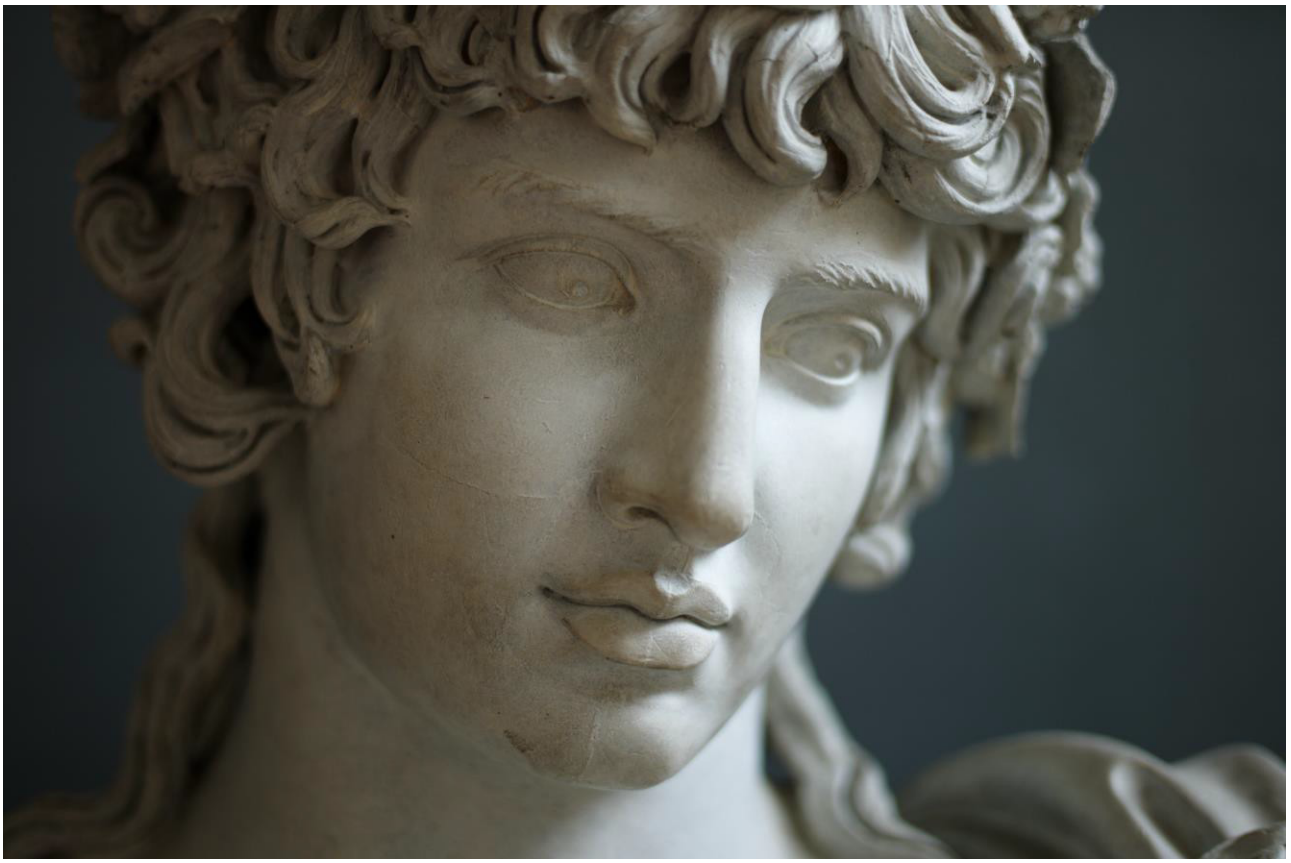
FACULTY OF CLASSICS

UNDERGRADUATE HANDBOOK



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INTRODUCTION	**1**
TEACHING, LEARNING AND ASSESSMENT	**2**
COMPETENCE STANDARDS FOR THE CLASSICAL TRIPOS	**5**
STUDYING CLASSICS	**7**
College supervisions	7
Reading lists	7
The supervision	7
Supervision reports	7
Greek Keyboard	7
LECTURES AND SEMINARS	**8**
SOCIETIES	9
EXAMINATIONS	**10**
Re-use of material	10
Guidance for Critical Discussion	11
Plagiarism	12
Artificial Intelligence policy	13
MARKING CRITERIA	**16**
Translation into English	17
Critical Discussion	18
Guided Essay (Part IA Paper 5)	20
Essays	22
Submitted Essays	24
Part II Thesis	26
Prose and Verse Composition	28
CALCULATION OF EXAMINATION RESULTS AND CLASSING CONVENTIONS	**29**
Prelim and Part 1A	29
Part 1B	30
Part II	32
DATA RETENTION POLICY	**34**
FACULTY RESOURCES	**36**
Libraries	36
The Museum of Classical Archaeology	36
Computer Facilities	36
Moodle	36
SUPPORT FOR STUDENTS	**38**
Director of Undergraduate Studies	38
Chief Secretary and Administrative Assistant	38
Travel Awards	38
Prizes and Scholarships	38
Careers Service	38
CUSU	38
STUDENT REPRESENTATION	**39**
Faculty Committees	39
Student-Staff Joint Committee	39
AFTER YOUR BA	**40**

