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Contents

CUCD Chair's Report 2008–9

Not the least significant feature of the last year has been the dog that did not bark in the night. Before the results were declared, the 2008 RAE was subject of endless discussion at every level. When the results came out there was the briefest whimper of activity and analysis, and that was that.

For Sherlock Holmes, the failure of the dog to bark revealed the crime to be an inside job. So is that how we should take the muted reaction to the RAE? Should we take a cynical line, and think that if you ask academics to pass judgement on academics then they will simply reproduce the already agreed picture? On this view, there are few who are disgruntled because those who would be disgruntled have already been marginalised, if not excluded from the picture altogether.

For the government, the politics of research assessment should indeed be something to worry about. For university Classical Departments, it is worth pondering not the rankings and the scores from RAE 2008, and the puzzles about how they were generated, but the brief and necessarily highly generalised overviews of the field produced by the Sub-panel. (These can be downloaded from www.rae.ac.uk/pubs/2009/ov/). One very positive thing that the RAE achieved, indeed, was the education of the members of the panel, who acquired an overview of publications in their area which none of them could otherwise have claimed.

Even before the RAE results were released, barking was being occasioned by a different beast—the REF. It is hard to see this change in name as anything other than a means of intimidation. The academic world has grown too comfortable with the RAE, has come to expect that one RAE looks much like the last in methods, as indeed in results. For government properly to scare universities—and this appears to be a game which is played purely for its own sake since the absolute cost of universities is not affected by anything any research assessment does—the instrument of torture had to have a new name. The old label even did what it said on the can—it was an exercise in the assessment of research. Whatever the new beast does, it won't be what the label says: no amount of adding bibliometrics and stirring will make what happens in 2013 a framework for excellent research.

Thus far, the emphasis of the entire REF exercise seems to be on mystification. Subject associations and others were consulted, but the report published shows no concern for arts subjects and seems in any case to bear no relationship to developments since. Those who serve on the advisory body made up of chairs of RAE Sub-panels, which is supposedly helping to design REF, report distinct discontinuity between meetings—a bureaucratic version of blindfolding the contestants and then spinning them round before making them play the game. Bibliometrics were flagged at the start as what was going to make this exercise less a game of chance. But as the empirical evidence against the value of bibliometrics, even in the sciences, became too overwhelming to ignore, a new form of mystification has been added. Demand to demonstrate impact has been so successful in getting the Arts and Humanities Research Council into a spin, and persuading it to divert its resources and administrators into meetings and projects to work out what might constitute impact, that it has been identified as a transferable weapon. Now it is not just project research but the research activities of departments as a whole which will be asked to prove their impact. 'The economic and social impact of research, as well as impact upon public policy,' we are told on the HEFCE website, 'will also contribute to the overall assessment of quality'.

In the face of this the overview of research in Classics produced by Sub-panel 59 is particularly worth reading. What this overview makes clear is how well traditional forms of publication scored according to the criteria panels were required to employ. Time devoted to editions and commentaries, to visions developed at monographic length, to submitting to the rigours of peer-review for journal publication, all of these paid off. Equally, the sub-panel notes more than once that where attempts had been made to produce research in what might

be thought to be the formats of the moment, with various forms of publication on the web, the potential virtues of the medium did not compensate for absence of quality control. And if the Sub-panel has a warning, it is that younger scholars looked to be in danger of being distracted away from traditional forms of publication.

University administrators are keen to have departments second-guess what will score well in HEFCE assessments, whatever those assessments are called. Already departments, and individuals in departments, are under pressure to declare what their hand will look like in 2013, even though how many outputs will be demanded is not yet settled. Metrics have the advantage that they cannot be reverse-engineered—at least not by administrators. You cannot tell who will be top of the pops at the end of 2012 until the end of 2012 arrives, and only we, who have the vote, can rig the vote. Impact, on the other hand, and economic and social impact in particular, offers administrators a field day. Here is a black box about whose contents they can make any number of assertions that cannot be disproved. We can be sure that every University that turns the handle on the box will hear a different tune.

But we should dance to none of these tunes. The right reason for doing and publishing research is that the research is worth doing and publishing. It is worth doing and publishing if, and only if, it changes the 'ways of seeing' of scholars who already know what there is currently to be known about the subject in question. Making an impact on society is not achieved by peddling a story that is already known. Nor is it achieved by peddling a story which cannot be provided with scholarly support. But it demands more than new data. If one thinks of research about the classical world which has had an impact outside the academy then it is works like (and I deliberately choose authors who were not themselves classicists) Foucault's *History of Sexuality*, or Gombrich's 'The Greek Revolution' which clearly satisfy the criteria. Gombrich did not know any Greek art which was not already known to classical archaeologists, but he was able to insert familiar pieces into a story which no one had previously told, and which offered a template for understanding the history of art more generally. Foucault's *History* may have taken over much of

its data from Dover's *Greek Homosexuality*, but it asked a quite different question and inserted the data into a quite different framework of understanding.

HEFCE's assessments of research have always interested themselves primarily in quality. In the most recent exercise the Sub-panels had to decide how rigorous, how original and how significant a publication was. A publication which was judged world-leading in significance was one which the sub-panel considered ought to have an impact world-wide. Whatever we now think of their rigour, or of the particular arguments propounded, Gombrich's chapter and Foucault's volumes fit the criteria of originality and significance demanded of 'world-leading' outputs. Adding 'impact' as a criterion of judgement, whether of an individual output or of the work of a department is not going to alter what is to be found at the top (or bottom) of the range.

For all that University administrators have variously been obsessed about number of publications or forms of publication, all the assessments so far have rewarded those who ask themselves hard questions and make their original answers public (only) after having submitted them to the scrutiny of the rigorous readers who assess work for journals and for good publishers. There are good reasons, then, as well as cynical ones, for thinking that no amount of mystification about the next exercise will make it any different.

MAXIMISING RESEARCH IMPACT

Just because the 'impact agenda' is unlikely to change research assessment criteria significantly does not mean that we should devote no further thought to the nature of our research. But it means that the question we should be asking is not 'how do I make sure that my research scores highly when assessed for its economic and social impact, etc.?', but 'how do I produce the best research I can?' What is needed is not game-playing, it is ambition.

Reading between the lines of Sub-panel 59's overview of the subject one finds repeated observation that even outputs that were of high quality were unambitious. They operated within frameworks forged by other scholars—often scholars based outside the UK—rather than forging new frameworks themselves. What is more, some younger scholars showed less in-

novation than scholars on the verge of retirement.

Why this playing safe? What is it that means that older scholars are making the running, rather than being pushed from behind by the young? It is unlikely that there is any single answer to these questions, but it is worth asking whether they are linked to a change in priorities brought about by research assessments themselves.

It has never been a problem for established academics to satisfy the demands of research assessment exercises. Scholars who have already spent a decade or two engaged with their specialist subject, who have established reputations that lead to a scatter of conference invitations, and who do their duty by the organisation of panels at the CA Conference, the APA/AIA Annual Meetings, or similar, will find themselves inevitably putting out more than enough research publications.

