

# FACULTY OF CLASSICS

## UNDERGRADUATE HANDBOOK



2018-19

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## **INTRODUCTION**

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The main source of information on all aspects of classics and University life is the Classics and the Cambridge University website. The Faculty of Classics' main website address is: <http://www.classics.cam.ac.uk>.

This Handbook is intended to be a useful source of reference to some key information which will be of interest to you.

Course outlines, brief descriptions about each paper and recommended reading are available in the "Student Information" section of the Faculty website. You should be aware that information on courses and readings changes from year to year and as you progress through the Tripos. You should therefore always check the latest details on the above website.

Your Director of Studies, the Faculty Office, and the relevant paper co-ordinator are there to answer any questions that you may have. Please don't hesitate to contact them.

The Handbook is revised annually and any suggestions for inclusion or exclusion are very welcome. Please send them to [undergraduate.affairs@classics.cam.ac.uk](mailto:undergraduate.affairs@classics.cam.ac.uk).

## **A SHORT INTRODUCTION TO TEACHING, LEARNING AND ASSESSMENT IN THE FACULTY OF CLASSICS**

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People come into Classics from all sorts of different directions and with their own ideas about what to expect from reading for a Classics degree. The same can be said about those who are involved in teaching and research. This plurality is one of the strengths of the subject; if, in fact, Classics in its variety can be seen as a single subject. In what follows, we have tried to sum up what seem to us to be the key features of the teaching and learning process for undergraduates as practised in our Classical Faculty. Although much of this might seem to be self-evident or common sense, we hope it may prove helpful to pass on to students our reflections on this central aspect of our activity as a community of scholars.

The experience of studying Classics in Cambridge is enriched by the interplay of Faculty and college teaching. The following account necessarily concentrates on the Faculty side of the process. In practice, the distinction between Faculty and colleges is blurred by the participation of virtually all those involved in college teaching as Members of the Classical Faculty.

### **Attributes of Cambridge Classics Graduates**

Our overall aim is to encourage students not only to acquire a sophisticated understanding of Greek and Roman cultures, but also critically to engage with them, developing an informed awareness of similarities and significant differences between the ancient and our own cultures. At the heart of this process is the acquisition of the Greek and Latin languages, to a level at which students consider themselves to be 'confident readers' in both languages. Alongside language skills, students also gain a broad knowledge of what are traditionally the main areas of classical knowledge: Greek and Latin literature, ancient philosophy, ancient history, Greek and Roman art and archaeology, and philology and linguistics. But our Classicists are also encouraged to pursue theme-based topics which cross over conventional subject boundaries. This might happen incidentally (e.g. in the study of religion or gender issues), or in courses consciously constructed to unite diverse subject areas (the 'X Papers' offered in Part II). For Part II of the Tripos there is also available a schedule of papers with classical affinities which have been 'borrowed' from other Triposes.

An increasingly important aspect of our teaching involves the reception of the Classics through time. We believe that this assists our students in understanding the characteristic qualities of the discipline of Classics and also its changing role in society beyond school and university.

In the course of their studies, Classics students acquire familiarity with a variety of primary materials requiring their own techniques of interpretation; mainly literary and other texts, but also inscriptions, and the evidence of art and archaeology. They also come to command a range of approaches and methodologies: library- and IT-based research skills, informed reading of texts, visual skills, and techniques of argumentation. This necessarily includes the ability to assimilate and critically evaluate a variety of viewpoints. In this way, students are able to arrive at and present their own, individual syntheses of ideas.

We hope that our students will be assisted by their classical studies in acquiring a range of adaptable skills. Learning the classical languages forms a firm basis for acquiring or developing knowledge of many modern languages. So far as time permits, learning of additional languages is encouraged and, in the case of Modern Greek, actively promoted through a 'borrowed' Paper available in Part II. A range of Classics papers (mainly but not exclusively language papers) is available to students reading Modern and Medieval Languages. So far as possible, they are taught alongside their classical counterparts.

Among the most valuable skills gained by Classics students is a developed critical judgement, coupled with a high degree of intellectual autonomy, assisted by the capacity effectively to manage time spent in learning. At a more detailed level, these skills involve the collection, organizing and deployment of material, the extraction of crucial elements from complex information, and the selection of appropriate methodologies. Also distinct to the discipline of Classics, driven by the diverse nature of the subject, is the ability to make lateral connections between information and ideas in different fields of study. Where appropriate, teaching and learning are given a strongly comparative focus.

At every stage, we wish to assist our students in acquiring the ability to marshal their thoughts and arguments concisely and cogently, in both thinking and writing. This might also involve presentational skills, whether in writing or in addressing an audience directly, using appropriate audiovisual aids. Both call for the acquisition of at least a basic familiarity with IT resources. This includes word-processing essays and dissertations with footnotes and basic formatting, using Powerpoint to make presentations, searching databases and text-files, and locating, evaluating and exploiting websites.

### **Methods of Teaching and Learning**

We believe that the modes of teaching and learning adopted and developed by our Faculty encourage and assist Classics students in acquiring the attributes and skills described above. We are keenly aware that students enter the Classical Faculty from a wide range of educational experience in terms of subjects studied. That is reflected in our various modes of entry: the Preliminary Year for those without Latin and Greek; Intensive Greek for those with only Latin. On arrival, all students are assessed in terms of their specific language needs, and there are regular reassessments thereafter.

What almost all students do have in common is the experience of a pre-university educational regime that has been heavily taught, working to highly specific examination syllabuses. Our aim is to provide a supportive environment which enables individual students to acquire over time the self-confidence necessary for taking responsibility for their own learning, gaining maximum benefit from the expanding element of choice as they progress through the Classics course. Part IA aims at least to introduce students to the central areas of classical learning; choice of options is therefore limited. For Part IB the scope for choice of and within options is increased. When students arrive at Part II, they are given an almost completely free choice to specialise within one area of Classics or constructing their own programme of papers. In particular, the possibility of writing a

dissertation for Part II provides a fresh kind of educational challenge, which combines skills already acquired with a strong element of independent research and writing. Frequently, third-year dissertations provide a valuable stepping-stone between undergraduate and graduate work.

In terms of study methods, the Faculty aims to gain the maximum benefit from a combination of traditional techniques (lectures, classes and seminars) with new and ongoing developments (databases, websites and computer-assisted learning). Overall, there is a balance between more formal teaching and types of learning that depend on active input by students.

It would not be particularly helpful to include here an exhaustive list of the range of study methods that students might encounter through their three or four years as undergraduates in the Classical Faculty; not least because the whole experience is enhanced by learning and teaching within the college environment. But the major methods would include the regular writing of essays; normally, but not exclusively, overseen by the Supervisors appointed by the colleges. Those new to Supervising (typically, but not exclusively graduate students) are encouraged to take up the training in their subject-area offered by the Faculty. Assistance in the reading of Greek and Roman texts is shared by Faculty and colleges, as is guidance in unprepared translation and prose composition. Lectures and classes provide support in source analysis and practical literary criticism. For those pursuing courses in art and archaeology, there is specific training in the identification and analysis of art objects and archaeological artefacts. Where possible, students are offered the opportunity to handle artefacts. All students are encouraged to familiarise themselves with the topography and ecology of the Greco-Roman world and to visit sites of specific interest. To these ends, the Faculty provides generous assistance for those with suitable plans to visit Mediterranean lands.