INTRODUCTION

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 ug@classics.cam.ac.uk.

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

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, and vice versa.

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 or to examine the reception of classica; themes in the modern world (the 'X Papers' offered in Part 1B and 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.

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 to construct 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 postgraduate 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 postgraduate 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 (the optional) 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, 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. Some classes are run alongside lecture courses (especially for Part II), but they also 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 candidates may be required by the examiners to attend a viva voce examination (20-30 minutes) in cases where, for example, the examiners consider awarding exceptionally high/low marks, have awarded widely different marks or wish to verify that the thesis is the candidate's own work.

Competence standards for the Cambridge Classical Tripos.

These are the skills that the formative work will help you develop, and that the summative assessments will then test. These skills are meant to be tested across the degree as a whole, they are not all relevant to every individual assessment. E.g. students who join the Classical Tripos for Part II only may never be tested on their ability to translate Greek and/or Latin.

1. knowledge and understanding: the ability to evaluate and apply concepts and principles which are features of the study of Greek and Roman antiquity.

2. communication: the ability to effectively communicate facts, ideas and arguments informed by relevant research in the discipline.

3. research and critical skills: the ability to gather information from a range of sources and use reasoning and judgement to evaluate and analyse it.

4. linguistic skills: ability to translate and interpret Greek and Latin texts in the original language

5. ability to demonstrate the above skills (i) without access to external resources (except such as may be approved by the Examiners from time to time); (ii) under an appropriate time constraint.

Future Developments

We are always eager 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 Director of Undergraduate Studies.

STUDYING CLASSICS

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 essay-based 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.

Greek Keyboard

For those who want to type Greek, please note that Greek polytonic keyboards are readily available for both Mac and Windows users:

Windows

Settings, Time & Language, Language, Add a preferred Language, Greek.
Then in the Preferred Languages list, click on Options under Greek, then Add a keyboard, Greek Polytonic.

Mac

Launchpad, System Preference, Languages & Regions, Add a preferred Language, Greek Polytonic.

There are pdfs with further detailed instructions on the bottom left-hand side of Charlie Weiss' Ancient Greek and Latin language page:
https://www.charlieslanguagepage.com

LECTURES AND SEMINARS

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

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:
https://www.classicssoc.co.uk/

EXAMINATIONS

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

https://www.cambridgestudents.cam.ac.uk/exams

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, and to *all* the submitted essays and theses that will be submitted for examination across the Classical Tripos (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.

The above applies equally to answers to examination questions, but more specifically in the case of submitted essays or theses, candidates also sign a declaration stating that "this essay/thesis is my own work and it does not contain material already used to any substantial extent for a comparable purpose." This means that students may not reuse material between Prelim Paper 4, Part 1A Paper 6, Part 1B Schedule F papers and Part II Theses. "Substantial extent" in this declaration means copy-pasting or paraphrasing whole paragraphs, and/or developing the same main 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.

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.

Guidance for Critical Discussion

One of the exercises required for Prelims to Part IA (Paper 1), Part IA (papers 1-4), Part IB (papers C1-4 and D1-4) 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.

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 https://www.plagiarism.admin.cam.ac.uk/

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 Director of Undergraduate Studies.

Use of Artificial Intelligence – Classics Faculty Policy

This policy outlines expectations for the use of artificial intelligence (AI) tools including those based on Large Language Models (e.g., ChatGPT, Copilot, Grammarly, translation software) in the preparation of text and scholarly apparatus for all coursework and essays submitted for summative assessment in the Faculty of Classics.

1. Basic Principles

- *Academic Integrity*: All work submitted for assessment must represent the student's own intellectual effort.
- *Transparency*: Any use of AI tools must be clearly acknowledged.