Those for whom the research assessment exercises have been much more demanding have been researchers at the beginning of their careers, who might in a past age have reasonably spent their first seven years and first sabbatical preparing the book of their doctorate, and publishing little else. Departments have taken various measures to help newly appointed staff speed the publication of their doctorate and spin off other research to be published as articles. One common way of doing this has been to suggest that what such staff teach should be closely related to the research they have done. Doctorates become the basis for final-year courses, and small research topics the basis for narrowly focused special subject courses for earlier years.

What gets lost by such an approach is the productive friction that comes from the ideas worked up over the limited scope of a doctorate rubbing against the big picture that is demanded in order to teach courses with generous chronological or generic scope—'Greek History 776 to 404 B.C.', or 'Latin Literature from Catullus to Tacitus'. But no amount of re-reading Aeschines' speech *Against Timarchos* or study of homosexual allusions in Aristophanes could come up with Foucault's question, let alone his answer. No amount of staring at the sculptures produced between 520 and 460 could suggest Gombrich's story. Both Foucault and Gombrich saw the issues in a new light because they looked beyond the boundaries of a single discipline and examined classical data as part of a much bigger story. If we don't set ourselves difficult tasks in teaching, if we do not compel ourselves to think outside our classical box, we will indeed find ourselves chasing our own and other scholars' tales inside the box.

The Overview of RAE Sub-panel 59 notes, close to the beginning, that 'All the areas covered by the Sub-panel are disciplines in which the UK is recognized world-leading, and it was therefore not surprising that the standards of the outputs reviewed as well as evidence on Environment and Esteem were of very high quality.' Classical Departments have grounds for confidence about research assessment exercises that by no means all other departments can share. Other subject associations evidently feel obliged to show a certain timidity in the face of HEFCE and other demands, but we can afford to be bold. That boldness, however, has to be not simply the boldness to cut through politicians' mystifications and face down administrators' bullying, it also has to be the boldness actually to think big in research terms. One important way of making ourselves think big in research terms is by making ourselves think big in our teaching. Not only is that likely to be good for our research in the short term, and good for our teaching in the immediate term, but if it makes our pupils think big, it will be good for the future of the subject in the long term.

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SEPTEMBER 2009

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Overwhelmed by Words:
Students with Dyslexia and Latin

Imagine yourself before a great forest, thick with trees and dense with undergrowth. Your mission is to travel through this wooded maze to its other side, tracing your steps so you can return via the same path. Imagine your intimidation at the thought of this effort. Imagine your intense desire for a good guide.

This mental picture of imposing challenge parallels in many ways the situation of students with dyslexia as they encounter Latin or any other foreign language. As formidable as the trees seem to you, so foreign words appear to students with dyslexia. Both woods wanderers and challenged students need a path or a means to gain understanding of the new terrain. Both need a competent guide or teacher to help them on the way.

Students with dyslexia and other language-based learning disabilities work at significant disadvantage in Latin and other foreign language classes. Their phonological processing skills are usually weak, and they have difficulty comprehending spoken explanations and following directions, particularly if statements are not accompanied by text. Weaknesses in short-term memory and working memory may cause them to lose grasp of the meanings of words and phrases as they struggle to comprehend the content of complex sentences, whether spoken or written. Spelling may be poor, and these students may fail to recognize spoken words in written form. Their processing speed may be slow, and they may deem themselves perpetually behind and even unable to learn. They may consider it impossible to learn the paradigms of Latin nouns, adjectives, and verbs and fail to recognize the word forms they have memorized on charts when they appear in sentences. Rules of grammar and syntax may seem incomprehensible, and automatic recall of details elusive.

In response to such a description of the potential difficulties of language-challenged students, one may ask whether their inclusion in Latin classes is justifiable. Waiver from foreign language requirements for students with dyslexia, in fact, was first suggested in 1971 when Latin instructors at Harvard University complained about the number of students with dyslexia, who had flocked to their classes after failing modern foreign language classes because of their heavy reliance upon oral-aural teaching methods (Dinklage, 1971: 198). It initially seemed that dyslexia and foreign language learning were incompatible.

Now, nearly forty years later, the concept of automatic waiver from foreign language requirements for students with dyslexia has been abandoned. Research and experience have joined forces to show that at-risk students can learn in appropriate classroom settings, and a number of countries mandate inclusion of students with dyslexia in foreign language and other classes. Educators are charged with developing appropriate teaching strategies and accommodations. This move toward inclusion has ultimately been beneficial to students and teachers as well. Most students, although admittedly not all, learn foreign languages, and teachers are gaining deeper understanding of students' cognitive processes. Teacher creativity is sparked by daily interaction with students who can achieve under the direction of proficient teachers.

When examining this topic, we must remember that all people differ in cognitive abilities. Some with dyslexia process language relatively well, and others without the diagnosis experience learning problems similar to those of students with dyslexia. The teaching techniques, which benefit the documented students, also benefit others in our classes.

There are a number of reasons why Latin may be an excellent choice for students who have deficits in phonological processing ability, a primary characteristic of students with dyslexia.[1] Latin teachers do not customarily emphasize hearing and speaking the language but rather reading, and the Latin text is usually provided. In addition, Latin is a language without native speakers, and its students enter classes featuring a more level playing field than do modern language students, who frequently greet native speakers in their classes. Latin's

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[1] Three authors, who discuss the advantages of Latin are: Fischer, 1986: 1; Hill, 2006: 55; Schneider and Crombie, 2003: 14–15.

Roman alphabet and the consistency of its pronunciation provide a boost to those learning its phonology, and Latin's relatively small lexicon, few idioms, and many similarities to English words facilitate learner acquisition of vocabulary. On the other hand, Latin's complex morphology may prove daunting.[2]

Given the agreement of researchers and educators that students with learning disabilities should be included in foreign language classes, literature on the topic of teaching foreign languages in general and Latin in particular to at-risk students is increasing, and authors offer a wealth of instructional strategies. The scope of this paper is too narrow to offer a comprehensive list of techniques, but it will present a set of overarching principles. Those interested in reading more extensive accounts will find a list of suggested works in the bibliography.

The first and foremost requirement is careful, explicit teaching and testing. Deliberate explication is important for all language students, but it is essential for students with dyslexia. Without the systematic scaffolding of learning that proficient teachers can provide, these students cannot succeed. The principles important for successful presentation of material are:

1. multi-sensory teaching techniques
2. categorization
3. coordination of components
4. 'chunking' or breaking complex information into component parts.

