
- The dissertation should comprise around 12,000 words, which **includes** short notes, references, illustrations (including quotations from primary sources) and appendices; only the bibliography is not included in the word limit. The upper limit on length is to be taken seriously. Dissertations which significantly exceed the upper limit will be penalised (see notes below). If you include an appendix, it must not be disproportionately long and must be necessary for a proper treatment of the subject. A short sample bibliography is provided at the end of this handbook.
- The dissertation should be broken up into sections or chapters, according to the student's choice and to the demands of the subject. Full references should be given to primary and secondary sources, and a complete bibliography of primary and secondary sources should be appended. In general, the dissertation should conform to accepted 'academic' form; in other words, make it look like a 'proper book' as far as possible.
- The dissertation should be word-processed, on paper of A4 size, 1.5 line spaced, and should be presented in a finished and corrected form. Typescripts that have obviously not been corrected for spelling, punctuation and typing errors will be penalised. Be aware that automatic spell-checkers can play havoc with passages which use a lot of Greek or Latin words; you must proof-read your work carefully. Dissertations should be securely fastened e.g. comb or wire-bound (this can be done quite cheaply).

## Binding

Dissertations must be spiral bound (plastic or wire binding). This can be done quite cheaply at the Student's Union Print Shop or you can enquire at a local printing store.

## Computers

Computers crash – but you can minimise the consequences. Save your work regularly, email copies to yourself and save it on a data-pen, as well as on a hard drive. Produce draft printouts regularly. Whatever you do, don't let yourself get into the position of trying to print out your dissertation the night before it's due in; start a week in advance, so you have plenty of time to deal with equipment failures, proof-reading etc. Sloppy, rushed-looking dissertations lose marks; and the department does not accept computer problems as a sufficient justification for late submission, so the reductions on marks outlined below will apply even if you genuinely cannot get it printed out in time.

## Duplication of Material

You can make use of material from other units, including work done for essays and seminar presentations, in your dissertation, provided that it is relevant and fully incorporated into the argument. You should not, of course, simply copy out large chunks of an essay; we expect your work in the dissertation to be more detailed and sophisticated, a *development* of your earlier ideas rather than a repetition of them.

You should not duplicate material from your dissertation in any exam: you may be well advised to avoid answering questions relating to your dissertation topic, to avoid any suspicion of duplication. This is not to say that you can never make any use of work done for the dissertation; it is quite legitimate to draw on your background reading. For example, if you wrote a dissertation on Sophocles' *Antigone*, you could certainly make use in the exam of any reading you'd done on Greek tragedy in general, or on Sophocles. What you should not do is answer any questions on

the *Antigone*, or answer more general questions on Sophocles or on tragedy by focusing on the *Antigone*, even if the question would allow this.

**Penalties for excessive length:**

Up to 500 words over: no penalty

500-3,500 words over: mark to be reduced by 5 marks (half a class)

3,500-5000 words over: mark to be reduced by 10 marks (one class)

Over 5000 words over: mark to be reduced by 20 marks (two classes)

# SCHOOL PROCEDURES

## COMMUNICATIONS

### SCHOOL OFFICE AND HUMANITIES ADMINISTRATION TEAM

The School Office is located in 11 Woodland Road (room G43).

Opening hours:

Term-time                      Monday to Friday: 9.30am – 4.30pm (closed on Weds, 2pm-3pm)  
Out of term-time              Monday to Friday: 9.30am – 4.30pm (closed at lunchtime 1pm-2pm)

*Email address:*              [hums-schooloffice@bristol.ac.uk](mailto:hums-schooloffice@bristol.ac.uk)

Administration for the School of Humanities is provided through a team of administrators who are located in 11 Woodland Road. As an undergraduate student you will have most contact with the members of the Humanities Administration Team, who are there to help you with your enquiries and provide advice and guidance where appropriate. They are based in the School Office, which will be your first port of call in many instances. **Please help the administrative staff by ensuring that you have read fully any information you are given in this Handbook or elsewhere.**

The School Office is the place where you should:

- submit assessed essays, according to the specified deadlines (by 12 midday on the due date)
- hand in medical notes
- leave notes or items for lecturers if they are not in their offices
- make enquiries about any of the administrative procedures or sources of support described below.

The staff of the Humanities Administration Team are there to assist you, but you can help them by regularly checking (more than once a week):

- the student pigeonholes for post and important notices from staff
- your University e-mail account
- the student notice boards for regular updates on unit changes, notices from staff, etc.

The School Manager, with overall responsibility for administration in the school, is Colin Mather whose office is G48, 11 Woodland Road.