2. Permitted Uses of AI (with Disclosure)

Students may use AI tools in a limited and supplementary capacity. Examples include:

- *English Language Support*: Grammar and style suggestions (e.g., Grammarly), provided that the content remains the student's own.
- *Technical Assistance*: Formatting references and compiling bibliographies from citations. Students remain responsible for the accuracy of their citations.
- *Translation Tools*: For initial comprehension of foreign-language sources (primary or secondary), provided translations are verified and critically assessed. The student is ultimately responsible for the accuracy of the translation and any arguments based on it. (Put differently, faulty arguments based on inaccurate translations will be marked accordingly.)
- *Specialist AI tools*: For support in image and data analysis or technical assistance, for example in reading damaged and incomplete texts or interpreting large-scale geographic or archaeological data. Students are responsible for subjecting the output to critical analysis.

All such uses must be disclosed in a note at the end of the submission.

3. Prohibited Uses

Students must not:

- Use AI to generate any portions of assessed work (e.g., essays, reports, commentaries, or analyses).
- Submit AI-generated interpretations, arguments, or summaries as their own.
- Use AI to paraphrase scholarly sources.
- Use AI tools to bypass engagement with core academic tasks (e.g., reading primary texts, conducting research, developing arguments).

4. Disclosure Requirement

a) The following declaration will be included on the cover-sheet for each piece of assessed submitted work:

'I have not used AI to generate any part of the ideas, argument or structure of this work.'

b) Any other use of AI tools must be declared in a brief statement at the end of the submission indicating:

- Which tool(s) were used.
- What tasks the AI assisted with.

Example: 'I used AI-enhanced Grammarly to ensure that my submission is free of typos, unidiomatic English, and awkward syntax.'

5. The Role of the Faculty

Course convenors and supervisors will:

- Help students with the interpretation of this policy.
- Discuss the limitations and risks of AI-generated content.
- Initiate disciplinary procedures on suspected misuse.

6. Alignment with University Policy

This policy complements university-wide regulations on academic integrity and responsible technology use. Students are required to consult institutional guidance on AI and plagiarism.
The University policy on the use of AI in summative assessment states: "A student using any unacknowledged content generated by artificial intelligence within a summative assessment as though it is their own work constitutes academic misconduct, unless explicitly stated otherwise in the assessment brief."
(https://www.educationalpolicy.admin.cam.ac.uk/plagiarism-and-academic-misconduct)
For more information, please refer also to the pages on plagiarism in the Classics Undergraduate / MPhil / PhD Handbook as appropriate.

Further University guidance, including on the use of AI outside summative assessment, may be found at:
https://blendedlearning.cam.ac.uk/artificial-intelligence-and-education/using-generative-ai

MARKING CRITERIA AND CLASSING GUIDELINES

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.

- Translation into English
- Critical Discussion
- Guided Essay (Part IA Paper 5)
- Essays
- Submitted Essays
- Part II thesis
- Prose and Verse Composition

TRANSLATION INTO ENGLISH

Class	**Marks – Alphabetic**	**Marks – Numerical (out of 100)**	**Typical features**
I	Leading α, including αβ	Normal 70 to 80. Higher marks may be given for exceptional work.	Excellent comprehension of the original, with few if any mistakes. Good English style. The quality may range from α+, indicating a translation which can scarcely be improved, to αβ, indicating that overall quality is First Class but there are some weaknesses.
II.1	Leading β^{+}/β^{++}: β^{+} to βα	About 60-69	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.
Very good II.1	Mainly β^{++}, often with some α	About 67-69	Few basic errors, but occasional imprecision or paraphrase or gaps. Weaknesses may be compensated by signs of α quality.
Mid II.1	β^{+} to β^{++}	63-67	Usually consistent II.1 quality. Signs of α quality rarely compensate for weakness.
Low II.1	β+	60-62	Competent translation, but too many errors for comfort. No signs of α quality, but sometimes signs of II.2 quality.
II.2	βγ to β including β?+	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.
III	Leading γ, γβ to γδ	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 significantly incomplete.
Fail	Leading δ	30-39	Little or no comprehension of the original. Ignorance of even basic vocabulary. Translation often nonsensical. No attempt to guess. A script which is largely incomplete with only a few sentences attempted.
		20-29	Only some phrases or individual words translated.
		0	A completely blank script.

CRITICAL DISCUSSION

The essence of a critical discussion is to show understanding of the passage of text set for examination. If a student chooses to write on a passage of philosophical, historical, archaeological, or linguistic significance, they will be expected to comment on philosophical, historical, archaeological or linguistic matters (in Prelim to Part IA and Part IA this is considered <u>in addition</u> to making any appropriate literary points).