MULTI-SENSORY TEACHING

The necessity of formulating instruction so students hear, see, say, write, and work in other ways with the Latin language is an indisputable key to success. A group of researchers in the United States, led by Richard L. Sparks, has identified the positive effects of multi-sensory structured (MSL) foreign language teaching upon the native language skills and foreign language aptitude of at-risk learners. They provide explicit definition of their recommended approach, which features the direct teaching of the sound and spelling relationships of words, grammar, syntax, and morphology. Sparks and his colleagues argue for the primacy of instruction of phonology in language teaching

so students are able to repeat new words accurately, remember correct pronunciation, correlate words heard in the classroom with their written representations, and anticipate the pronunciation of new Latin words they see in the text.[3]

CATEGORIZATION

Students with dyslexia struggle to learn the patterns of language, which often seem apparent to peers. The number of new terms in both English and Latin, which are introduced in Latin classes, moreover, appears overwhelming. Predictable difficulties can be mitigated through categorization tasks. When teachers demonstrate categories of vocabulary words (nouns, pronouns, adjectives and verbs) via the use of vocabulary charts, which contain appropriate labels, students more quickly understand similarities and recognize patterns. Latin as a whole seems less intimidating. These charts should be outlines, which are filled in by students as they are introduced to new words, rather than information provided exclusively by the teacher.

Categorization is also well employed whenever students meet a new grammar item. When introducing a new noun case function, verb tense, subordinate clause, or subjunctive use, teachers can list and review briefly all previously met items in the category. In this way, teachers are accomplishing that obligation of all language instructors—systematic review.

COORDINATION OF COMPONENTS

Latin, as all languages, consists of five components: phonology, semantics, morphology, syntax, and pragmatics. Latin teachers are able to de-emphasize pragmatics, but they must spend great energy on helping students learn the other four components. All students, not only those with dyslexia, struggle to make sense of the details of the elements within various components and the myriad ways in which these components interact with one another. If, for example, teachers want students to read a Latin passage more successfully, they can provide a list of important vocabulary words

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[2] Grigorenko, 2002: 101–3. Grigorenko provides an excellent discussion of important ways in which languages differ in difficulty for learners.

[3] Sparks and his colleagues have an extensive list of publications. Their best discussion of multi-sensory structured language techniques is Sparks and Miller, 2000. The team discusses Latin education in particular in Sparks et al., 1995.

and a few blank paradigms of the most difficult nouns in the passage. Students write out the paradigms before beginning to read the passage. In this case of 'sequencing', students move from easier to more difficult tasks.

Provision of vocabulary is important because students lose focus on a Latin passage when they pause to look up dictionary listings of words in another location. They are also likely to select an incorrect meaning and possibly an incorrect word from a large lexicon. The task of composing vocabulary lists is well assigned to students. Vocabulary assignments, in fact, provide an excellent means of previewing reading assignments. Students look up and list the dictionary listings of all the words they do not know in a passage, compare their lists with their peers when they return to class, and create a master vocabulary list for the passage.

'Chunking' or Breaking Complex Information into Component Parts

Just as the thick, dense forest is formidable, so too is a long exposition of Latin grammar in a beginner's textbook. Fundamentally, any good Latin teacher serves as an intermediary between textbook and students by facilitating student ability to use the text successfully. Teachers cannot trust the ability of students with dyslexia and other students too to learn grammar from a text. One of the services that good teachers provide is that of working systematically through complex passages and breaking them into accessible units. These units can be presented to students in a number of ways, but materials given to students should always be interactive. Students write any information (paradigms, identification, and/or meanings) that they can manage.

Latin passages can also be discouraging if long and full of difficult words and/or proper names. It is helpful to preview the content of the passage and help students grasp its content and subsections by reading aloud the passage and asking students to perform various tasks. They can identify and list proper nouns or verbs in their order of appearance. They can then parse the verbs and provide their meanings or look up the proper names in the lexicon and keep a record of the dictionary listings. Either assignment will result in the

student's gaining an understanding of the passage's content and much of its vocabulary prior to translating it.

Conclusion

Best teaching practices make an enormous contribution to language learning by challenged students, but they do not provide the entire solution. Not only must teachers employ trusted methods in their classrooms, but they also must earn the trust of their students. One way teachers can accomplish this is by providing 'pre-quizzes' or 'pre-tests'. A pre-quiz or pre-test demonstrates the content and format of the actual examination and is assigned to students as a review task. The actual test adheres to similar content and the same format, but asks different questions. Students do not therefore lose points because they fail to understand directions or complete tasks. These pitfalls have been addressed during the review session. Pre-quizzes and pre-tests serve to diminish the anxiety and boost the performance of at-risk students.

In the best scenario, teachers forge a partnership with their students with dyslexia based on open, honest, frequent conversation about learning. Student journals are helpful, but face-to-face collaboration is essential. Ideally, students bring their Latin notebooks or a collection of completed (or partially completed) assignments to teachers or aides for review at predictable intervals. Teachers can come to understand student strengths, weaknesses and omissions, make corrections, demonstrate proper procedure, and offer encouragement. As a result, they can comprehend student effort and come to valid conclusions about any accommodations individual learners may need. Accommodations may include tutoring, extra time on quizzes and examinations, a separate setting for test taking, vocabulary assistance, assistance with paradigms, a reader, or a scribe. Frequently, students themselves are able to identify the modifications most helpful to them, but it is incumbent upon teachers, good guides through the forest of words, to provide this assistance.

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ENABLING SUCCESS
FOR DYSLEXIC STUDENTS IN CLASSICS

INTRODUCTION

The Special Educational Needs and Disability Act of 2001 (SENDA) and Disability Discrimination Act of 2005 have made it a legal responsibility for Higher Education institutions to promote inclusivity and remove barriers to study for disabled students. Students with dyslexia form the largest group of university learners referred to by this ruling: at least 5% of the university population in the UK overall. Unsurprisingly there has been anxiety amongst academic staff, concerned that they may inadvertently breach legislation. Others may feel that, while they have a general understanding of what dyslexia is, they are less well-informed about the specific implications for teaching in Classics.

As Study Advisers at the University of Reading, we regularly work with dyslexic students studying in the Department of Classics. While we also offer self-help tools including workshops and study guides, whenever possible we work with students on a one-to-one basis. The insights we gain into individual student needs are shared within the team and inform the effective strategies we can suggest. Our aim goes further than enabling dyslexic students to cope with the complexity of university study: rather we hope to see those students prepared to commit themselves to study achieve similar levels of academic success to non-dyslexic students. In what follows we have drawn on this experience, in addition to our respective backgrounds in Classics teaching and educational psychology. We aim to identify some of the specific issues that arise in the study of Classics at UK universities for students with dyslexia, and suggest some teaching and learning strategies that have proved effective.

RESEARCH

There has been little formal research done in this area, although the Inclusive, Accessible, Archaeology project (www.britarch.ac.uk/accessible/) offers an excellent model in research and resources, aiming to promote accessibility in archaeological fieldwork training.

Resources for disability listed by the HEA Subject Centre for History, Classics and Archaeology include a flyer on Latin for Students with Learning Disabilities from the University of Colorado at Boulder (Hill, n.d.). This argues that Latin can be a good choice for students with a 'learning disability' such as dyslexia.[1] However, this advice is largely based on an assumed model of small groups and time-intensive teaching rarely seen in current UK Higher Education institutions.