### POST

The student pigeonholes are located in the foyer of 11 Woodland Road. Communications from teaching and administrative staff, the University and other students will be placed here. Please check your pigeonhole regularly.

### EMAIL

Important Faculty and School information is communicated by email to your University email address. This address will always be used rather than a private (e.g. hotmail or gmail) address. Since both Faculty and School will assume that you are contactable through your university email account, you are advised to check your email daily. **NOTE:** any appeal against an academic decision citing non-receipt of information distributed by electronic means is unlikely to succeed if you have elected to have your email redirected.

Students should adhere to the School's email policy when conducting email correspondence with all staff. Please read this, as follows:

### **School of Humanities email policy**

The academic and administrative staff of the School of Humanities are readily contactable by email and this is often an efficient and appropriate means of communication. However, in recent times the volume of emails received has become unmanageable. In order to prevent staff from being overwhelmed by email traffic, the following policy document is being circulated to all undergraduates. PLEASE TAKE NOTE.

1. Emails which ask questions of procedure that are set out clearly in University documents or student handbooks generate unnecessary work for staff. Please check first to see if your query is covered in documentation you have been issued with or can easily access electronically, as we cannot always guarantee a response to such enquiries.
2. Students should allow for a reasonable response time from staff. If an email is sent on Saturday early evening, it is unreasonable to expect a response before the beginning of the working week. At especially busy times, staff may not be able to get back to you for a few working days. Students should expect replies from administrative staff during office hours only.
3. Emails to staff should have a stated subject in the subject box, e.g. 'Query regarding our last lecture in CLAS200XX'. This enables staff to prioritize emails and deal with queries raised by students in an efficient manner.
4. Please ensure that your emails to staff include an electronic signature, which comprises: your full name, your year of study and your programme of study, e.g.

**Janet Bloggs,  
Second Year, Ancient History BA**

5. Unless a given academic tutor makes it clear that they prefer students to address them by their first name, a degree of formality is advised, e.g. 'Dear Prof/Dr/Mrs Smith'.
6. Please note that queries concerning essay extensions should normally be made in person at the School Office, not via email requests. However, if illness prevents this, then telephone or email contact is acceptable.

### **NOTICE BOARDS**

The departmental student notice boards are located on the ground floor of Classics & Ancient History, 11 Woodland Road. Specific information relating to your programme of study, e.g. on units, tutorial groups, assessment etc. will be posted here, as well as University and other information. Please get into the habit of checking the notice boards on a regular basis. There are other, general, notice boards located on the link corridor at the back of the villas along Woodland Road.

### **CHANGE OF ADDRESS**

It is your responsibility to inform the University of any change in your address (either home or term-time address). You should do this by changing your University record online, which you can do by visiting the *Student Info* web-page:

[www.bris.ac.uk/studentinfo/](http://www.bris.ac.uk/studentinfo/)

## TIMETABLES

The University provides all taught students with personalised, individual timetables.

Personalised online timetables will be accessible from **3<sup>rd</sup> October 2011** for students who have activated their University account. Timetables are subject to change, particularly in the first few weeks of the teaching block, so you will need to check them regularly to ensure you have up-to-date information.

Access your personalised online timetable via <https://www.bristol.ac.uk/mybristol> by selecting the Timetable tab on the MyBristol portal. This will give you an individual timetable for the specific units for which you are registered.

If any of your units are not displayed please check first your unit registrations on your StudentInfo page: <https://www.bris.ac.uk/studentinfo/> and then contact the School Office in Room G43, 11 Woodland Road, email: [hums-schooloffice@bristol.ac.uk](mailto:hums-schooloffice@bristol.ac.uk) or phone 0117 331 7932.

Please note that any changes made to your unit choices may take 2-3 days to appear on your personalised timetable. In the interim, you can view Unit and Programme timetables by clicking on the link as directed from within your personalised online timetable on the MyBristol portal.

Open Unit Timetables:

The timetables for Open Units are also available through the Timetable tab on the MyBristol portal accessed via [www.bristol.ac.uk/mybristol](http://www.bristol.ac.uk/mybristol). If you intend to choose Open Units to study, you will need to check the timetable for Open Units against the rest of your timetable. You will not be able to take an Open Unit if it will create a clash in your timetable. You will then need to register your choice(s) at the Open Units Fair which will take place in the Wills Memorial Building on Thursday 6th October 2-5pm.