Class	**Marks Alphabetic**	**Marks Numerical (out of 100)**	**Typical features**	**Level**
I	Leading α	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. Where appropriate, engages confidently with the passage for its philosophical, historical, archaeological, or linguistic interest. If appropriate, can discuss detailed syntactical and linguistic matters accurately and in a way that 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 and thoughtful
II.1	$\beta^{+}$to β++/βα	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 Where appropriate, engages with the passage for its philosophical, historical, archaeological, or linguistic interest 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
II.2	γβ/β to β (including β?+)	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 work as a whole, although still some attempt is made to engage with the passage for its literary, philosophical, historical, archaeological, or linguistic interest 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
III	γδ/γ to γ++/γβ	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

Fail	Leading δ (and below)	0-39	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 script which is significantly incomplete or even blank.	30-39: very thin 20-29: significantly incomplete script 0: blank script

Please note that 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.

GUIDED ESSAYS (Part IA Paper 5)

Class	**Marks Alphabetic**	**Marks Numerical (out of 100)**	**Typical features**	**Level**
I	Leading α	Normally 70 to 80	Clear evidence of independent thought, a capacity for critical judgment, and an ability to make connections. Clear evidence of ability to analyse material and to argue or make a complex point coherently. Range and precision of knowledge of set texts impressive, including a detailed knowledge and understanding of the passage(s) set for the question. Can conduct a coherent and persuasive argument for the way or ways in which to read the passage(s) and what the value of such reading(s) may be. Can discuss detailed stylistic and linguistic issues in any passage(s) set from Schedule A texts accurately and in a way which makes them relevant to the wider discussion. 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
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	60-69	Scripts at the top end of the range will exhibit a capacity for critical judgment and an ability to make some connections. All Upper Second scripts will exhibit some evidence of ability to analyse material and to argue or make a complex point coherently. Range and precision of knowledge of set texts good, including a good understanding of the passage(s) set for the question. Can contextualise the passage(s) relevantly and can perceive and discuss points closely related to the language of any passage(s) set from Schedule A texts; but displays less precision, breadth of knowledge and evidence of independent thought than found in First Class scripts. Can argue for a particular reading, but shows some awareness, where relevant, that this might not be the only way of approaching the passage.	65-69: resourceful use of material 60-64: good basic coverage
II.2	γβ/β to β (including β?+)	50-59	Exercise of thought and judgement mostly competent, and shows a fair understanding of the set texts and of the passage(s) set for the question, 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; some ability to perceive and discuss points closely related to the language of any passage(s) set from Schedule A texts. 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
III	γδ/γ to γ++/γβ	40-49	Evidence of knowledge, but not well supported by detail; severely limited in scope or deficient in argument and/or showing signs of confusion. Has some knowledge of the set texts as a whole but is insufficiently able to engage with the passage(s) at hand; shows a poor or faulty understanding of any passage(s) set from Schedule A texts, with some evidence of patches of incomprehension.	45-49: makes some points 40-44: lacking direction

			Intermittent competence in presentation, but sense of relevance may be limited.	
F	Leading δ (and below)	39 and below	Shows no knowledge of the text and little or no understanding of the Greek or Latin of any passage(s) set from Schedule A; deficient presentation and/or argument and/or sense of relevance. Answers which show no familiarity with the set texts earn a mark below 20.	30-39: very thin 20-29: significantly incomplete script 0: blank script

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

ESSAYS

Class	Marks Alphabetic	Marks Numerical (out of 100)	Typical features	Level
I	Leading α, including αβ	Normal 70 to 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. 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. First class scripts display clear evidence of ability to analyse material, to argue or make a complex point coherently. They remain focused on the chosen question/title. There is wide-ranging and precise knowledge of primary material. 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 and thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	About 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 is good. Solid organisation and presentation covering key points in relation to the chosen title / question, and largely avoiding irrelevance.	65-69: resourceful use of material 60-64: good basic coverage
II.2	γβ/β to β (including β?+)	50-59	In Lower Second scripts, there is mostly competent exercise of thought and judgement, but it is dependent and limited in scope, and likely to include some mistakes and exhibit some confusion. The treatment of material is at times superficial and/or descriptive, with limited analysis and argument. Mostly sound level of knowledge, covering some basic points but there are also some gaps and/or irrelevance.	55-59: some good passages 50-54: coverage thin and without penetration.
III	γδ/γ to γ++/γβ	40-49	Third class scripts show some 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. There may be signs that the question has been misunderstood.	45-49: makes some points 40-44: lacking direction
Fail	Leading δ and below	Normally 30-39 or below	Essays that fail show very few signs of knowledge of the material. They contain erroneous information erroneous and they may be very incomplete. Deficient presentation and/or argument and/or sense of relevance (failure to answer the question at hand). A script which is significantly incomplete or even blank.	30-39: very thin 20-29: significantly incomplete script 0: blank script

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

Please note that 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, in scripts with more than one question, 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.