Computer-assisted learning plays an increasingly fruitful part in the acquisition of language skills; key texts are available on-line, with accompanying vocabulary and commentary on grammar and syntax. Modern art and architecture, music, film, radio and television programmes are an established aspect of exploring the reception of classical themes.

### **Methods of Assessment**

The variety of study methods is reflected in the range of techniques of assessment. It may be helpful to draw a distinction between formative assessment (frequently informal, with feedback), and that which is summative (more formal, with optional feedback, typically used in grading students).

Classics students at Cambridge are fortunate in their opportunities for formative assessment: both within the Faculty and through their college. Supervisions arranged by the college provide excellent occasions for detailed assessment of work and progress. Where written work is produced it will typically be read in advance of the Supervision and be the subject of detailed written comment and discussion. At the end of each term every Supervisor submits to his students' Director of Studies formal reports of the progress in their studies. The teaching may be one-to-one; it is more likely that two, three or four students will be

involved. Where more than one student participates, there is scope for co-operative learning. A similar sense of co-operation prevails in the classes and seminars organised by the Faculty. Although classes are run alongside lecture courses (especially for Part II), they form the staple method of language teaching. For the Preliminary Year to IA and for IA itself there are termly assessments of linguistic learning. Again, teachers pass on to Directors of Studies written reports of students' progress. Directors of Studies will also ask students for their feedback on the term's teaching.

Summative assessment largely consists of formal examinations at the end of each year. Revision classes are provided where appropriate. The Pass List for the Preliminary Year is undivided; for Part IA the Second Class is undivided. All students are supplied with details of marking criteria. Students have returned to them a full account of the marks gained in each paper: alphabetical and numerical marks awarded by each of the two examiners (all papers are double-marked) and an agreed numerical mark. The dissertation for Part II combines formative with summative elements. Supervision for this is provided on a one-to-one basis and every candidate is given a half-hour viva examination, providing an opportunity to discuss his or her work with the two examiners.

### **Future Developments**

We are always anxious to consider ways of improving our methods of teaching, learning and assessment. Suggestions may be made informally to teachers, or passed on via a member of the Student-Staff Joint Committee (which meets three times each year), or through the Academic Undergraduate Secretary of the Faculty.

## **STUDYING CLASSICS**

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### **College supervisions**

The organisation of teaching within colleges varies from college to college. But the general pattern is that each student has a Director of Studies appointed by the college to oversee the student's work, give advice on the choice of papers, and arrange supervisions.

Supervisions may be in pairs. Typically, a student will have been set some reading and asked to write an essay on a topic relevant to a paper for which he/she is studying. The essay will have been handed in prior to the supervision so that the supervisor can read it in advance. The supervision itself is then devoted to a critical discussion of the essay. There is usually one supervision each week and you are required to attend the supervision.

### **Reading lists**

You are not expected to read everything on a long list before writing your essay. Your supervisor will discuss each reading list with you and will often suggest one or two texts as a starting point.

### **The supervision**

Supervising styles differ and you should expect a range of approaches throughout your undergraduate career.

### **Supervision reports**

Your supervisor will write a report to your college before the end of each full term and it is normal for the Director of studies to discuss this with you. Supervision reports are normally available for students to read online.



## **LECTURES AND SEMINARS**

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### **Lectures**

You should attend the relevant Faculty lectures which last for an hour, unless otherwise stated (it is usual for the session to start at 5 minutes past the hour, and to end at 5 minutes before, to allow for movement between rooms, buildings, and Faculties). They are designed to assist your preparation for the Tripos. They are a valuable source of supplying general perspectives and trends which are often not available in books. Lecturers often give out handouts at lectures giving bibliographies and other types of guidance, e.g. a programme for the course and the topics to be covered, summaries of the main arguments under each heading, or references to ancient sources. Such handouts, however, are not a substitute for attending the lectures.

Lectures start on the first Thursday of each full term and end on the Wednesday of the final week of Full Term, and run for eight weeks in the Michaelmas and Lent Terms, and for four weeks in the Easter Term. When a course is described as running 'weeks 1-4' or 'last 2 weeks', these are lecturing weeks, running from Thursday to Wednesday. Classics lectures are given in the Faculty building.

The Faculty produces a lecture timetable which includes room locations and is available on the notice-board opposite the Library entrance or from the Faculty website.

Directors of Studies can advise students which lectures are most relevant to their courses; but students may attend any lectures listed in the *Lecture Timetable* including those organised by other faculties and departments (but not courses marked as 'classes', though you can ask about them at the relevant Faculty Office).

Undergraduates are expected to go to all relevant lecture courses. Many examination questions assume familiarity with material covered in lectures.

During each lecture course you attend you will be asked to fill in a questionnaire to provide feedback on the Faculty's teaching.

### **Classes**

A **class** can be defined as a group meeting devoted to discussion of a chosen topic or text, or of some visual material. It may be led by more than one lecturer, and it may run for up to two hours. The normal expectation is that all participants will have done some previous work, e.g. in preparing a section of text (as in Intensive Greek and Latin classes) or in attending a lecture and doing some recommended reading in advance (as in follow-up classes related to Part II lectures). In all cases the emphasis is on participation, and the success of a class (like that of a College supervision) depends on the willingness of everyone involved to do the work in advance.

### **Seminars**

You will see from the Faculty website that the Faculty runs many seminars which may be of interest to undergraduates. Often these will be covering the material for a particular paper but in a style less formal than the usual undergraduate lecture.

## **SOCIETIES**

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The main University classics society is the *Philological Society* which meets on Thursdays two or three times during full term. It discusses papers by local and visiting classicists.

The *Classics Society* is run for students, by students. The Society also has visiting guest speakers. Details are announced by e-mail.

You can find more details on the Classics Society webpage:

<http://www.classicsoc.co.uk>

## **EXAMINATIONS**

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University information on Exams can be found within the "Student Information" section of the Faculty website and by visiting the following webpage:

<http://www.cambridgestudents.cam.ac.uk/your-course/examinations/undergraduate-exam-information>

The formal regulations for Parts I and II of the Classical Tripos and the associated Preliminary Examinations can be found in the University's Statutes and Ordinances:

<http://www.admin.cam.ac.uk/univ/so/2015/chapter04-front.html>

### **Reuse of material between examination scripts, essays and theses**

This note applies to *all* the examination papers, including O papers, that may be taken by a candidate in a given year and to *all* the assessed essays and theses that may be written by a candidate in a given year (i.e. the Preliminary Examination to Part IA, Part IA, Part IB and Part II of the Classical Tripos, and the MPhil). It is the policy of the Faculty Board that material used in any one written paper, essay or thesis must not be used again in a form that amounts to straightforward repetition (whether verbatim or in close paraphrase); i.e., without appropriate effort being made to adapt the material to the requirements of the particular question. Repetition of this kind will be penalised by examiners.