## ATTENDANCE AND ABSENCES

### **ATTENDANCE REQUIREMENT**

You are required to attend all scheduled classes and lectures, and to provide an explanation to your class tutor for any absence. In cases of an absence due to illness of more than five term-time days (excluding Saturdays and Sundays) you must complete a *Student Self-Certification Form* and take this, with the University's *Medical Certificate Form*, to your doctor; both forms can be collected from the School Office or can be found online at: <http://www.bristol.ac.uk/arts/current/under/forms.html>. You should show the *Student Self-Certification Form* to the doctor and ask him/her to complete the University's *Medical Certificate Form*. You should then deliver/bring both forms to the School Office within **TWO working days of the end of the period of absence**.

### **ABSENCE FROM EXAMINATIONS DUE TO ILLNESS**

If you are absent from an examination due to illness, a medical note must be provided; without one, the absence can only be treated as a failure in assessment.

If you find yourself ill within 24 hours prior to the examination you must attend an appointment with the doctor PRIOR to the examination, and you must also inform the School Office of your non-attendance in advance of the examination. You must complete a *Student Self-Certification Form* and take this, with the University's *Medical Certificate Form*, to your doctor. You should show the *Student Self-Certification Form* to the doctor and ask him/her to complete the University's *Medical Certificate Form*. You should then deliver/bring both forms to the School Office within **TWO working days of the end of the period of absence**. If you fall ill during an examination you should report it to the invigilator and make an appointment to see the doctor,

with the two forms as described. Students must attend an appointment with a doctor whilst they are ill as retrospective diagnoses are not able to be made.

## **LEAVE OF ABSENCE**

You are required to remain in residence in Bristol until the last day of each term. If you need leave of absence for a hospital appointment, or on compassionate grounds, you should obtain this (in advance) from the Deputy Head Teaching and Learning.

Leave of absence for other than medical or compassionate reasons (for example, to undertake a work placement or acquire other experience related to career development) must be applied for **in advance** from the Deputy Head Teaching and Learning (see contact details inside the front cover of this handbook). If this type of leave of absence is granted, it is your responsibility (i) to inform your tutors of all the classes that you will be missing; (ii) to catch up on all work missed; (iii) to meet any deadlines for the submission of work that falls within the period of absence. The School is under no obligation to offer extensions, arrange for resits or make any other special arrangements in these circumstances, though it may do so.

Leave of absence is not granted for family holidays or similar activities. Leave of absence is not granted retrospectively, except on medical or compassionate grounds.

If you miss a class test or examination because of an approved absence, this will be treated as if the absence was due to illness.

## **ASSESSMENT PROCEDURES**

### **ESSAY AND DISSERTATION SUBMISSION**

**Please read these instructions carefully as procedures must be adhered to in the interests of fairness and efficiency.**

#### Handing in work

Essays and dissertations are handed in to the School Office. These **MUST** be submitted before 12 midday on the prescribed date. **Year 1 essays** are submitted with your name filled in on the cover sheets. **Years 2 and 3 essays** are submitted anonymously, and you are required to enter your candidate number on the cover sheets as well as marking this on each page of the essay. Please note that your name should **NOT** appear anywhere on the essay itself. Your candidate number is not the same as your student number - the candidate number is used for assessment purposes only. Candidate numbers will be available online from mid-October via the Student Info page on the web:

[www.bris.ac.uk/studentinfo/](http://www.bris.ac.uk/studentinfo/)

The requirements for handing in work are as follows:

- two copies of each piece of work **MUST** be submitted
- essays should be stapled
- complete and attach a Feedback Sheet to one copy and a Moderator's Sheet to the other. You must also complete a Submission Sheet (which acts as a receipt for your work)
- all sections of the cover sheets should be completed.

All these requirements **MUST** have been met **BEFORE** your essay(s) can be accepted as submitted.

Copies of the cover sheets are available from the corridor outside the School Office, and you are advised to collect these well in advance of submission to give time for completion. They will also

be made available electronically on the School of Humanities web page for Current Undergraduate Students. You are required to keep a copy of your work for yourself.

**NOTE:** The School Office gets very busy on essay hand-in days, so you are advised to come early to avoid delays.

### Extensions to the deadline

Staff in the School Office are responsible for considering and authorising requests for extensions to the deadline for submission of work. You must submit any request **DIRECTLY** to the School Office in person whenever possible, and not to your Personal or class tutor. Extensions will only be granted where there are genuine reasons for non-submission by the due deadline, e.g. illness or personal mitigating circumstances.