SUBMITTED ESSAYS

Class	Marks Alphabetic	Marks Numerical (out of 100)	Typical features	Level
I	Leading α, including αβ	Normal 70 to 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. 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. First class essays display clear evidence of ability to analyse material, to argue or make a complex point coherently. They remain focused on the chosen question/title. There is wide-ranging and precise knowledge of primary material. Excellent organisation and presentation, covering key points and avoiding irrelevance. In submitted essays, there is good critical engagement with relevant secondary sources and consistent referencing. A low First Class mark will show these characteristics to a lesser extent.	75-80: original & challenging 70-74: incisive and thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	About 60-69	A characteristic of a good Upper Second essay is the sound presentation of evidence without mistakes but without the range of imaginative connections or independent judgement of the First Class script. Essays at the top end of the range will exhibit a capacity for critical judgement and an ability to make some connections. All Upper Second essays 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 is good. Solid organisation and presentation covering key points in relation to the chosen title / question, and largely avoiding irrelevance. There is some critical engagement with secondary literature and mostly consistent referencing.	65-69: resourceful use of material 60-64: good basic coverage
II.2	γβ/β to β (including β?+)	50-59	In Lower Second essays, there is mostly competent exercise of thought and judgement, but it is dependent and limited in scope, and likely to include some mistakes and exhibit some confusion. The treatment of material is at times superficial and/or descriptive, with limited analysis and argument. Mostly sound level of knowledge, covering some basic points but there are also some gaps and/or irrelevance. The engagement with secondary literature is often unreflective and referencing may be sloppy.	55-59: some good passages 50-54: coverage thin and without penetration.
III	γδ/γ to γ++/γβ	40-49	Third class essays show some 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. There may be signs that the question has been misunderstood. Essays in this bracket show little engagement with secondary literature and inconsistent referencing.	45-49: makes some points 40-44: lacking direction

Fail	Leading δ and below	Normally 30-39 or below	Essays that fail show very few signs of knowledge of the material. They contain erroneous information erroneous and they may be very incomplete. Deficient presentation and/or argument and/or sense of relevance (failure to answer the question at hand). A submission which is significantly incomplete or even blank.	30-39: very thin 20-29: significantly incomplete submission 0: failure to submit an essay

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

Please note that not every essay 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. In such cases examiners will balance stronger and weaker elements to determine the overall mark on the essay. Thus, for example: a wide-ranging essay 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 significantly incomplete essay 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

Class	Marks Alphabetic	Marks Numerical (out of 100)	Typical features	Level
I	Leading α, including αβ	Normal 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.	75-80: original & challenging 70-74: incisive and thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	About 60-69	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.	
Very good II.1	mainly β^{++} often with some α	About 67-69	Two alternatives: (i) uneven performance with originality or sophistication typical of First Class, 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	Resourceful use of material
Mid II.1	β^{+} to β^{++}	63-67	As the two very good II.1 alternatives, but weaker: either some First-Class quality detected, but within a more uneven performance; or solidly informed, solidly organised, without First-Class quality.	Good organisation and documentation
Low II.1	β+	60-62	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).	Good basic coverage
II.2	βγ to β including β?+	50-59	A thesis in this bracket includes an adequate coverage of primary material, but displays either a competent but dependent or an incomplete understanding of this material. There is adequate presentation and referencing. A sound general sense of relevance, although sometimes wavering from the main topic. May contain errors and/or exhibit confusion fail to follow through in key points.	55-59: some good passages 50-54: coverage thin and without penetration
III	Leading γ, γβ to γδ	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 fail to cover some key points. (ii) A thesis that takes too little material into	45-49: makes some points

			account, with evidence nonetheless of work of at least Second Class standard.	40-44: lacking direction
Fail	Leading δ	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

PROSE AND VERSE COMPOSITION

Mark	Class	Marks Alphabetic	Marks – Numerical (out of 100)	Typical features
GL	I	α range including αβ	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 α+ (a composition which reads like a piece of authentic Greek or Latin) to αβ (the overall quality is First Class but there are some weaknesses associated with the II.1 Class).
GL	High II.1	Generally $\beta^{+}$to β^{++}	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.
gl	Low II.1 and II.2	generally β^{+} to βγ	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 GL, 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.
	III and fail	Γ range and below	30-49	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. A script which is largely incomplete with only a few sentences attempted.
			20-29	Only some phrases or individual words translated.
			0	A completely blank script.