One of the sources listed on the flyer gives an example of this: an account of teaching Latin to a dyslexic student at Ohio State University (Ancona, 1982). This case study is extremely useful in recording some of the particular difficulties experienced by one (quite severely) dyslexic student. However, the teaching described is highly intensive, working on a one-to-one basis and meeting four times a week, with each session lasting about 90 minutes. Course materials were taped for the student, and assessment took place orally. Few Classics departments in the UK currently have access to the resources to undertake such intensive teaching, however desirable it might be. This article will take a more pragmatic approach in considering adjustments in teaching and learning that may be at the same time reasonable and effective in enabling dyslexic students to achieve academic success.

TEACHING AND LEARNING ADJUSTMENTS

First the good news: the 'adjustments' that might be undertaken are largely a matter of the kind of good academic practice which can enhance learning for all students. For instance, it is generally acknowledged that few students now enter university adequately equipped for independent study. Training in appropriate

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[1] In the UK, the preferred term is specific learning difficulty (SpLD), referring to the fact that it is specific to literacy rather than an overall deficit. A more extensive explication of effective techniques for teaching Latin to dyslexic students by the author of the flyer, Barbara Hill, appears on pp. 5–8 of this Bulletin.

skills for independent study at university would benefit both dyslexic and non-dyslexic students. These might include: understanding how to structure written communication; how to read selectively and appropriately; the purpose (rather than just the mechanics) of referencing; and how to use note-making efficiently and creatively. More indirect support can be provided through effective teaching strategies. These would include: clarity in expectations and feedback; use of white space and reader-friendly fonts on handouts and other course documents; good slide design when using PowerPoint or OHPs; providing scaffolded guidance with reading lists to progress students to independent study.

There are also adjustments which may be particularly helpful to dyslexic students. For instance, they are likely to find it especially difficult to cope in lectures with simultaneously listening to the lecturer, reading slides and handouts, and writing notes: allowing the recording of lectures and making handouts available early can help to alleviate these difficulties. Overlooking spelling and grammar errors in written work is a recommended provision for Higher Education (Singleton, 1999) but problems with these can often be assisted by the judicious use of specialist word-processing tools such as Texthelp Read and Write Gold. However, difficulties in structuring sentences and paragraphs can cause greater problems for markers where errors may make it impossible to decipher meaning. It is a common student misconception that writing academically means writing long and complex sentences, so encouraging shorter sentences and correct use of punctuation to separate ideas can be helpful. Reading work aloud when proof-reading is an effective strategy which helps students to notice and correct their own errors. In especially difficult cases, asking students to explain their arguments verbally can show whether the error is in understanding or purely lexical.

ISSUES SPECIFIC TO DYSLEXIC STUDENTS IN CLASSICS

The multi-disciplinary nature of Classics means that there are many areas where dyslexic students are at no disadvantage from other students (critiquing visual culture, for instance). In seminars or other situations where oral com-munications are required, dyslexic students may excel. Students often report that they understand an issue perfectly, and are able to explain it orally, but cannot put it in writing: the extra layer of encoding needed is one step too far. Such disparity between seminar and written performance is often a cue to tutors for undiagnosed dyslexia. This oral primacy can be used to advantage by encouraging students to try using an explicitly dialectic process in their academic writing: first making a list of questions that will need to be tackled to answer the assignment title, putting them in order to structure their argument, then answering one at a time. If they find it useful, students can speak their answers into a dictaphone, transcribing them later (or using speech-to-text software).

Serious difficulties can emerge in learning Greek and Latin. Language learning operates through working memory, which is by definition always poor in dyslexic students (Singleton, 1999). In particular, they will find the rote learning necessary in some areas impossible to accomplish. There is a slight advantage for Latin over Greek here: the alphabet is familiar, although pronunciation of individual letters is different. The inflected nature of ancient languages can operate either in favour or against learning in this case. On the one hand, dyslexic students are likely to be less confident than others with grammatical rules in their native language. On the other, learning a set of new rules from the start can result in a clearer understanding, though it may require a longer process. As all students differ in their learning preferences, it will help if a variety of teaching methods are used (oral, written and visual) to provide added reinforcement and multi-sensory learning (Pumfrey and Reason, 1991; see also Hill pp.5–8 in this Bulletin).

A problem with the larger classes common in introductory Latin courses at university is that it is difficult to spot and respond to small failures in understanding, which can result in dyslexic students falling behind very quickly. A strategy to assist this may be to adopt a form of peer-assisted learning where students are encouraged to work on assignments and preparation in pairs. It may also be helpful to offer regular language 'surgeries' where small issues can be dealt with as they arise and before they create larger problems. If these are offered as online discussion forums, questioners can remain

anonymous, and common problems can be collated to form a bank of frequently asked questions.

It is now usual for Classics departments to offer Classical Studies and Ancient History courses where all texts can be studied in translation. While this avoids the issues created by the need to learn and apply a new language, the variety of methods of transliteration can further confuse what is already a difficult process of reading new and often complicated names. With increasing numbers of students entering Classics departments who have not previously studied the subject, this is an issue for all students. It may be worth suggesting to individual students who are having difficulties that they start to compile an index file: better still, the whole cohort could be encouraged to participate in the construction of a central reference resource using a wiki tool. Links to maps, genealogies and timelines will also help dyslexic students to situate and contextualise learning about the ancient world.

A CASE STUDY

Liam (not his real name) was a 20-year-old second year Classics student who had received very critical feedback from his tutor on the grammar, spelling and sentence structures in his essays: 'The English in this essay is so very poor that it is hard to work out what is going on.' There were also comments that he had misunderstood the ideas. He had received marks in the 40s and low 50s and was finding it difficult to engage with his course as he felt discouraged and inadequate.

An examination of his coursework showed that his work was poorly structured and unfocused. He wrote in long rambling sentences which lapsed into incoherence and used a pseudo-academic jargon of polysyllabic words. Despite this it was possible to detect the likely presence of several good ideas. An examination of his spelling and sentences and of his educational history suggested that he might have a specific learning difficulty. This was confirmed by a full educational assessment in which he was also discovered to be very bright. Liam had

always underachieved in exams and his difficulties with spelling, reading and neatness at school were attributed by his teachers to carelessness. This judgement had had a significant negative impact on the development of his self-esteem.

The finding of dyslexia had an immediate and very positive effect upon Liam's self confidence. Having had his clear thinking and good ideas demonstrated to him, he stopped feeling that his analysis was wrong and 'stupid'. His next essay received very positive feedback from tutors and a mark in the mid-60s, and he came to see that he might indeed even be original and creative. He continued to work with the Study Advisers on his academic writing and came to understand that the purpose of writing coursework is to communicate, not to impress. His essay marks improved rapidly as his writing style and communication improved and tutors started to comment on his originality and interesting interpretations. By his final year his average had risen to the high 60s and the change in his self esteem was so evident that he gained an excellent graduate job at only his second interview.