**NOTE: You will not necessarily be granted an extension for a minor illness of short duration falling into the category of self-certification; requests will be considered on a case by case basis.**

Extensions granted on the basis of illness for up to and including five term-time days (excluding Saturdays and Sundays) must be supported by a *Student Self-certification Form* (available from the School Office). For illness lasting over five term-time days (excluding Saturdays and Sundays) you must complete the *Student Self-Certification Form* and take this, with the University's *Medical Certificate Form*, to your doctor. You should show the *Student Self-Certification Form* to the doctor and ask him/her to complete the University's *Medical Certificate Form*. You should then deliver/bring both forms to the School Office within **TWO working days of the end of the period of absence**. You must notify the School Office of the need for an extension **before** the submission deadline.

Extensions will not be granted for the late submission of work on the basis of computer or printer failure – you are expected to manage your time to take account of the possibility of technical failure. You should always back up your work; students using laptops and a separate hard drive should always back up onto a disk or memory stick in case the laptop and hard drive are stolen together. Extensions are also not granted for transport problems, (except where the student has been personally involved in an accident), or for dyslexia (students with dyslexia receive study and time management skills support from the Access Unit to help them to meet deadlines).

It is important to meet any extension deadline as agreed with the School Office and it is your responsibility to note the time of the new deadline.

### Late submission

The penalties for unauthorised late submission are as laid down by the Faculty. Each piece of work submitted after the deadline will have 10 marks deducted. Essays which are submitted more than seven days after the original prescribed date and time (for example after 12 noon, seven days beyond the original 12 noon deadline or, for example, after 4pm seven days beyond an original 4pm deadline) will be given a mark of 0. If a piece of work has not been submitted within the week following the deadline, and so has incurred a mark of 0, it is still necessary to submit this work and to a standard which indicates a clear attempt at obtaining a pass mark, in order to gain credit points.

### Appeals against penalties for late submission

Penalties for late submission are applied automatically. If you feel your circumstances should be taken into consideration you must put your appeal in writing by completing the Penalty Appeal Form, which is available from the School Office. The form will be referred on to the Deputy Head

Teaching and Learning for adjudication. All appeals against penalties for late submission will be considered at the end of the relevant teaching block. Students will be notified, by email, of the outcome after the end of the teaching block. Please note the reasons for late submission outlined in the section above on extensions will not be considered justification for rescinding a penalty.

## **EXTRA TIME/ADDITIONAL REQUIREMENTS FOR EXAMINATIONS**

If you require extra time for examinations due to dyslexia or a medical condition and/or additional arrangements for your exams, such as the use of a computer, you must complete the University's *Alternative Arrangements* form, available on the Examinations Office website at:

[www.bris.ac.uk/exams/forms.html](http://www.bris.ac.uk/exams/forms.html)

and submit this to the School Office with the relevant supporting documentation (e.g. medical note, educational psychologist's report) by the prescribed deadline on the form (usually the beginning of November for January exams and the beginning of January for May/June exams). It is **ESSENTIAL** that you complete the *Alternative Arrangements* form by the due deadline, otherwise alternative arrangements cannot be guaranteed for you.

## **EXTENUATING CIRCUMSTANCES AFFECTING ACADEMIC PERFORMANCE**

All submitted work is assessed on academic merit alone. However a School Special Circumstances Committee will consider individual cases of students whose academic performance has been affected by medical or other extenuating circumstances. You should notify the School Office of your circumstances and complete an Extenuating Circumstances form; all information is treated confidentially. Any matters which could have been raised before the meeting of the Board of Examiners, but were not raised without good reason, will not be considered in the event of an appeal.

## **PROGRAMME AND UNIT REGISTRATION**

### **UNIT REGISTRATION**

Students are automatically registered against their mandatory units in the University's unit registration record. Registration onto optional units is undertaken through the School's unit registration procedure. Option choices for the second and third years of study are made in the preceding year (i.e. in year 1 for second year options; in year 2 for third year options). You will be asked to register your optional choices by completing the unit option choice form for your programme. Students will be notified by email of the commencement of this procedure and the deadline for registering choices. The School tries, as much as possible, to allocate students to their first choice unit(s). However this is not always possible, depending on the level of demand for a particular course. Following the allocation of choices, class lists are published on the departmental web pages and posted on department notice boards. Students will be notified when this information is available.

**NOTE: it is your responsibility to check that you are registered on the correct units by checking *Student Info***

[www.bris.ac.uk/studentinfo/](http://www.bris.ac.uk/studentinfo/)

### **CHANGING OPTIONAL UNITS**

Your optional choices will have already been made prior to the start of the academic session. However you may, within two weeks of the start of teaching in either teaching block, change your choice of optional unit(s). You do not have an automatic right to change units, however, and this

will be dependent on available places. If you wish to change a unit you should make your request to the School Office. If there is a space available, you will be given a form to complete.