The potential problem of significant reuse of material by candidates is tackled from two different directions. In setting papers and agreeing to assessed essay or thesis titles, Boards of Examiners check very carefully to ensure that there is no unacceptable overlap between questions within and across examination papers. The Faculty Board also scrutinizes candidates' Part II thesis proposals and titles to make sure there is no unacceptable overlap with papers being taken. Where it seems appropriate, the candidate will either be advised to change the proposed essay or thesis title, or be issued with a written warning, alerting him or her to the danger of possible overlap.

Despite these safeguards, it may occasionally prove difficult for an examination candidate, having made a particular choice of examination questions, essay topics or thesis topic, to avoid using similar ideas in two or more pieces of work. Under these circumstances, the candidate should make every effort to present these ideas in ways which are relevant to the particular occasion, tailoring the formulation carefully in each case so as to make it contribute effectively to the overall argument.

It should be pointed out that, in recent years, the safeguards detailed above have generally proved effective so that reuse of material has hardly ever resulted in any significant difficulty.

## **Plagiarism**

Plagiarism is defined by the University as submitting as one's own work, irrespective of intent to deceive, that which derives in part or in its entirety from the work of others without due acknowledgement. It is both poor scholarship and a breach of academic integrity.

### **You are obliged to have read and understood the University's policy on plagiarism which is given at**

**<http://www.admin.cam.ac.uk/univ/plagiarism/students/statement.html>**.

Here you will find the University's guidelines on plagiarism, how to avoid it, what will happen if plagiarism is suspected, and what will happen if plagiarism has occurred.

If you present as your own ideas those which are in fact drawn from the work of others, you run the risk of being penalised by the examiners, as well as being disciplined by the University. The Faculty is aware that some students are initially unclear as to what constitutes fair and unfair use of the work of others: here follows some guidance on the subject. Students from other academic traditions should be aware that there may be differences in the approach to academic writing with which they are familiar, and those expected in Cambridge, where you are expected to be explicit when acknowledging all sources whether paraphrased or quoted.

The problem of plagiarism relates to all types of written work, including essays written for term-time supervisions. In fact, it is through writing of supervision essays that most undergraduates quickly come to appreciate the extent to which earlier work in a particular field should be explicitly acknowledged. Supervisors will routinely advise their pupils whether they are giving adequate recognition to the ideas formulated by other scholars which are being reported in their essays. On common sense grounds, it is clearly safer to be over-scrupulous in attributing other writers' ideas than to be too sparing in making acknowledgements. The experience of attending lectures and reading academic books and articles will also help to demonstrate in detail how established scholars acknowledge the contribution of their predecessors in the field.

The possibility of plagiarism (taking the ideas or writing of another person and using them as one's own) should be borne in mind particularly when writing an essay which will form part of Tripos or MPhil assessment, and when writing Tripos, MPhil or PhD dissertations. You will be expected to have a solid grasp of existing publications relevant to the topic, but the work that you submit must be your own, except where the contributions of others are acknowledged. Consequently it is essential when you are working on, and writing up, your thesis to be extremely careful to distinguish your own ideas from those of others, and to show by means of footnote references (and quotation marks, when you are using an author's own words) occasions when you are alluding to someone else's work. In any case, you should be aiming to 'make the argument your own' by using your own words and providing your own judgements on the other authors' views, rather than following closely someone else's argument and examples. Likewise, when referring to ancient authors or documents, you should add references in the footnotes, so the reader can find the passage in question: you are required by the Regulations to 'give full references to sources'. If you use a printed English translation, you should also acknowledge its source (eg Loeb translation).

If you have concerns about any of these issues, you should consult your supervisor at an early stage. Undergraduates can also consult their Directors of Studies, or the Academic Secretary (Undergraduate).

**Samples of good work**

A selection of Part II dissertations which have won the Members' Essay Prize are available for perusal from the Classics Library issue desk.

## **Calculation of examination results**

When calculating the overall result for each student (ie first, upper second etc etc) the examiners take into consideration various matters including a combination of the overall average mark and the distribution of individual paper marks: other matters may also be taken into consideration.

Students should be aware of certain matters concerning the failure of one or more papers, as follows:

### **Prelims to Part IA**

To pass the Examination it is normally required that a candidate achieve the passing mark in each element – i.e. paper or portfolio – in the Examination.

Any candidate for the Preliminary examination who has failed any two or more of the three linguistic components (i.e. Paper 1a seen translation, Paper 2a unseen translation, or Paper 2b) and/or whose total mark on the examination is less than 120 out of 300 shall normally be deemed not to have satisfied the examiners.

### **Part IA**

Any candidate who has failed both the prepared and the unprepared sections of both the Latin and the Greek Translation Papers shall normally not be included on the list of candidates who have satisfied the Examiners and shall be considered to have failed the examination as a whole.

Any candidate who has failed both the prepared and the unprepared sections of either the Greek or the Latin Translation Papers and whose total mark on Part IA Papers 1-6 is third-class equivalent or less shall normally not be included on the list of candidates who have satisfied the Examiners and shall be considered to have failed the examination as a whole.

In the case of failure in any of Papers 1-4, the Examiners will consider imposing a penalty over and above the consequent diminution in the aggregate number of marks. In considering such cases, Examiners may take account of performance in Paper 5.

### **Part IB**

In the case of failure in any of Papers 1-4, the Examiners will consider imposing a penalty over and above the consequent diminution in the aggregate number of marks. In considering such cases, Examiners may take account of performance in Papers 5 and 6.

### **Prelims to Part II**

To pass the Examination it is normally required that a candidate achieve the passing mark in each paper.

### **Part II**

Failure in any one paper (or in the thesis) may lead to a penalty over and above the loss of marks.

## **MARKING CRITERIA AND CLASSING GUIDELINES**

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The following guidelines are intended to help you understand the principles on which marks and grades are assigned in Classical Tripos and Preliminary exams. Since the standards and expectations differ from one year of your course to the next, the guidelines are interpreted flexibly, so as to fit the level of attainment expected at each stage.