CONCLUSION

As this case study demonstrates, despite the potential difficulties, students with dyslexia should certainly not be discouraged from studying in Classics. The benefits may be most obvious for the students concerned, but there are also benefits for the discipline as a whole. Widening participation continues to encourage an inclusive student cohort, whose novel and creative viewpoints and interpretations can only enrich our store of knowledge. With reasonable adjustments, the provision of appropriate support, and a thoughtful approach to teaching, study of the ancient world can be opened up to a diverse audience including dyslexic students, who will, in their turn, make their own contributions to our constantly self-renewing discipline.

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Asperger Syndrome and classical mythology

Although I stress to students that the origins of an event or phenomenon are not necessarily adequate to explain its distinctive features, an outline of the journey towards the topic of the research that I am planning into an area of special needs seems the best way to get across its scope and aims. The initial impetus came after a conversation in summer 2008 with a special needs teacher at a secondary school who mentioned in passing that she had heard that children with Asperger Syndrome often respond positively to learning about mythology. I began to wonder what it might be about mythology that seems to be able to reach autistic children and whether there was anything about classical mythology in particular that might merit investigation.

I shall begin with some general comments on Asperger Syndrome, with a caveat that these comments are generalised as well, in a way that reflects how little is yet known about the condition in spite of progress in understanding, diagnosis and treatment over recent years (see Frith, 2003; Frith, 2008). Asperger Syndrome is an autistic spectrum condition, more commonly diagnosed in males than females, which can result in often subtle differences in aspects of social behaviour, communication and application of mental flexibility (e.g. Brown and Miller, 2004; Martin, 2008). Each person with Asperger Syndrome will have particular needs and challenges. People with Asperger Syndrome, who are often of average or above average intelligence, may have particular strengths, which can be harnessed when they are given the right support, which include attention to detail, a methodological approach, accuracy, reliability and good motivation.

I tried out my initial hypothesis—that classical mythology might provide a fresh means of supporting people with Asperger Syndrome—on several colleagues, all of whom thought the topic worth pursuing, not least one who, I discovered, had worked previously in therapy and suggested that I approach dramatherapists as potential research partners. Subsequent contacts with current practitioners have encouraged me further that classical mythology's potential therapeutic uses will be worth exploring, as has my preliminary reading on dramatherapy. When I started reading Jones 2005, I anticipated that I would be solely lapping up new knowledge, but I also found myself thinking from a fresh perspective about material that I had been teaching for several years. I discovered that the approach taken to drama in dramatherapy, not least the application of the Aristotelian model of catharsis, intersects with one of the approaches currently being advocated in classics to the mythmaking of ancient drama which, as Buxton stresses in his chapter in Woodard ed. (Woodard, 2007: 166–89), characteristically selected material that drew upon the underside of myth. Tragedy created a mythic environment that explored what was troubling, problematic and antisocial between the individual and society, as well as between family members such as siblings of the same or opposite genders, mothers and daughters, mothers and sons, fathers and sons or fathers and daughters. Ancient drama goes to the heart of dramatherapy as it is described by Jones as 'forming the meeting point between psychology and drama' (2005: 41).

In what follows, I shall set out some of the tentative ideas that I am currently working through on potential uses of dramatherapy while I finish off current research commitments, before, from spring 2010, being able to launch myself into this project.
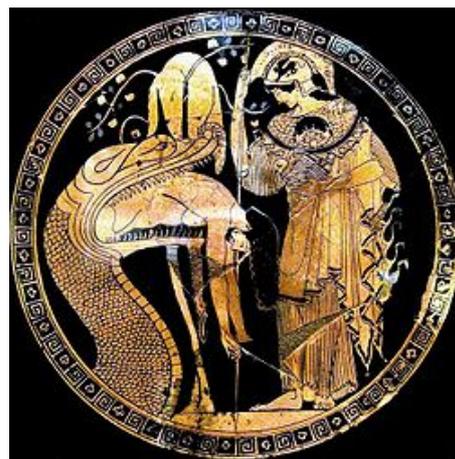

Figure 1: Attic red-figure cup from Cervetri by Douris; Rome, Vatican 16545.

To give some indication of ancient myth's possible value for dramatherapy, I shall start with a visual image (Figure 1) that has been regularly used an illustration in volumes on mythology, due largely, I would surmise, to its combination of popular goddess and well-

known story. By depicting Athena as the patron of heroes, assisting Jason on his quest for the Golden Fleece which is hanging on the tree behind him, not only does it show Athena in one of her most prevalent guises, but it includes a good range of her attributes too, including the owl which is shown only on relatively few vases. There is much scope for interpretation, for example of how the aegis' scales match those of the monster in a way that might suggest a 'dark side' of Athena, something that Klimt seems to intimate in his *Pallas Athena*, where the scales of the aegis match those of the Triton in the vase painting in the background (see e.g. traumwerk. stanford.edu/philolog/klimt-pa.jpg). The artist, Douris, has picked a key moment from the iceberg of material at ancient mythmakers' disposal and packed it into unities of time and place. But precisely what that moment is on the vase is unclear, which takes me to another reason why I picked this particular example. It draws attention also to how much remains unknown in spite of the wealth of evidence for classical myth. The mystery for us—not the intended audience, at least I assume not—is in what is happening between Jason and the monster, who seems to be regurgitating him or to be in the process of swallowing him, a detail omitted from the literary versions. There is more as well: Athena's assistance-giving is at odds with the literary accounts that we possess (e.g. Mimnermus fr. 11a; Apollonius Rhodius, *Argonautica* 3) where it is Medea who serves as the helper-maiden of Jason, when she assists him in yoking the bulls, sowing the dragon's teeth and then putting the dragon to sleep while he takes down the fleece.

The image illustrates myth's mixture of familiarity combined with an otherness that keeps it frustrating with its stories that we know and yet often never really know. Neither did the ancients, however, have some canonical version of a myth as recent work on the topic is stressing (e.g. Morales, 2007; Woodard, 2007). What I anticipate being able to bring to dramatherapy is an engagement with this duality of mythology: between the reassurance it provides of a familiar story, combined with possibilities for creativity. I am planning, as one of my initial investigations, an exploration of what might be done with the 'gaps' of classical myth in the light of some of the fundamental goals of dramatherapy as Jones introduces them: 'to free the imagination and to increase spontaneity' (2005: 4).

One of the things that attracted me to classical studies as an undergraduate student was its interdisciplinarity, although I doubt I knew that term then. I have never really stepped outside the confines of the discipline, broad though these boundaries are. Where I have thought 'big', through applying gender theory for example, or comparative anthropology, it has been with a view to enhancing classical research. Now I have an opportunity to be able to think about how research into classical mythology might have an impact beyond the humanities. I anticipate that guiding my further forays into dramatherapy and mythology will be the potential of the doubleness of mythology to reach people with Asperger Syndrome. I feel able to contend at this early stage that classical mythology has the capacity to take someone with Asperger Syndrome into a world that is separate from daily life while allowing engagement with the challenges encountered in everyday life. I am at too early a stage in my investigations to make any conclusion other than to say that the therapeutic potential of classical mythology appears to be considerable.