**Note:** Unit registration is a formal requirement of the University, which must be undertaken through the School Office. If you have changed units without following the procedure for unit transfer, you will be considered to be attending the unit you are registered for and required to complete the assessment for that unit. If the assessment is not submitted, you will be deemed to have failed that unit irrespective of whether or not you have attended another unit.

## **SUSPENSION OF STUDIES**

Ongoing medical problems or personal circumstances may affect your ability to continue with your work, and a suspension of studies may be the most appropriate course of action in such situations. If you wish to suspend studies you must first discuss the matter with your personal tutor and your Head of Education and then see a member of the administrative team in the School Office. The School Office will liaise with the Deputy Head Teaching and Learning, who is responsible for approving suspensions on behalf of the School. If you are registered on a Joint Honours programme, approval is also required from the other department/School. Final approval is given by the Faculty Education Director (Undergraduate), and students are notified of this by the Faculty Office.

## **TRANSFER BETWEEN PROGRAMMES/FACULTIES**

If you wish to transfer from one programme to another within the University you should discuss the matter first with your personal tutor and then obtain approval from your Head of Education and the new department. You should then complete a *Notification of Transfer of Programme* form (available from the School Office), and submit it to the School Office. The Deputy Head Teaching and Learning considers and approves requests for all programme transfers on behalf of the School. Permission to transfer is normally only granted within the first four weeks of the academic year, or at the end of the first year of study.

## **WITHDRAWAL/EXTERNAL TRANSFER**

If you wish to withdraw from your programme of study, or transfer to a programme of study at another institution, you should discuss the matter first with your personal tutor and then with your Head of Education. You should then complete the *Notification of Withdrawal/external transfer* form (available from the School Office) and submit it to the School Office. The Deputy Head Teaching and Learning authorises the withdrawal/transfer on behalf of the School.

## **STUDYING ABROAD PROCEDURES**

If you intend to undertake study abroad, whether as part of a formal Study Abroad programme or as part of the Erasmus exchange scheme, you **MUST** notify the School Office of your intention prior to the academic year you intend to go abroad, in addition to discussing the matter with the relevant academic staff in your department. Please bear in mind that the International Office has deadlines in November, December and January (depending on which scheme you intend to follow) of the preceding academic year. This means that you should be discussing studying abroad with the relevant staff during Teaching Block 1 of the academic year before the year when you will be abroad.

You should complete the School's *Erasmus and Study Abroad Details* form, which is available from the School Office, and obtain the signature of the School Socrates-Erasmus/Study Abroad Officer (SESAO) on the form. The SESAO will be available to respond to any queries you may have about your period abroad (see contact details on the inside cover of this handbook). The form should then be returned to the School Office for signature by the Deputy Head Teaching and Learning. It is important that you keep the School Office notified of your intentions, and that you respond to any emails you receive from the University during your period abroad.

## **HEALTH AND SAFETY, DISABILITY/DYSLEXIA**

The School Manager is the School Health and Safety Officer and the School's Disability Representative (see contact details on the inside cover of this handbook). You may contact him about any matters concerning health and safety and/or disability and dyslexia.

### **HEALTH AND SAFETY**

If you have a concern about health and safety please raise this with the School Manager. In addition, general matters concerning health and safety may be raised via your student representative(s). If you are involved in an accident of any kind on School premises, you should report it directly to the School Office.

If the fire alarm sounds you **MUST** immediately evacuate the building by the nearest fire exit and assemble outside the adjacent villa to the one you were in. Do not return to a room to collect any personal possessions, and only re-enter the building when instructed to do so. (NB: weekly tests of the alarm sounders will be made on Friday mornings at approximately 10.45 - these tests can be distinguished from a real fire alarm as they last for only a few seconds.)

### **DISABILITY/DYSLEXIA**

Students with a disability, or dyslexia, are asked to declare this on arrival by completing an individual form at School registration or as soon as possible after diagnosis, so that the appropriate support can be provided by Disability Services and the School. If you have a disability or are dyslexic and you are experiencing difficulties you should contact Disability Services:

[www.bristol.ac.uk/disability-services](http://www.bristol.ac.uk/disability-services)

Staff at Disability Services will be able to give you advice and support. You can also contact your personal tutor and/or the School Manager for guidance and support.

You may be entitled to extra time for examinations or other additional arrangements (Disability Services will make a recommendation to the School if this is the case). If a recommendation is made, you will need to complete an *Alternative Arrangements* form (see section above on *Extra time/Additional Requirements for examinations* under *Assessment Procedures*). Please note the time constraints for submitting the form.