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.

CALCULATION OF EXAMINATION RESULTS AND CLASSING CONVENTIONS

Prelim to Part IA

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

Candidates shall normally be deemed not to have satisfied the examiners if (a) the total mark on the examination is less than 160 out of 400 or (b) have failed any two or more of these: Sections A and C in Paper 1; Sections A and B in Paper 2A/B.

Part 1A

Any candidate who has failed either the Greek or the Latin Language and Text 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.

In classing candidates the examiners have before them the following information:

A Numerical total. All candidates sit four papers: Paper 1 or 2A or 2B, Paper 3 or 4A or 4B, Paper 5, Paper 6 and may in addition take one or both of Papers 7-8 (the optional composition papers). The final mark for each paper is expressed as a percentage. The notional 'class boundaries' in the final list are therefore:

I 280 (70%)
II 200 (50%)
III 160 (40%)

Examiners are reminded that individual questions are marked out of 100 and that the database calculates the weighting of a paper.

B The distribution of papers by class, e.g., 1 First, 2 IIs, 1 III.

C Alphabetic marks.

All candidates are initially classified on the basis of the six 'compulsory' papers before any consideration of 'raising' for performance in Papers 7 and/or 8 (see below).

As all classing is a matter for the examiners' judgement, there are no prerequisites for classification in any particular class. In practice, however, one would expect the majority of candidates, under normal circumstances, to be awarded the class corresponding to the notional class indicated by their numerical total on Papers 1-6; there will, however, always be a significant group of exceptions, based primarily upon B and C above and 'raising' for composition.

In classing, examiners have regard to the following principles and practices (NB: these take no account of 'raising for composition', which is only considered after classing on the basis of Papers 1-6 has been conducted):

1 A mark of distinction is normally awarded only for a quite exceptional performance, e.g. leading alpha from every examiner in every paper, or a preponderance of papers so unusually distinguished as to override a less even performance overall.

2 Under normal circumstances, all candidates in the First Class should have at least two agreed Firsts on individual papers. Any candidate with only two agreed Firsts should show

solid II.I marks in the other papers.

3 No single paper should normally so skew the result as to give, in the examiners' view, a misleading impression of the candidate's performance. Nevertheless, in the case of failure in any of Papers 1-6, 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 the Composition Papers.

4 In 'borderline' cases, the examiners will have regard to the quality of performance on both sides of that borderline, and in doing so look closely at the individual components of agreed marks as well as the alphabetical marks in determining their overall view.

5 In the case of failure in any of Papers 1-6, 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 the Composition Papers.

Raising for Composition
(i) A candidate who is considered for 'raising' will have at least one mark of credit (G or L), and for raising to Class I a first-class mark.

(ii) No candidate is to be raised if his or her performance in Papers 1-6 was not already such as to merit serious consideration on its own for the higher class.

In composition, the mark indicating "credit" and entitling candidates to G or L in the final Class List is to be 65%; the mark entitling candidates to g or l is to be between 50% and 64%.

Part 1B

In the case of failure in any of Schedule A-B papers, 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 Schedule C-E papers.

In classing candidates the examiners have before them the following information:

A Numerical total. All candidates sit 2 full papers (Schedule A-B papers) and 8 half-papers (Schedule C-F papers), with Prose and Verse Composition (Schedule H papers) being optional.

The final mark for each paper is expressed as a percentage. The mark awarded for each Schedule A-B paper will count as 1/6 of the aggregate exam mark, whereas the mark awarded to each Schedule C-F paper will count as 1/12 of the aggregate exam mark.

The notional 'class boundaries' in the final list are therefore:

I	420	(70%)
II.i	360	(60%)
II.ii	300	(50%)
III	240	(40%)

Examiners are reminded that the database automatically calculates the weighting of a paper.

B The distribution of papers by class.

C Alphabetical marks.

All candidates are initially classed on the basis of the 10 'compulsory' papers before any

consideration of 'raising' for performance in Papers H1 and/or H2 (see below).

All consideration of classing is premised upon the fact that Part IB is a very challenging examination which tests an unusually broad range of linguistic and cultural knowledge; 'uneven' performances are therefore as common as 'even' ones.

As all classing is a matter for the examiners' judgement, there are no prerequisites for classification in any particular class. In practice, however, one would expect the majority of candidates, under normal circumstances, to be awarded the class corresponding to the notional class indicated by their numerical total on Schedule A-F papers; there will, however, always be a significant group of exceptions, based primarily upon B and C above and 'raising' for composition.