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PODCASTING THE ANCIENT WORLD

Figure 1: iMovie—Akropolis Museum

How can we give our students a glimpse of the ancient world? What is the relationship between different monuments on a site? What is the scale of the object? What are the lecturer's personal views on a particular sculpture?

Classicists have been at the forefront of using images and replicas in their teaching: think of Jane Harrison's lantern slides or the creation of the Cast Gallery in Cambridge. The use of presentation software has meant that we can now show students images of places and the material culture in full colour.

Have we embraced mobile devices? Current students have access to a powerful set of technological tools: iPods and MP4 enabled mobile phones. How can we deliver teaching materials to them in a way that grabs their imagination?

Several years ago I received a phone call from a group of students at Isthmia wanting to know how the starting gate worked. They had seen images but did not understand the mechanism when confronted by the archaeological remains in the field. It made me think that a set of short videos on specific archaeological sites would be helpful.

I have quantities of images of archaeological sites from across the Mediterranean: 35 mm slides as well as digital images. My wife had encouraged me to use a digital voice recorder to save me walking round with a notebook to record details of what I had just photographed. So what if we combined the images and added the soundtrack?

Our initial project was to create some short (1–2 minute) videos to support the teaching of a first year course, The Archaeology of the Greek World. This brought together material showing key monuments at Athens: the acropolis, the agora and the Kerameikos. The project was extended to cover other modules for Greek and Roman archaeology and art history. The HEA helped to fund the creation of exemplars relating to the iconography of the Great Altar at Pergamon (now in Berlin). New images of the frieze were taken, a soundtrack recording in the Pergamon Museum, and these were combined with photographs taken at Pergamon. Thus the videos could switch between the actual location and the physical, museum-based, remains. We also created a video showing the relationship of the Attalid monuments to the Parthenon.

How did we make the video? The images were combined on a Mac using iMovie; the voice-overs were stored in iTunes and the images in iPhoto. When the video was complete we could save it in different formats: iPod, iPhone, or full screen. Students could then acquire the podcasts via Swansea's VLE (Blackboard). All they needed to do was subscribe to the podcasts via Blackboard (or remotely via iTunes) and the material would be delivered to their iPods (or other MP4 players) as they were released. So, for example, the series of lectures on Pergamon were accompanied by a timed series of podcasts. Blackboard also allows transcripts of the

podcasts (in Word or as a pdf) to be added to the video.
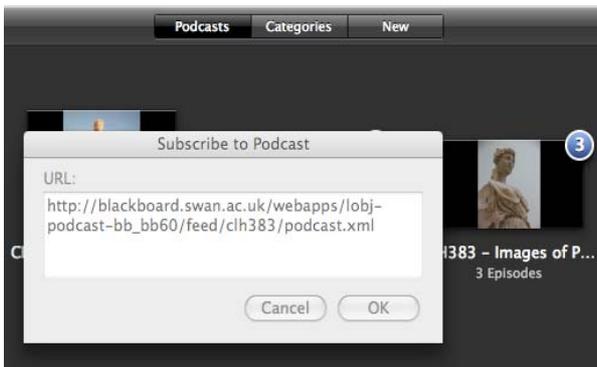
Figure 2: Subscribe to podcast screen

Students can now use the material in museums or on site. (As I write Swansea students are on the BSA summer school hopefully with their podcast material preloaded!)

Do students use the technology? Before we started the project we asked students what technology they had in their pocket; and this meant that we designed the material around their present needs and capabilities. (The projects can be saved in changing formats as the technologies develop.) We also kept the podcasts short; who listens to hour-long podcasts? Certainly I have seen a greater interest in Pergamon to judge by essays and examination answers on the topic; and there are several people wanting to write final-year dissertations on the topic. Student feedback has been positive suggesting that delivering material in this format has been beneficial.

Where do we go from here? We are currently engaged in a student-centred learning project (2-evaluate funded by HEFCW) where we will be encouraging students to create short videos relating to specific topics. This will include short presentations on objects in the university's Egyptian collection. We will be using Flip video cameras as well as more standard compact digital video cameras.

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http://learninglab.swan.ac.uk/heapodcasting

'Podcasts from Berlin' (Video and Powerpoint) available via:
http://swansea-learninglab.blogspot.com/2009/08/learning-and-teaching-conference.html

Figure 3: iMovie—Pergamon Altar of Zeus

NEW LATIN QUALIFICATIONS FOR SECONDARY SCHOOL STUDENTS

From summer 2010, secondary schools will have access to a range of new examinations in Latin. The WJEC Level 1 and Level 2 Certificates in Latin are designed to be used alongside, or instead of, GCSE Latin. This article outlines the background to their introduction, their structure and their likely use.

BACKGROUND

Between January and May 2007, the School Classics Project contacted every secondary school in the UK in order to map access to Latin by region and local authority across the UK.[1] In November 2007 we followed that survey with a detailed questionnaire to teachers, investigating issues such as teaching time, staffing levels and qualifications, student numbers, examinations, and perceptions of the future of Latin in schools. The questionnaire was sent to 966 schools known to offer Latin and responses were received from 367 schools (a 38% response rate).

In the field of examinations, the research revealed a number of issues:
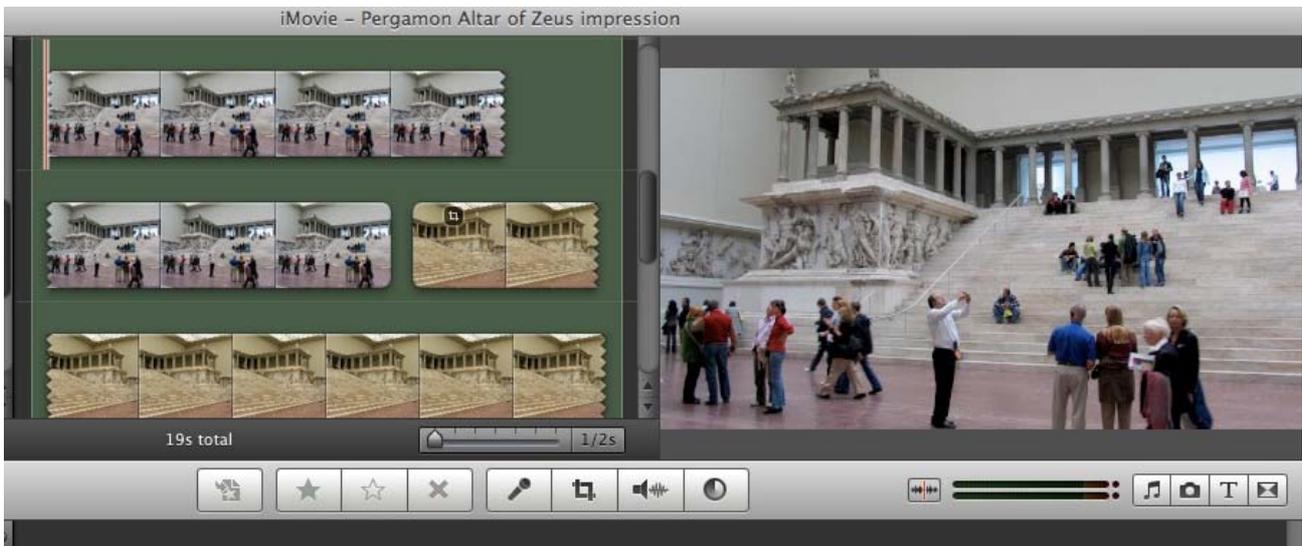
1. The average teaching time that schools devote to taking students *ab initio* to GCSE Latin is 272 hours (comprehensives: 212 hours; independents: 288; grammars: 290).
2. 76% of students who start Latin in schools which offer the subject at GCSE do not choose to continue to GCSE.
3. The average size of a school's cohort for GCSE Latin is 16 students (11 in comprehensive schools).