## **DISCIPLINE, APPEALS AND GRIEVANCES**

Full details of discipline, appeals and grievances procedures can be found on the University website:

<http://www.bristol.ac.uk/secretary/>

This includes guidance on who to approach if you have a complaint or grievance about any aspect of University life. Within the School this includes your personal tutor and/or unit tutor in the first instance, followed by the Head of Education and then the Deputy Head Teaching and Learning if you feel the matter has not been dealt with satisfactorily. Matters of concern for the student body as a whole should be raised with your student representative(s) on the Staff-Student Liaison Committee.

If your performance is judged to be unsatisfactory in the course of the year, for example as a result of failure to submit required work, or failure to respond to letters from the personal tutor, you will be referred to the Deputy Head Teaching and Learning who will issue a formal School warning which will be placed on your file. If your performance does not improve you may be reported to the Faculty by the School and required to withdraw from the programme of study.

Examination Appeals are dealt with under separate procedures found in the Examination Regulations:

<http://www.bris.ac.uk/secretary/studentrulesregs/examregs.html#appeal>

If you feel that you have grounds for appeal against a faculty board of examiners, a faculty progress committee, or in relation to a case of minor plagiarism, you should talk to the Deputy Head Teaching and Learning. You are also encouraged to seek assistance from the Students' Union Advisory Service email: [ubu-justask@bristol.ac.uk](mailto:ubu-justask@bristol.ac.uk)

Appeals may **only** be made on the basis of one or more of the following permissible grounds:

- 1) There has been a material irregularity in the decision making process (for example: an administrative error; or appropriate account not taken of **known** illness or other extenuating circumstances);
- 2) A student's performance in assessment has been affected by illness or other factors which the student was unable, **for good reason**, to divulge before the meeting of the board of examiners;
- 3) A penalty for cheating or plagiarism, imposed under the examination regulations by the school or faculty is wrong or disproportionate.

NB: Disagreement with the academic judgment of the board of examiners (or of individual markers or moderators) **will not constitute a ground for appeal**.

## RESOURCES AND SUPPORT SERVICES

### STUDENT HELP WEBSITE

Please visit the University Student Help website which provides links to support and advice on all aspects of University life – study, personal and practical problems and much more:

[www.bristol.ac.uk/studenthelp/](http://www.bristol.ac.uk/studenthelp/)

### SUBJECT STUDY CENTRES AND IT FACILITIES

Students in all departments in the School have recourse to a Subject Study Centre for their Subject, as follows:

- English, Theology and Religious Studies: G7, 3-5 Woodland Road
- History of Art: B34, 9 Woodland Road
- Classics and Ancient History, History: B49, 13 Woodland Road

These Study Centres are designed to serve the needs of students for a quiet place in which to work between lectures, tutorials and seminars. For the subjects of English, Classics and Ancient History, and History of Art, the Centres contain basic collections of texts and reference books in these subjects. These must not be removed from the rooms. They should be returned to the shelves after use (according to the system of classification indicated). Tutors sometimes use the Study Centres to house material for their students to read on the premises. The Centres also have Wi-Fi and laptop terminals, and a number of PCs. Access to the rooms is controlled via a keypad on the door. You can obtain the relevant access code from the School Office.

In addition, the Student Common Room in no. 11 Woodland Road also houses five PCs and a public printer for use by students, and G95 in 19 Woodland Road is a Faculty-wide computing facility which can be used by all students in the Faculty of Arts. Access to G95 is controlled via a keypad on the door. You can obtain the access code from the School Office.

### Using the public printers

Public printers use a Printer Accounting Server (PAS) which takes credit from a printer account associated with your UOB domain account. A UOB domain account (username and password) is created at the same time as your @bristol.ac.uk email address. Once you have credit in your printer account, you will be able to print by using the normal print commands on the PC. When you log on to the PC a printer is automatically set up for you. Each (A4) page you print will remove 5p from your printer account (or around 20p for a colour page). If you have no credit in your account, you will not be able to print. Please go immediately to the printer to collect your pages before someone else does by mistake. You will find details of how to use the PAS on:

[www.bris.ac.uk/is/computing/applications/printing/uobonly/](http://www.bris.ac.uk/is/computing/applications/printing/uobonly/)

## THE UNIVERSITY LIBRARY SERVICE

The Arts and Social Sciences Library (ASSL) on Tyndall Avenue houses the majority of the printed books, journals and audio visual materials of interest to Humanities undergraduates, but your library card entitles you to use all 10 branches of the University Library. Information about locations of the branches and their opening hours can be found at:

[www.bris.ac.uk/library](http://www.bris.ac.uk/library)

This page also contains links to the library's online catalogue, and information about using the library.