- Prelims to Part IA Essay Portfolio
- Critical Discussion: Part IA
- Translation into English
- Essay Papers
- Prose and Verse Composition
- Critical Discussion: Part IB
- Part II thesis
- Picture Questions

## PRELIMS TO PART IA ESSAY PORTFOLIO

Class	Marks	Numerical	Typical features
<b>I</b>	<b>Alphabetic</b>  Leading $\alpha$ , including $A\beta$	<b>(out of 100 for each essay)</b> Normally 70-80 Higher marks may be given for exceptional work	Undergraduate work that contains original ideas in support of which good evidence and plausible arguments are adduced is rare at any level, and extremely rare in the essays of First Year Students. If found, it will be rewarded with very high First Class marks. More normally, First Class work will show evidence of reading thoroughly understood that is wider than one would normally expect from First Year students; intelligent and relevant use of sources; clarity of expression and structure; some signs of the development of an ability to think independently; excellent organisation and presentation covering major points; no irrelevant material.
<b>II.1</b>	Leading $\beta^+/\beta^{++}$ : $\beta^+$ to $\beta\alpha$	60-69	Reading interpreted intelligently, perhaps with some signs of independent judgement. Well organised and presented with little or no irrelevance; full documentation, correctly presented.
<b>Possible subdivisions of II.1</b>			
<b>Very good II.1</b>	mainly $\beta^{++}$ often with some $\alpha$	about 66-69	A thoroughly well-informed, well organised performance without sufficient sign of independence to pass the First Class boundary.
<b>Mid to Low II.1</b>	$\beta^+$ to $\beta^{++}$	60-65	Solidly informed and solidly organised.
<b>II.2</b>	$\beta\gamma$ to $\beta$ including $\beta?+$	50-59	Lightweight material and analysis, with an incomplete understanding. A sound general sense of relevance, although sometimes wavering and unreflective. May contain errors and/or exhibit confusion and/or give short measure.
<b>III</b>	Leading $\gamma$ , $\gamma\beta$ to $\gamma\delta$	40-49	Two alternatives: (i) Little evidence of some independent work, but limited in scope and with a sense of relevance that may be limited. Some competence in presentation. Likely to contain errors, exhibit confusion and give short measure. (ii) Seriously underweight essay with evidence nonetheless of work of at least Second Class standard.
<b>Fail</b>	Leading $\delta$	normally 30-39	Two alternatives: (i) Fails to demonstrate understanding of texts or data. Gross irrelevance. (ii) So short an essay that no judgement can be made on quality.
An essay may combine features indicative of one class with features indicative of another. In such cases, the numerical mark should indicate the average level attained by the essay. Unevenness that is particularly striking may be indicated by cross-marking when giving the alphabetical mark.			



## CRITICAL DISCUSSION: PART IA

The essence of a critical discussion is to show your understanding of the passage of text set for examination. In Part IA papers 1–4, if you choose to write on a passage of historical, philosophical, or linguistic significance, you will be expected to comment on historical or philosophical or linguistic matters in addition to making any appropriate literary points.

Class	Marks	Numerical	Typical features	Level
<b>I</b>	<b>Alphabetic</b> Leading $\alpha$	<b>(100)</b> Normally 70 to 80	Shows a detailed knowledge and understanding of the passage and keeps the focus of the discussion on the passage at hand, but can indicate where and how such a discussion might be relevant for work as a whole. Displays independent thought. Can conduct a coherent and persuasive argument for the way, or ways, in which to read the passage and what the value of such reading(s) may be. If appropriate, can evaluate the passage as evidence for historical, philosophical, or linguistic topics or problems. Can discuss detailed syntactical and linguistic matters accurately and in a way that makes them relevant to the wider discussion of the passage; such discussion <u>may be more appropriate to passages whose main interest is literary and not historical or philosophical</u> . The very best answers may include cogent remarks made independently of the secondary literature on the texts.	75-80: original & challenging  70-74: incisive & thoughtful
<b>II.1</b>	$\beta^+$ to $\beta^{++}/\beta\alpha$	60-69	Shows a good understanding of the passage and can contextualise it relevantly, but displays less evidence of independent thought than that found in First Class scripts. If appropriate, has a broad understanding of the value of the passage as evidence for philosophical or historical problems. If appropriate, can argue for a particular reading, but, where relevant, shows some awareness that this might not be the only way of approaching the passage. Clear evidence of a good understanding of the passage in the original and an awareness of its key linguistic features as they relate to the interpretation of the passage.	65-69: resourceful use of material  60-64: good basic coverage

<b>II.2</b>	$\gamma\beta/\beta$ to $\beta$ (including $\beta^{?+}$ )	50-59	Shows a fair understanding of both the passage and the work as a whole, but also likely to make some mistakes. May display a tendency to use the passage as a stepping stone to a discussion of the text as a whole, although still some reasonable attempt is made to engage with the passage. May show insecurity in determining the value of the passage as evidence for historical and literary problems. Some ability to perceive and discuss points closely related to the language of the passage.	55-59: some good passages  50-54: coverage thin and without penetration
<b>III</b>	$\gamma\delta/\gamma$ to $\gamma^{++}/\gamma\beta$	40-49	Shows a poor or faulty understanding of the passage with some evidence of patches of incomprehension of the original. Has some knowledge of the text as a whole but is insufficiently able to engage with the passage at hand.	45-49: makes some points  40-44: lacking direction
<b>F</b>	Leading $\delta$ (and below)	39 and below	Shows no knowledge of the text and little or no understanding of the passage in the original; answers which show no familiarity with the text from which the passage is taken a mark below 20.	30-39: very thin  20-29: gross inaccuracy  Below 20: hardly any evidence of study

*These guidelines focus on features typical of examination scripts at different levels of attainment. Please note:*

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*
- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.I overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

## TRANSLATION INTO ENGLISH

Class	Marks	Numerical	Typical features
	<b>Alphabetic</b>	<b>(out of 100)</b>	
<b>I</b>	Leading $\alpha$ , including $\alpha\beta$	Normally 70 to 80 Higher marks may be given for exceptional work 60-69	Excellent comprehension of the original, with few if any mistakes. Good English style. The quality may range from $\alpha^+$ , indicating a translation which can scarcely be improved, to $\alpha\beta$ , indicating that overall quality is First Class but there are some weaknesses. Good comprehension of the original, sound vocabulary and understanding of syntax, and generally good English style. But several mistakes and/or gaps, and sometimes a tendency to paraphrase. Where appropriate, intelligent guesses can make up for deficiencies in vocabulary.
<b>II.1</b>	Leading $\beta^+/\beta^{++}$ : $\beta^+$ to $\beta\alpha$		
<u>Possible subdivisions of II.1</u>			
<b>Very good II.1</b>	mainly $\beta^{++}$ often with some $\alpha$	about 67 to 69	Few basic errors, but occasional imprecision or paraphrase or gaps. Weaknesses may be compensated by signs of $\alpha$ quality.
<b>Mid II.1</b>	$\beta^+$ to $\beta^{++}$	63-67	Usually consistent II.1 quality. Signs of $\alpha$ quality rarely compensate for weakness.
<b>Low II.1</b>	$\beta^+$	60 to 62	Competent translation, but too many errors for comfort. No signs of $\alpha$ quality, but sometimes signs of II.2 quality.
<b>II.2</b>	$\beta\gamma$ to $\beta$ including $\beta^?+$	50-59	Adequate comprehension of the original, but wavering and/or partial. Some control of vocabulary and syntax, although with not infrequent deficiencies and confusions and perhaps some gaps. Style mostly workmanlike, but may contain weaker patches. There may be a tendency for paraphrase or guesswork to extend over entire sentences or clauses. Often the quality will vary between II.1 and III.
<b>III</b>	Leading $\gamma$ , $\gamma\beta$ to $\gamma\delta$	40-49	Some comprehension of the original, but distinctly patchy, on account of limited vocabulary and/or misunderstanding of syntax. Often gaps, with little or no attempt to guess, making any sense of style insecure. Script may well be very incomplete.
<b>Fail</b>	Leading $\delta$	normally 30-39	Little or no comprehension of the original. Ignorance of even basic vocabulary. Translation often nonsensical. Many gaps. No attempt to guess. So incomplete a script that no judgement can be made of the quality of performance in the paper.