In classing, examiners have regard to the following principles and practices (NB: these take no account of 'raising for composition', which is only considered after classing on the basis of Schedule A-F papers has been conducted):

1 A mark of distinction is awarded only for a quite exceptional performance, **e.g.** leading alpha from every examiner in every paper, **or,** if there are papers without a leading alpha from both examiners, an agreed first class marks on those papers and a preponderance of papers so unusually distinguished as to override any lower first class marks.

2 Under normal circumstances, all candidates in the First Class should have at least six agreed Firsts out of a notional twelve 'marks' (with papers in schedules A and B counting double for this purpose). Any candidate with only six such agreed Firsts should show solid II.i marks in other papers (cf. 5 below). For example, a hypothetical candidate with the following set of marks: A1=67; B3=72; C2=66; C4=68; D3=70; EB1=68; EC1=71; FB3=72; FC1=72, FD1=67 would be deemed to have six firsts for classing purposes, with B3 counting double.

3 No single paper should normally so skew the result as to give, in the examiners' view, a misleading impression of the candidate's performance. Despite this, failure in one of Schedule A-B papers may lead to a penalty over and above the loss of marks (see (7) below.).

4 In 'borderline' cases, the examiners may look favourably upon candidates who have shown strength, measured by numerical and/or alphabetic distribution, in both the linguistic and non-linguistic parts of the examination.

5 In 'borderline' cases, the examiners will have regard to the quality of performance on both sides of that borderline, and in doing so look closely at the individual components of agreed marks as well as the alphabetical marks in determining their overall view. Thus, for example, in the case of a candidate who has an equal number of II.1s and II.2s the examiners may consider that the II.is must be of good quality (65+), and not themselves near the border, and the II.iis of the order of 57+, to justify a II.i result. The relative weighting of the papers should also be taken into consideration, see 2 above. Although in practice many of candidates with a 6-6 split (calculated in accordance with 2 above) will probably be awarded the higher class, there is no automatic presumption that a 6-6 split merits the higher class.

6 In certain cases, where marks on individual papers range over a number of classes, a practice of flattening can prove helpful. Thus, a candidate with 2 Firsts, 4 II.is, 4 II.iis and 2 Thirds (calculated in accordance with 2 above) may be considered, for the purposes of classing, to 'have' 6 II.is and 6 II.iis (for which see (5) above).

7 In the case of failure in any of Schedule A-B papers, 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 Schedule C-E papers.

Raising for Composition

(i) A candidate who is considered for 'raising' will normally have at least one mark of credit

(G or L), and for raising to Class I a first-class mark.

(ii) No candidate is to be raised if their performance in Schedule A-F papers was not already such as to merit serious consideration on its own for the higher class.

In composition, the mark indicating "credit" and entitling candidates to G or L in the final Class List is to be 65%; the mark entitling candidates to g or l is to be between 50% and 64%.

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.

In drawing up the class list, the examiners use a totals book that does not identify candidates by name and college, thus preserving anonymity until after the classing process (so far as is compatible with arrangements for marking theses).

The class of honours awarded is to be decided upon the overall performance in the examination according to the principles set out below.

In classing candidates, the examiners have before them the following information:

A Numerical total. The final mark for each paper is expressed as a percentage. The notional 'class boundaries' in the final list are therefore:

I 70%
II.i 60%
II.ii 50%
III 40%

For example, one-year candidates, who have taken four papers, or three papers and a thesis, will *prima facie* qualify for a First if they have at least 280 marks, for a II.i 240, for a II.ii 200.

B The distribution of papers by class, e.g., 1 First, 2 II.is, 1 II.ii.

C Alphabetic marks

In classing examiners follow the following principles and practices:

1. Classification is determined in the first instance by the basic aggregate numerical mark according to the class boundaries shown in the following table; however, certain criteria (2–4 below) override this presumption.

	4-paper candidates	5-paper candidates
I	≥ 280	≥ 350
II.1	279–240	349–300
II.2	239–200	299–250
III	199–160	249–200
F	≤ 159	≤ 199

2. Where candidates have three **agreed marks** in a lower class than that assigned under (1), they normally receive the class immediately below that so assigned.

3. Candidates shall normally be raised automatically by one class if they have 3/4 (4/5) **agreed marks** in the higher class than that assigned under (1), **provided that** they shall not normally be raised if the agreed mark in the lower-classed paper falls in a class more than one lower than the higher class.

4. Candidates shall normally be raised automatically by one class if they have 2/4 (3/5) **agreed marks** in the class higher than that assigned under (1), **provided that** they shall not normally be raised if any of the agreed marks in the lower-classed papers are more than 3% from the boundary of the upper class.