### Location of collections

The main History printed collections are held on the first floor of the ASSL, while the majority of Classics and Ancient History, English and Theology and Religious Studies collections can be found on the second floor. Detailed information about the location of resources can be found on the library's subject pages (see Subject Resources below).

Note that high-demand books and journal articles are located in the Short Loan Collection on the ground floor of the ASSL. For more information about this, see:

[www.bristol.ac.uk/library/using/branches/assl/collections/slc.html](http://www.bristol.ac.uk/library/using/branches/assl/collections/slc.html)

Many rare and valuable items are kept in our Special Collections Department. For further details see:

[www.bris.ac.uk/library/resources/specialcollections/](http://www.bris.ac.uk/library/resources/specialcollections/)

### MetaLib (electronic resource gateway)

MetaLib provides access to online library resources such as electronic journals and databases. For more details see:

<http://metalib.bris.ac.uk/>

Subject specific resources are noted on the library's subject pages.

### Subject resources

Detailed information about library resources, printed and online, for Humanities subjects can be found on the relevant subject pages:

Classics - [www.bristol.ac.uk/library/support/subjects/classics/](http://www.bristol.ac.uk/library/support/subjects/classics/)  
English - [www.bristol.ac.uk/library/support/subjects/english/](http://www.bristol.ac.uk/library/support/subjects/english/)  
History of Art - [www.bristol.ac.uk/library/support/subjects/historyofart/](http://www.bristol.ac.uk/library/support/subjects/historyofart/)  
History - [www.bristol.ac.uk/library/support/subjects/historicalstudies/](http://www.bristol.ac.uk/library/support/subjects/historicalstudies/)  
Theology - [www.bristol.ac.uk/library/support/subjects/theology/](http://www.bristol.ac.uk/library/support/subjects/theology/)

### Contacts

Subject Librarians provide advice and training for Humanities students. Their contact details are as follows:

Mr Jez Conolly (History of Art and History): [jez.conolly@bristol.ac.uk](mailto:jez.conolly@bristol.ac.uk)  
Mr Damien McManus (Classics and Ancient History; English): [damien.mcmanus@bristol.ac.uk](mailto:damien.mcmanus@bristol.ac.uk)  
Mrs Emma Place (Theology and Religious Studies): [emma.place@bristol.ac.uk](mailto:emma.place@bristol.ac.uk)

## BLACKBOARD

Blackboard is the centrally supported University of Bristol online learning environment. It provides an online area for teachers to post resources such as course notes, presentations, web-links and reading lists, and to communicate with their students. Students are automatically registered to use those Blackboard sites for all of the units they are registered on. Students can log into their Blackboard sites by visiting:

[www.ole.bris.ac.uk/](http://www.ole.bris.ac.uk/)

If you find you cannot access a particular site, please first check you are registered for the unit by visiting your 'Studentinfo' web-page:

[www.bris.ac.uk/studentinfo/](http://www.bris.ac.uk/studentinfo/)

If, having checked your 'Studentinfo' page, it appears as though your unit registration/s are incorrect, please contact the School of Humanities Office.

## Peer Assisted Learning (PAL)

Every student in the School of Humanities is automatically enrolled in the HUMS Peer Assisted Learning (PAL) scheme. A dedicated PAL Blackboard site allows you to access a range of teaching and learning materials and a sample essay bank. Starting in week 3 of Teaching Block 1, appropriately trained student mentors will also lead small independent study-groups of other students on the same course. Content for these fortnightly PAL sessions will be decided upon by the group but will typically cover: essay writing skills, applying academic conventions to your work, taking lecture notes effectively, preparing for exams, interpreting essay marking criteria, etc. PAL sessions are student-led, planned and purposeful but also informal and friendly. PAL sessions do not include 'teaching' by students, replace normal lecturer/student teaching or other academic support but are a useful addition to these.

## INTER-LIBRARY LOAN VOUCHERS

As an undergraduate student you may, **exceptionally**, be given inter-library loan vouchers to assist with your dissertation/project research **up to a limit of three**. Vouchers are currently valued at £8.00 each. Vouchers are available from the School Office; however in order to obtain a voucher you must first consult with your dissertation supervisor and obtain their agreement to the loan. You must present a note or e-mail to the School Office from your supervisor confirming your eligibility for a voucher.

## DISABILITY SERVICES

Disability Services are the first point of contact for students who have a disability. This includes D/deaf students, visually impaired students, dyslexic students, students who have used or do use mental health services and students with unseen impairments such as epilepsy. Students with a disability are expected to declare this at an early stage so that appropriate and accessible support can be provided by Disability Services and the School. Disability Services are located on the Lower Ground Floor of Hampton House, Cotham Hill, Bristol BS6 6JS.