TEACHING TIME

QCDA guidelines demand that a GCSE in any subject should contain sufficient content to require about 120–140 'guided learning hours' (i.e. contact teaching time), which equates to about 1.5 hours per week for 40 weeks a year for two years at KS4.[2] GCSEs in some subjects

(e.g. maths and English) have a prior learning requirement, while in other subjects (including Latin) no subject specific prior learning is required—the expectation is that students may study for the GCSE in two years. Only 7% of respondents to our questionnaire attempted to cover the GCSE Latin syllabus in 140 hours or less, and then only with very tiny groups of highly motivated students. The fact that GCSE Latin requires about 270 hours teaching time indicates that it contains roughly twice the amount of content it ought to. Put another way, the Latin GCSE syllabus currently contains enough material for two GCSE qualifications.

CONTINUATION TO GCSE

Between 2000 and 2005, the government invested £5,000,000 in an initiative to support the teaching and learning of Latin at KS3. The initiative has largely been successful. Schools with specialist Latin teachers have reported an increase in interest in the subject at that level and approximately 400 secondary schools have started, or re-started, Latin classes, albeit often outside the curriculum. By January 2008, 22% of secondary schools in the UK were offering some level of Latin to some of their students. Over the same period, population growth resulted in significant year-on-year increases in the number of students in Year 11 (the year in which students sit GCSE). Yet despite substantial growth in both the number of schools offering Latin and the number of students in the examination population, entry figures for GCSE Latin have continued their gradual decline. The evidence seems to suggest, therefore, that while schools and students are engaging with the subject in increasing numbers, they are becoming less tempted by the GCSE examination course itself.

About 10,000 students now take GCSE Latin each year. As 76% of secondary school students who study Latin at KS3[3] do not continue to GCSE, one may conclude that every year about 30,000 students who have studied Latin for

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[1] The results of the survey are published in *Access to Latin in UK Secondary Schools*, available on the School Classics Project website at www.cambridgescp.com/page.php?p=ta^rsch^intro.

[2] Key Stage 4 = Years 10 and 11. Students typically make their choices for GCSE subjects at the end of Key Stage 3 (Year 9).

[3] Key Stage 3 = Years 7, 8 and 9, the first three years of secondary school.

one, two or three years leave the subject without any formal qualification.

Finally, our research indicated that in many schools, particularly comprehensives, the number of students opting for GCSE Latin is very low, often in single figures. As school managers look to make savings in the difficult financial times ahead, departments with low numbers will be at an increased risk of closure. A greater degree of flexibility in the assessment system may enable schools to develop courses to suit the interests and abilities of their particular students and thus attract more to the subject at KS4.

THE STRUCTURE OF
THE WJEC CERTIFICATES IN LATIN

The WJEC Certificates in Latin take the 270 hours of content set for GCSE and divide it into separate qualifications of 120–140 hours each as follows:

- Certificate in Latin Language *or* Certificate in Latin Language & Roman Civilisation
- Certificate in Latin Literature.

The model is based on that found in English, where there have long been separate qualifications in language and literature. In Latin the approach has the advantage that schools with just two years teaching time can offer a course in language (or language and culture), while those with more time can proceed to study literature. In this way the system gives access to national qualifications to a wider cohort of students without reducing the total quantity of content to be covered by those who have sufficient teaching time.

The qualifications are not classified as 'GCSEs', although they assess at the same level of difficulty. QCDA has a strict timetable for the accreditation of qualifications under the GCSE banner. The next date at which new specifications may be submitted for accreditation as GCSEs in Latin is 2013, with the result that they would not be available to schools until summer 2015 or 2016. The WJEC examinations have therefore been accredited by QCDA as Level 1 and Level 2 qualifications. Figure 1 shows the National Qualifications Framework, where the various grades at GCSE map to Level 1 and Level 2. Level 1 can be seen to be equivalent to grades D–G at GCSE, and Level 2 to grades A*–C.

Level 3	A levels IB Pre-U
Level 2	Level 2 Certificates GCSE grades A*–C
Level 1	Level 1 Certificates GCSE grades D–G
Entry Level	Entry Level Certificates

Figure 1: National Qualifications Framework

The Certificates themselves will be graded A*–C and at Level 2 these will map to A*–C scores in GCSEs to help students, schools, universities and employers assess relative performance.

The structure and content of the Certificates is as follows:

Level 1 Certificate in Latin Language

- Two papers, requiring the comprehension and translation of Latin passages. The linguistic level is commensurate with the end of Book II of the *Cambridge Latin Course* and there is a defined vocabulary list of 200 words.

Level 2 Certificate in Latin Language

- Two papers, requiring a combination of comprehension and translation of Latin passages. The linguistic level is commensurate with the end of Book V of the *Cambridge Latin Course* and there is a defined vocabulary list of 550 words.

Level 1 Certificate in Latin Language & Roman Civilisation

- One language paper requiring the comprehension and translation of Latin passages. The linguistic level is commensurate with the end of Book II of the *Cambridge Latin Course* and there is a defined vocabulary list of 200 words.
- One paper requiring candidates to answer questions and respond to sources on one topic of Roman civilisation, chosen from a choice of two topics. Alternatively, candidates may prepare 1,000–1,250 words on an aspect of Roman civilisation from 1st century B.C. to 1st century A.D. for controlled assessment.

Level 2 Certificate in Latin Language & Roman Civilisation

- One language paper requiring the comprehension and translation of Latin passages. The linguistic level is commensurate with the start of Book IV of the *Cambridge Latin Course* and there is a defined vocabulary list of 400 words.
- One paper requiring candidates to answer questions and respond to sources on one topic of Roman civilisation, chosen from a choice of two topics. Alternatively, candidates may prepare 1,500–1,750 words on an aspect of Roman civilisation from 1st century B.C. to 1st century A.D. for controlled assessment.