5. In assessing candidates on any borderline, examiners may additionally wish to take into account the overall profile, including raw and alphabetical marks.

6. A mark of distinction is awarded only for an exceptional performance, e.g. normally leading alpha in every raw mark, or an aggregate of 75% or more.

DATA RETENTION POLICY

The following policy applies to examinations taken in the following University Examinations: Classics Tripos, Prelims, Part I and Part II

Routinely Available Data:		
Data	*Retention Period*	*Accessible through:*
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.

Data available on request:		
Data	*Retention Period*	*Accessible through:*
Minutes of Examiners' Meetings	Indefinitely	Faculty Contact
Reconciliation sheets	Indefinitely	Faculty Contact
Examiners' comments or notes relating to procedural or rubric infringements or other practical points	One year after publication of results	As above
Examiners' comments or notes relating to academic judgement	Six months after publication of results	As above
Examination scripts	One year	Not accessible to students

Requests in writing should be accompanied by the applicant's Blind Grade Number, Tripos Part and details of particular papers on which data is sought, and directed to the following Faculty contact:

Director of Undergraduate Studies
Faculty of Classics
ug@classics.cam.ac.uk

IMPORTANT NOTES:
(i) students may be granted access only to their own personal information.
(ii) release of data through this route is for information only. Any students requesting data as part of a request for a review of the examination process are advised to contact instead the Office for Student Conduct, Complaints and Appeals (OSCCA) within one month from the publication of results.
(iii) students are reminded that, according to University policy, "it is not possible to use the Examination Review Procedure to question the academic judgement of the assessors or examiners", see https://www.studentcomplaints.admin.cam.ac.uk/examination-reviews
(iv) 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

FACULTY RESOURCES

Libraries

The Library of the Classical Faculty holds over 60,000 monographs and about 150 periodical titles: these holdings comprehensively cover all aspects of the discipline. Members of the Classics Faculty are automatically members of the Faculty Library and your University card is activated for borrowing on the self-issue machine before you arrive. 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:

https://www.libraries.cam.ac.uk/libraries-directory/libraries-a-z

Your University card gives you membership of nearly all the libraries in the University (the main exception being College libraries), although you may need to register with the Library on your first visit. University libraries also provide an extensive range of ejournals, databases and ebooks across all subject areas.

Any questions do get in touch with library staff at library@classics.cam.ac.uk.

The Museum of Classical Archaeology

The Museum contains a collection of more than 600 plaster casts of ancient sculpture, a large holding of epigraphic squeezes, and a research collection of more than 10,000 pots, sherds and other small 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. Two undergraduate reps sit on the Museum Committee, to represent student views. My MOCA is a facebook group for students interested in being kept up-to-date with the Museum, whether they are interested in volunteering, attending events, or for creative inspiration: https://www.facebook.com/groups/391870399520907.

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 museum pages of the Faculty website.

Computing facilities

All students are registered with the University Information Service (UIS) on arrival and are issued with appropriate login IDs and passwords (Raven Login). Students are encouraged to use the computers provided by the University's Managed Desktop Service (Raven Login) which are located in many sites around the University. This service gives access to a range of software applications and electronic resources as well as printing. Students may also bring their 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 Blue AD (Raven Login) 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 and 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) 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

Director of Undergraduate Studies

The Director of Undergraduate Studies 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 Director of Undergraduate Studies may be contacted through e-mail (undergraduate.secretary@classics.cam.ac.uk).

Chief Secretary (room G.02a, behind the Enquiries Office) and Administrative Assistant (Enquiries Office)

The Chief Secretary and the Administrative Assistant will be able to help with any administrative queries that may concern you.

Travel Awards

Grants are open for application in Michaelmas, Lent and Easter Terms for travel in the Michaelmas, 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).

Prizes and scholarships

Classics prize details are 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'. Some prizes are awarded on the basis of examination results.

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: https://www.careers.cam.ac.uk/.

CUSU (Cambridge University Students' Union)

CUSU and other organisations provide various resources which may be of use to students: https://www.cambridgesu.co.uk/.

STUDENT REPRESENTATION

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 postgraduate 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

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 postgraduate study in Classics, either in Cambridge or elsewhere. Many undergraduates realise that they wish to go on to postgraduate 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.

Postgraduate 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 three pieces of assessed work (a dissertation of up to 12,000 words and either two essays of up to 4,000 words each or one such essay and an examination or exercise in an ancient language or some specialist skill.

Fuller details are given by the University's Prospective Postgraduate Students webpage (available at http://www.admin.cam.ac.uk/students/gradadmissions/prospec/) and by the Postgraduate 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 'Postgraduate 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.