## ESSAY PAPERS

Class	Marks	Numerical	Typical features	Level
<b>I</b>	<b>Alphabetic</b> Leading $\alpha$	<b>(out of 100)</b> Normally 70 to 80	Undergraduate work that contains original ideas in support of which good evidence and plausible arguments are adduced is rare at any level, and is extremely rare in examination scripts. It is awarded a very high First Class mark. More easily achieved, and still leading to good First Class marks are clear evidence of independent thought, a capacity for critical judgement, and an ability to make connections. Clear evidence of ability to analyse material, to argue or make a complex point coherently. Range and precision of knowledge of primary material impressive. Excellent organisation and presentation covering key points and avoiding irrelevance. A low First Class mark will show these characteristics to a lesser extent.	75-80: original & challenging  70-74: incisive & thoughtful
<b>II.1</b>	$\beta^{+}$ to $\beta^{++}/\beta\alpha$	60-69	A characteristic of a good Upper Second script is the sound presentation of evidence without mistakes but without the range of imaginative connections or independent judgement of the First Class script. Scripts at the top end of the range will exhibit a capacity for critical judgement and an ability to make some connections. All Upper Second scripts will exhibit some evidence of ability to analyse material, to argue or make a complex point coherently. Range and precision of knowledge of primary material good. Solid organisation and presentation covering key points and largely avoiding irrelevance.	65-69: resourceful use of material  60-64: good basic coverage
<b>II.2</b>	$\gamma\beta/\beta$ to $\beta$ (including $\beta^{?+}$ )	50-59	Exercise of thought and judgement mostly competent, but dependent and limited in scope, and likely to include some mistakes and exhibit some confusion. Straightforward treatment of material, with limited ability in analysis and argument. Mostly sound level of knowledge, covering some basic points. Adequate presentation of material, with a sound general sense of relevance, though perhaps wavering and unreflective.	55-59: some good passages  50-54: coverage thin and without penetration
<b>III</b>	$\gamma\delta/\gamma$ to $\gamma^{++}/\gamma\beta$	40-49	Evidence of some comprehension, but also many signs of confusion. Evidence of knowledge, but not well supported by detail and severely limited in scope or deficient in argument. Intermittent competence in presentation, but sense of relevance may be limited.	45-49: makes some points  40-44: lacking direction
<b>F</b>	Leading $\delta$ (and below)	39 and below	Little sign of comprehension. Information erroneous and may be very incomplete. Deficient presentation and/or argument and/or sense of relevance.	30-39: very thin 20-29: gross inaccuracy Below 20: hardly any evidence of study

*These guidelines focus on features typical of examination scripts at different levels of attainment.*

*Please note:*

- *Not every script of a particular standard will necessarily exhibit all the features typically*

*associated with performance at that level.*

- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.1 overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

## PROSE AND VERSE COMPOSITION

Mark	Class	Marks <i>Alphabetic</i>	Numerical <i>(out of 100)</i>	Typical features
<i>GL</i>	<b>I</b>	$\alpha$ range including $\alpha\beta$	70 or above	Prose. Wide and apt vocabulary. Ability to handle a range of constructions, and to reflect the style of a particular author or genre. Few or no errors of syntax or word-formation. Verse. Vocabulary and style apt for the genre. Few or no syntactical or metrical errors. The quality may range from $\alpha^+$ (a composition which reads like a piece of authentic Greek or Latin) to $\alpha\beta$ (the overall quality is First Class but there are some weaknesses associated with the II.1 Class).
<i>GL</i>	<b>high II.1</b>	generally $\beta\alpha$ to $\beta^{++}$	65-69	Prose. A generally accurate and stylish composition, showing apt vocabulary and ability to handle constructions. Verse. Generally apt vocabulary and style and competent handling of metre. The composition may fail to achieve a First Class mark for one or more reasons: because it is rather limited in vocabulary, or because its sentence-structure lacks ambition, or because it contains several errors of syntax or word-formation or metre, or some stylistic infelicities.
<i>gl</i>	<b>low II.1 and II.2</b>	generally $\beta^+$ to $\beta\gamma$	50-64	The minimum requirement is that the composition shows, in prose, an adequate vocabulary and ability to use the basic constructions; in verse, a knowledge of basic vocabulary and metre. The composition will remain intelligible as simple Greek or Latin, despite the less than perfect command of the language. At the upper end of the range, it will show, in prose, a good sense of style and a fairly wide and apt vocabulary; in verse, generally apt vocabulary and style and competent handling of metre. But it fails to qualify for <i>GL</i> , because it is marred by too many errors or stylistic infelicities. At the lower end it will show a general competence but also many mistakes.
	<b>III and Fail</b>	$\gamma$ range and below	49 and below	The composition may reveal elements of sound vocabulary and some knowledge of basic constructions or of metre (if not it will fall below a Third), but these are likely to be overshadowed in most sentences by errors and confusions. The composition may be partly or largely unintelligible as Greek or Latin.

**Note:** In Greek Composition papers ‘Credit will be given for a knowledge of the general principles of Greek accentuation’. The application of that knowledge may help the composition to achieve a high classification or may compensate for weaknesses which would otherwise cause it to deserve a lower classification.

## CRITICAL DISCUSSION: PART IB

*The essence of a critical discussion is to show your understanding of the passage of text set for examination. In Part IB, in contrast to Part IA, passages for critical discussion are set only in Papers 5 and 6 (respectively, Greek and Latin literature). You should therefore concentrate on making literary and stylistic points in your answer, although if the content of the passage answered is of interest for historical, philosophical or linguistic reasons, it will be sensible to show an awareness of this.*

Class	Marks	Numerical	Typical features	Level
<b>I</b>	<b>Alphabetic</b> Leading $\alpha$	<b>(100)</b> Normally 70 to 80	Shows a detailed knowledge and understanding of the passage and keeps the focus of the discussion on the passage at hand, but can indicate where and how such a discussion might be relevant for work as a whole. Displays independent thought. Can conduct a coherent and persuasive argument for the way or ways in which to read the passage and what the value of such reading(s) may be. Can discuss detailed syntactical and linguistic issues accurately and in a way which makes them relevant to the wider discussion of the passage. The very best answers may include cogent remarks made independently of the secondary literature on the texts.	75-80: original & challenging  70-74: incisive & thoughtful
<b>II.1</b>	$\beta^+$ to $\beta^{++}/\beta\alpha$	60-69	Shows a good understanding of the passage and can contextualise it relevantly, but displays less evidence of independent thought than that found in First Class scripts. Can argue for a particular reading, but, where relevant, shows some awareness that this might not be the only way of approaching the passage. Clear evidence of a good understanding of the passage in the original and an awareness of its key linguistic features as they relate to the interpretation of the passage.	65-69: resourceful use of material  60-64: good basic coverage