[www.bristol.ac.uk/accessunit/](http://www.bristol.ac.uk/accessunit/)

Please also refer to the Disability information found under *School Procedures*.

## NIGHTLINE

Nightline is run by students for students, and offers a confidential listening service for students wishing to discuss any kind of problem, as well as having information on pretty much any topic,

from local bus times to sources of help on welfare and health matters and more. It operates its anonymous telephone and e-mail services during term-time, from 8pm - 8am every night and is staffed by trained volunteers. Their telephone number is on the back of every student card. For further information, please visit the Nightline website.

[www.bristol.ac.uk/nightline/](http://www.bristol.ac.uk/nightline/)

## **STUDENT COUNSELLING SERVICE**

The Counselling Service is staffed by a team of professionally trained and widely experienced counsellors who are accustomed to helping people from many backgrounds and cultures and with a wide range of personal issues and difficulties. The service is free and confidential and is available to all students of the University, both full-time and part-time. As well as providing a short term or extended series of counselling sessions, they also offer a Drop-in Service and one-off appointments.

[www.bristol.ac.uk/student-counselling/](http://www.bristol.ac.uk/student-counselling/)

## **CAREERS SERVICE**

The Careers Service provides a wealth of careers advice, information and employment opportunities for students, including careers advice and guidance; skills training and employability development; job-hunting assistance; work experience, and post-graduate study. It also offers courses on range of topics including interview techniques and CV writing. You can find details of all their services and sign up for courses on their website:

[www.bris.ac.uk/careers/index.asp](http://www.bris.ac.uk/careers/index.asp)

## **MULTIFAITH CHAPLAINCY**

The Multifaith Chaplaincy provides opportunities for students to explore spirituality, faith and belief. It also offers confidential personal support and religious advice and information, regardless of belief or background.

[www.bristol.ac.uk/chaplaincy/](http://www.bristol.ac.uk/chaplaincy/)

## **STUDENT FUNDING OFFICE**

The Student Funding Office provides advice and information on financial matters such as bursaries and scholarships; budgeting advice; emergency short term loans and UK government support including loans, grants and Access to Learning Funds.

[www.bristol.ac.uk/studentfunding/](http://www.bristol.ac.uk/studentfunding/)

## **STUDENTS' HEALTH SERVICE**

The Students' Health Service offers a full NHS General Practice Service and also additional medical services specifically for student patients. They are open all year.

[www.bristol.ac.uk/students-health/](http://www.bristol.ac.uk/students-health/)

## SAMPLE BIBLIOGRAPHY

- Austin, R. G. *P. Vergili Maronis Aeneidos Liber Primus*. Oxford 1971.  
Dryden, J., trans. *Virgil's Aeneid*, ed. by Frederick M. Keener. London 1997.  
Hardie, P. R. *Virgil, Aeneid Book IX*. Cambridge 1995.  
Smith, J., 'Re-thinking Herodotus', posted 12/4/99, accessed 14/2/01:  
<<http://www.geocities.com/~smith/herod.html>>  
Tarrant, R.J. 'Aeneas and the Gates of Sleep', *Classical Philology* 77 (1982) 51-55.  
Waddell, H. *The Wandering Scholars*, London 1934 (first published 1927).  
Williams, R.D. 'Changing Attitudes to Virgil: A Study in the History of Taste from Dryden to Tennyson', in D.R. Dudley (ed.), *Virgil*, London 1969: 119-138.

References to ancient sources can be listed in your bibliography according to the details of the editor or translator you have consulted (as above, where Virgil's *Aeneid* is referenced under Austin, Dryden, and Hardie). Alternatively, you can list ancient (primary) sources separately from your bibliography of secondary sources, using the following standard format:

[Author], [*Title*] [Book/Section.(Poem, if applicable)].[Line #s cited]

Virgil, *Aeneid* 1

Homer, *Iliad*

Keep in mind that the reader must be able to check the context of a reference or quotation. Always give precise references: line numbers for poetry (e.g. *Aen.* 5. 1-6), chapter, paragraph, page or other numbers as appropriate for prose (e.g. *Pro Caelio*, 5. 21-3).

**Within** the essay or dissertation itself the titles of works (e.g. Tacitus' *Annals*), books, journals, etc. (e.g. R. Syme's *The Roman Revolution*) should be italicized; titles of articles and essays or short poems should be in inverted commas (e.g. Donne's 'The Flea'.)

Finally ... unless your unit director has explicitly advised you to do so, **do not** cite *Wikipedia* or other anonymous on-line resources in your bibliography or essay.



# FACULTY OF ARTS

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