<b>II.2</b>	$\gamma\beta/\beta$ to $\beta$ (including $\beta?+$ )	50-59	Shows a fair understanding of both the passage and the work as a whole, but also likely to make some mistakes. May display a tendency to use the passage as a stepping stone to a discussion of the text as a whole, although still some reasonable attempt is made to engage with the passage. Some ability to perceive and discuss points closely related to the language of the passage.	55-59: some good passages  50-54: coverage thin and without penetration
<b>III</b>	$\gamma\delta/\gamma$ to $\gamma++/\gamma\beta$	40-49	Shows a poor or faulty understanding of the passage with some evidence of patches of incomprehension of the original. Has some knowledge of the text as a whole but is insufficiently able to engage with the passage at hand.	45-49: makes some points  40-44: lacking direction
<b>F</b>	Leading $\delta$ (and below)	39 and below	Shows no knowledge of the text and little or no understanding of the passage in the original; answers which show no familiarity with the text from which the passage is taken a mark below 20.	30-39: very thin  20-29: gross inaccuracy  Below 20: hardly any evidence of study

*These guidelines focus on features typical of examination scripts at different levels of attainment. Please note:*

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*
- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.I overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*



## PART II THESIS

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Class	Marks	Numerical (out of 100)	Typical features	Level
	<b>Alphabetic</b>			
<b>I</b>	Leading $\alpha$ , including $\alpha\beta$	Normally 70 to 80 Higher marks may be given for exceptional work	The best scholarly work contains original ideas in support of which good evidence and plausible arguments are adduced. In a dissertation, this may manifest itself in the ability to ask new and significant questions about texts or collections of material; it may be expressed with sophistication and elegance. Such work is rare but has been achieved by some dissertations. It is awarded a very high First Class mark. More easily achieved, and still leading to a good First Class mark, is a performance which would include some or all of the following characteristics: evidence of wide and intellectually demanding reading analysed in depth and thoroughly understood; first-hand research showing technical and/or methodological sophistication; excellent organisation, argument and presentation covering all major points, with no irrelevant material. Wide reading, interpreted intelligently, perhaps (at the top end) with some signs of independent thought and judgement. Well organised and argued, well presented with little or no irrelevance; full documentation, correctly presented.	75-80: original & challenging  70-74: incisive & thoughtful
<b>II.1</b>	Leading $\beta^+/\beta^{++}$ : $\beta^+$ to $\beta\alpha$	60-69		Generally thorough use of material
<b>Possible subdivisions of II.1</b>				
<b>Very good II.1</b>	mainly $\beta^{++}$ often with some $\alpha$	about 67 to 69	Two alternatives: (i) uneven performance with originality or sophistication earning $\alpha$ marks but the argumentation not of a consistent level or the presentation good enough to pass the First class boundary; (ii) a thoroughly well-informed, well organised performance without sufficient sign of independent thought to pass the First class boundary.	
<b>Mid II.1</b>	$\beta^+$ to $\beta^{++}$	63-67	As the two very good II.1 alternatives, but weaker: either some $\alpha$ quality detected, but within a more uneven performance; or solidly informed, solidly organised, without $\alpha$ quality.	
<b>Low II.1</b>	$\beta^+$	60 to 62	Just enough material and ability to organise, argue and present it to merit a II.1 (cf. general criteria for II.1 and II.2).	

<b>II.2</b>	$\beta\gamma$ to $\beta$ including $\beta?+$	50-59	Relatively lightweight material and analysis, with a competent but dependent or incomplete understanding and with adequate presentation and referencing. A sound general sense of relevance, although sometimes wavering and unreflective. May contain errors and/or exhibit confusion and/or give short measure.	55-59: some good passages  50-54: coverage thin and without penetration
<b>III</b>	Leading $\gamma$ , $\gamma\beta$ to $\gamma\delta$	40-49	Two alternatives: (i) Evidence of independent work, but limited in scope and with a sense of relevance that may be limited. Some competence in presentation, but referencing may be deficient or absent. Likely to contain errors, exhibit confusion and give short measure. (ii) Seriously underweight thesis with evidence nonetheless of work of at least Second Class standard.	makes some points but lacking direction and knowledge
<b>Fail</b>	Leading $\delta$	normally 30-39	Two alternatives: (i) Fails to demonstrate independent work or ability to ask serious questions of texts or data. Gross irrelevance. (ii) So underweight a thesis that no judgement can be made on quality.	Little sign of any proper work on the thesis

## PICTURE QUESTIONS

Class	Marks	Numerical	Typical features	Level
<b>I</b>	<b>Alphabetic</b> Leading $\alpha$	<b>(100)</b> Normally 70 to 80	Shows a very detailed knowledge and understanding of the artefact, drawing, or plan and its context, making appropriate and productive comparisons with other artefacts. Displays independence of thought in conducting a coherent and persuasive argument for the way, or ways, in which to interpret the artefact, drawing, or plan and what the value of such interpretation(s) may be. The very best answers may include cogent remarks made independently of the secondary literature on the artefact, drawing, or plan, using what the candidate sees in the picture, and knows about classical art and archaeology, to reveal a detailed and nuanced understanding of it and its significance for antiquity and/or the discipline.	75-80: original & challenging  70-74: incisive & thoughtful
<b>II.1</b>	$\beta^+$ to $\beta^{++}/\beta\alpha$	60-69	Shows a good understanding of the artefact, drawing, or plan and can contextualise it effectively, but displays less evidence of independent thought than that found in First Class scripts. Scripts at the top end of the range will construct arguments based on sound observation and, where relevant, may show some awareness that there may be more than one way of approaching the artefact, drawing, or plan.	65-69: resourceful use of material  60-64: good basic coverage
<b>II.2</b>	$\gamma\beta/\beta$ to $\beta$ (including $\beta^{?+}$ )	50-59	Shows a fair understanding of artefact, drawing, or plan, but also likely to make some mistakes. May display a tendency to use the image as a stepping stone to a less focussed and less relevant general discussion, although still some reasonable attempt is made to engage with the image.	55-59: some good passages  50-54: coverage thin and without penetration
<b>III</b>	$\gamma\delta/\gamma$ to $\gamma^{++}/\gamma\beta$	40-49	Shows a poor or faulty understanding of the artefact, drawing, or plan, with failure to identify image or context. Has some knowledge of context but is insufficiently able to engage with the particular artefact, drawing, or plan set for discussion.	45-49: makes some points  40-44: lacking direction

F	Leading $\delta$ (and below)	39 and below	Shows no, or virtually no, understanding of the artefact, drawing, or plan, with failure to identify both image and its context; answers which show no familiarity with the artefact, drawing, or plan will be given mark below 20.	30-39: very thin  20-29: gross inaccuracy  Below 20: hardly any evidence of study
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*These guidelines focus on features typical of examination scripts at different levels of attainment. Please note:*

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*
- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.I overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

## **GUIDANCE FOR CRITICAL DISCUSSION AT PARTS IA AND II**

One of the exercises required for IA (papers 1-4) and certain Part II papers (usually A1 and A3) is to 'discuss' a passage or passages from Greek and Latin texts prescribed in the syllabuses. A question of this kind is intended to test a candidate's detailed knowledge of, and ability to comment constructively on, texts that have been read and worked on during the year before the exam. Their supervisors may have used different labels to refer to the exercise of discussing passages, most frequently perhaps 'practical criticism', 'commentary' or 'close reading'.

There is no single format for this exercise, and therefore no single 'right answer' for any individual passage, and no check-list of points against which a candidate's answer will be marked. Cambridge recognises that there are many things that can be done with texts, and that there is a plurality of scholarly and critical methodologies. The fact that the rubric is 'Discuss the following passage' rather than 'Comment on points/themes x, y and z in the following passage' reflects this openness. What is universally agreed by all literary classicists in Cambridge is that one of the most valuable ways of attending to ancient texts is through a close engagement with their detailed texture, and that this is an essential complement to the more synoptic command of texts that is developed in supervision essays and tested in essay questions in exams.

In general, examiners look for a combination of well-informed comment on details of a passage with an ability to link those details to wider questions. A 'discuss' question tests both the care and diligence with which candidates have read their texts, and also their ability to think about these texts within the frameworks of literary history, literary criticism and theory, and the wider culture of Greece and Rome. An extract from a larger work offers the opportunity to show how wider interpretative issues are focused in a brief context: thus discussion might cover either characteristic themes or techniques, and might include consideration of the ways in which a passage contributes to the rhetorical, allusive and imagistic structures of the larger work.

It is probably inadvisable to attempt to produce a commentary in the traditional sense of that word, i.e. a largely disconnected series of observations of points of interest or difficulty in the order that they arise in the text (although if a candidate showed herself or himself able to deploy the full range of scholarly weaponry, in traditional commentary form, on a passage she or he would certainly score highly). At the other extreme, candidates will certainly *not* score highly if they use the passage as a hook on which to hang a very general discussion of the text as a whole with little reference to the specific passage set; they should not use it as an opportunity to regurgitate a supervision essay. One possible model for tackling a 'discuss' question within the limited time available would be to identify a certain number of central topics or issues informing the passage, and then to write a set of connected paragraphs discussing these matters, with ongoing reference to the details of the passage itself.

## **GUIDED ESSAY GUIDELINES**

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Papers 5 and 6 (Greek and Latin Literature) at IB feature essay questions that require candidates to refer to one or two passages in their answers. The passages are given in the original if the passage comes from an A-Schedule text and in the original with translation if the passage comes from a B-Schedule text.

1. The main rationale behind this exercise is to require candidates to have read and engaged with all the A-Schedule texts in the original and B-Schedule texts in translation.
2. The marking will follow the criteria for essay papers as set out in the Undergraduate Handbook (pp. 18–19). The question, however, will make it clear in each case that the set passage(s) will need to be referred to as part of the answer. Answers that do not show understanding of and engagement with the given passage(s), therefore, fail to address the question fully. The passages are designed to help candidates by prompting thoughts focused on the texts, offering a starting point or an example of relevant material to quote in support.
3. How the set passage(s) are brought into play is up to each candidate – and will inevitably vary depending on question and passage(s). Questions may be thematic or focused on a particular text; passages may be long or short, although on average they are relatively short. The set passages are by no means the only passages from the text relevant to the question. This is essentially an essay question, and it is usually important to go beyond the passage(s) on the paper in analysis (and to include Schedule B texts where relevant). All passages set should be discussed, but there is no requirement that they be treated to an equal extent in the answer.

## **DATA RETENTION POLICY**

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The following policy applies to examinations taken in the following University Examinations:

Classics Tripos, Prelims, Part I and Part II

<b>Routinely Available Data:</b>		
<i>Data</i>	<i>Retention Period</i>	<i>Accessible through:</i>
Final Mark Book (as agreed by the examiners) and rank orders of candidates	Indefinitely	College DoS or Tutor Faculty Contact

The marks contained in the final mark book and routinely released are those that the Faculty Board have determined as being meaningful or helpful as indicators of examination performance.

<b>Data available on request (where available):</b>		
<i>Data</i>	<i>Retention Period</i>	<i>Accessible through:</i>
Minutes of Examiners' Meetings	Indefinitely	Faculty Contact
Reconciliation sheets	Indefinitely	Faculty Contact

Please request data in writing from:

*Academic Undergraduate Secretary*  
**Faculty of Classics**  
Sidgwick Avenue  
Cambridge  
CB3 9DA

Release of data under this policy does not constitute a subject access request under the Data Protection Act 1998.

Request for access to all other personal data should be directed to:

**The University Data Protection Officer**  
The Old Schools  
Trinity Lane  
Cambridge CB2 1TN  
**Tel:** +44 (0)1223 332320  
**Fax:** +44 (0)1223 332332  
**Email:** [data.protection@admin.cam.ac.uk](mailto:data.protection@admin.cam.ac.uk)

## **FACULTY RESOURCES**

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### **Libraries**

The Library of the Classical Faculty holds over 60,000 monographs and 331 periodicals: these holdings comprehensively cover all aspects of the discipline. Members of the Classics Faculty are automatically members of the Faculty Library. It is, however, necessary to register at the Issue Desk with the University Card before it is possible to borrow books. It also provides public workstations, printing, scanning and photocopying facilities. Please see the Library website for further details:

<http://www.classics.cam.ac.uk/library>

The University Library has a rich collection of printed and online materials and offers a wide range of services and knowledgeable staff to assist you.

There are more than 100 libraries across the University. Information about each library can be found here:

[http://www.lib.cam.ac.uk/libraries\\_directory/libraries\\_directory\\_n.cgi](http://www.lib.cam.ac.uk/libraries_directory/libraries_directory_n.cgi)

Your University card gives you membership of nearly all the libraries in the University (the main exception being College libraries). University libraries also provide an extensive range of e journals, databases and ebooks across all subject areas.

### **The Museum of Classical Archaeology**

The Museum contains a collection of some 460 plaster casts of ancient sculpture, a large holding of epigraphic squeezes, and a research collection of ten thousand pots, sherds and replicas. The collections of casts and sherds are digitised and accessible via the website, where more information about the cast collection is also available:

<http://www.classics.cam.ac.uk/museum>

The Museum plays a significant part in Faculty teaching provision, and in particular is regularly used for supervisions. Students are also welcome to use the Museum on a more informal basis, for private study and revision.

In addition, it is an important centre for public learning, which is supported by a Museum Education and Outreach Coordinator. The Museum hosts a variety of family and adult events, which are advertised on the Faculty website.

Finally, the new Volunteer Programme offers students the opportunity to gain valuable experience and get more involved in the day-to-day running of the Museum.



## **Computing facilities**

All students are registered with the University Information Service (UIS) on arrival and are issued with appropriate login IDs and passwords. Students are encouraged to use the computers provided by the University's Managed Cluster Service (MCS): these are located in many sites around the University. This service gives access to a wide range of software applications and electronic resources as well as printing. Students may also bring their own laptops, tablets, etc and connect to University facilities via wifi.

Student computing facilities are provided in the Faculty Library. This provision is based on Windows PCs on the MCS and provides Microsoft Office software, access to Library catalogues and to external resources such as the Thesaurus Linguae Graecae and Perseus, as well as printing. Wireless networking is available throughout the Faculty.

Colleges also provide computing facilities for their students. You will find helpful information about services offered by the University Information Service, as well as courses run by them, on their website:  
<http://www.uis.cam.ac.uk/>.

## **Moodle**

The University has introduced an online resources system called Moodle. This is a site that you will become familiar with as it is where you will find details about Faculty prizes, travel awards, past exam papers, Tripos examiners' reports and much more, and where you will find some lecturers' lecture handouts. The best way to use Moodle is first of all to follow this link:

<https://www.vle.cam.ac.uk/course/index.php?categoryid=3432>

Then click on the courses you are taking this year (e.g. Part IA>Introduction to Latin Literature). You will then be presented with a blue button saying "Enrol now". Click this and you will be added to the course in question.

Once you have chosen your courses you can log into Moodle in the normal way ([www.vle.cam.ac.uk](http://www.vle.cam.ac.uk)) and all the courses you are taking will appear on your home page, along with past exam papers and other general undergraduate information. If you want to enrol on a course later in the year you can always find it by clicking Site Home at the left of your home page then going through the filing system Schools, Faculties and Departments>Faculty of Classics>Undergraduate until you find it.

Please note that courses only appear if the lecturer has enabled them, so if the course you are looking for does not appear it probably means that there are no online resources for it.

## **SUPPORT FOR STUDENTS**

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### **Academic Undergraduate Secretary**

The [Academic Undergraduate Secretary](#) is available to give undergraduates help with problems to do with their work in Classics. In the first instance, students are expected to approach their Director of Studies in College. The Academic Undergraduate Secretary may be contacted through e-mail ([undergraduate.affairs@classics.cam.ac.uk](mailto:undergraduate.affairs@classics.cam.ac.uk)).

### **Chief Secretary (room G.02a, behind the Enquiries Office) and Undergraduate Administrator (Enquiries Office)**

The Chief Secretary and Undergraduate Administrator will be able to help with any administrative queries that may concern you.

### **Travel Awards**

Grants are open for application in the Lent and Easter Terms for travel in the Easter and Long Vacations by those students reading for the Classical Tripos. For full details visit the Faculty Moodle site ([www.vle.cam.ac.uk](http://www.vle.cam.ac.uk)).

### **Prizes and scholarships**

Some brief details of the Classics prizes will be available on the Faculty's Moodle site. Full details can be found in the University's *Statutes and Ordinances* (<http://www.admin.cam.ac.uk/univ/so/>) under 'Funds, Studentships, Prizes etc' and the Student Funding page at (<http://www.student-funding.cam.ac.uk/>) in November. Some prizes are awarded on the basis of examination results.

Details are announced by email.

### **Careers Service**

The Careers service provides careers advice and information to all current University of Cambridge undergraduate and postgraduate students.

You can register on the following website to receive news and vacancies direct to your inbox, search for graduate opportunities, view the Careers' Service diary or meet an Adviser:

<http://www.careers.cam.ac.uk/students/services.asp>

### **CUSU (Cambridge University Students' Union)**

CUSU and other organisations provide various resources which may be of use to students: [www.cusu.co.uk](http://www.cusu.co.uk).

## **STUDENT REPRESENTATION**

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### **Faculty Committees**

Students are active participants on several Faculty Committees, such as the Education Committee and the Faculty Board. Elections are held every November to find two undergraduate and one graduate representative for the Faculty Board. They are known as the Student Reps. These elected representatives will also be invited to attend other Committee meetings as appropriate. Details are announced by email.

The Classics Faculty is run by its Faculty Board, which usually meets three times each term. The Student Reps also serve on the Student-Staff Joint Committee, along with one graduate nominated by the graduate body and one JRF/Postdoc. The term of office for the Student Reps is one year. This is your opportunity to get involved in the organisation and running of the Faculty.

The Faculty Board sets the regulations and syllabuses for the University's undergraduate courses in Classics and arranges lectures and seminars accordingly. The arrangements for graduate students are the responsibility of the Degree Committee which meets after the Faculty Board meetings.

### **Student-Staff Joint Committee**

The SSJC usually meets once a term, between meetings of the Faculty Board, to consider matters referred to it by the Board, or raised by its members. SSJC meeting minutes are made available on the Faculty's Moodle site.

## **AFTER YOUR BA**

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### **Further Study in Classics**

If you have enjoyed and successfully met the challenges of the undergraduate Classical Tripos it makes sense for you to think about undertaking graduate study in Classics, either in Cambridge or elsewhere. Many undergraduates realise that they wish to go on to graduate study in the course of taking 1B of the Classical Tripos, and the end of your second year is a good point at which to discuss the possibilities with your Director of Studies, for others it is the writing of a dissertation in Part II Classics that excites them about further research, and in such cases it normally makes sense to take a gap year before beginning graduate study.

Graduate study in Classics almost always involves a period of further closely directed study which may then be followed by a substantial piece of original research. PhD programmes in the USA build substantial coursework into the first part of the programme. In the UK this means a one-year or two-year Masters degree followed by a PhD. Masters degrees vary in the degree to which they involve following prescribed courses and the degree to which their content is determined by the student. The Cambridge one-year (nine-month) MPhil in Classics is a course that allows you to construct your own programme of study, choosing for yourself the topic of each of the four pieces of assessed work (a 10,000-word dissertation and either three 5000-word essays or two such essays and an examination or exercise in an ancient language or some specialist skill.

Fuller details are given by the University's Prospective Graduate Students webpage (available at <http://www.admin.cam.ac.uk/students/gradadmissions/prospec/>) and by the Graduate Admissions pages on the Faculty's website (<http://www.classics.cam.ac.uk/prospective/postgraduate>), where you will also find the MPhil Handbook. As well as consulting the Faculty and University websites for further information on how to apply, and the relevant application deadlines, it makes sense for you to consult your Director of studies and your undergraduate supervisor in the area in which you wish to pursue further study.

Funding for MPhil and PhD degrees is highly competitive. The University funds a number of MPhil studentships, some in conjunction with colleges, and some colleges offer independent MPhil funding. The Classics Faculty is able to offer partial support to some successful applicants for the MPhil (no separate application is required; all who apply by the January deadline will be considered). Some PhD funding is offered by the University from funds given by the Arts and Humanities Research Council and from University Trust funds. Information on the various possibilities is available online via the University's 'Graduate Admissions' webpage. Funding tends to be closely linked both to past track record and to future promise, and those who expect to do substantially better in Part II of the Classical Tripos than they have in Parts 1A and 1B are often well advised to take a gap year after their BA and apply then rather than applying while still taking Part II.

If you are thinking of a career in Classics teaching, then you may like to consider applying for the PGCE in Classics which can be taken within Cambridge or at King's College London. For all information about Classics teaching as a career (including information about PGCE courses) see [www.classicsteaching.com](http://www.classicsteaching.com).