Level 1 Certificate in Latin Literature

- Two papers for which students study a total of 120 lines of original Latin literature plus a further 120 lines in translation. Questions involve comment on language, context and literary content, but no questions on grammar are set. For one paper students may substitute controlled assessment on a text of their teacher's choosing. The examination is 'open book'.

Level 2 Certificate in Latin Literature

- Two papers for which students study a total of 240 lines of original Latin literature. Questions involve comment on language, context and literary content, but no questions on grammar are set. For one paper students may substitute controlled assessment on a text of their teacher's choosing. The examination is 'open book'.

Use of the Certificates
Take-up

As WJEC has not yet required schools to submit provisional entries for examinations in 2010 it is too early to be certain of take-up. Nevertheless, initial indicators suggest significant interest. In a survey of schools in autumn 2008, 79% of Headteachers said they would either allow or encourage their Head of Latin to enter students for Level 2 qualifications and 74% of Heads of Latin said they would be likely to enter students for at least one of the exams. Teachers from over 250 schools attended INSET on the qualifications in summer 2009 and feedback at the events was very positive. The introduction of the qualifications also has the support of JACT, the Friends of Classics and CUCD.

Implementation

Schools with two years teaching time are likely to enter students for the Certificate in Latin Language & Roman Civilisation or the Certificate in Latin Language at either Level 1 or Level 2. Those with three years may well enter students for one of the language Certificates at the end of the second year and then prepare for the Certificate in Latin Literature at the end of the third year.

Schools with four or five years teaching time appear likely to enter students for one of the Level 1 qualifications at the end of Year 8 or Year 9, enabling most or all of their students to gain a formal qualification in Latin, even if they do not continue with the subject into KS4. Those who do continue may then either take the Level 2 Certificates or GCSE.

Further information

Colleagues who would like to find out more about the WJEC Certificates are encouraged to visit the WJEC website (www.wjec.co.uk/latin), the CSCP website (www.CambridgeSCP.com), contact the WJEC Subject Officer for Latin, Alan Clague, at latin@wjec.co.uk or the CSCP Director, Will Griffiths (email address below).

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CLASSICS AT UK UNIVERSITIES, 2008–9 STATISTICS

The most striking item in the report for 2007–8 was the sudden recovery for 'Traditional Joint Honours' back to the level of the early 1990s. A glance at Table B for 2008–9 shows that the recovery has been sustained. There has also (again) been a significant increase in the number of students taking 'Traditional' Classics. Again, this has been offset, but only very slightly, by a decline in takers for 'Modern' Classics. The recovery in numbers of undergraduates taking Beginners' Greek (Table E) has been more-or-less sustained (1,015… 980… 1,174… 1,163).

The number of full-time staff (Table D) has continued to rise (327… 345… 370… 394… 401…). This surely now counts as a trend. The number of permanent, part-time staff remains steady (30… 29); the figure for temporary part-timers is at its highest for ten years (72… 82).

The increase in the number of full-time postgraduates taking taught courses has been sustained (281… 308… 305); the figure for part-timers has also increased (231… 265… 284). However, the figure for full-time postgraduates reading for degrees by research has again fallen significantly (432… 508… 467… 377). The number of part-timers remains stable (103… 125… 126).

I am yet again grateful to Departmental staff for taking so much trouble over the compilation of returns. The overall return was close to complete. In only a couple of cases was it necessary to recycle figures from the previous year. This set of returns marks my final stint as Statistical Officer. The experience of collecting and collating figures over the last six or so years has certainly been positive. It has been particularly good to be able to reassure representatives from the media (and non-Classical colleagues) that, far from being in decline, the discipline continues to make modest gains in terms of numbers of students and staff.

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Table A: Overview

| | Honours students (SH + JH) | | | | All students (incl. Other) | | | | | | | | Staff FTE | Student-staff ratio | 1st yr honours (SH + JH) | | | |
| | | | | | excluding OU | | | | including OU | | | | excluding OU | | | | | |
	no.	FTE	% change FTE	index (1998–9 = 100)	no.	FTE	% change FTE	index (1998–9 = 100)	no.	FTE	% change FTE	index (1998–9 = 100)			no.	FTE	% change FTE	index (1998–9 = 100)
1998–9	5,610	3,898		100	9,878	5,148		100	16,610	6,119		100	351	14.7	2,071	1,291		100
1999–00	5,869	4,121	5.7	106	8,882	5,233	1.7	102	18,922	6,961	13.8	114	343	15.3	2,275	1,405	8.9	109
2000–1	5,499	3,803	-7.7	98	8,665	4,996	-4.5	97	16,634	6,475	-7.0	106	360	13.9	2,125	1,362	-3.1	106
2001–2	5,673	3,858	1.4	99	8,244	4,549	-8.9	88	18,786	6,195	-4.3	101	361	12.6	2,293	1,399	2.7	108
2002–3	5,571	4,225	9.5	108	8,577	5,016	10.3	97	17,507	6,394	3.2	105	377	13.3	2,177	1,585	13.3	123
2003–4	5,854	4,527	7.1	116	8,399	5,129	2.2	100	17,866	6,460	1.0	106	388	13.2	2,302	1,552	-2.1	120
2004–5	5,834	4,571	1.0	117	8,366	5,220	1.8	101	16,877	6,244	-3.3	102	371	14.3	2,205	1,599	3.0	124
2005–6	6,186	4,868	6.5	125	8,937	5,500	5.4	107	17,448	6,524	4.5	107	396	13.9	2,234	1,684	5.3	130
2006–7	6,258	4,878	0.2	125	9,296	5,600	1.8	109	15,032	6,696	2.6	109	416	13.5	2,124	1,552	-7.8	120
2007–8	6,812	5,044	3.4	129	9,851	5,672	1.3	110	16,183	6,831	2.0	112	421	13.5	2,382	1,662	7.1	129
2008–9	6,922	5,163	2.4	132	9,980	5,808	2.4	113	16,334	6,864	0.5	112	436	13.3	2,400	1,691	1.8	131

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Table B: Single and Joint Honours

	'Traditional classics' (Classics, Greek, Latin)								'Modern classics' (Class. Studs, Anc. Hist., Art/Arch.)							
	single honours				joint honours				single honours				joint honours			
	trad SH				trad JH				mod SH				mod JH			
	no.	FTE	% change FTE	index (1998–9 = 100)	no.	FTE	% change FTE	index (1998–9 = 100)	no.	FTE	% change FTE	index (1998–9 = 100)	no.	FTE	% change FTE	index (1998–9 = 100)
1998–9	1,241	1,181		100	333	155		100	2,001	1,714		100	2,035	851		100
1999–00	1,179	1,071	-9.1	91	298	120	-22.9	77	2,375	2,036	19.0	119	2,010	892	4.7	105
2000–1	1,103	1,013	-5.1	86	219	97	-19.0	62	2,060	1,824	-10.4	107	2,102	863	-3.2	101
2001–2	1,083	968	-5.0	82	265	127	31.3	82	2,363	1,950	7.4	114	1,963	805	-6.7	95
2002–3	1,103	1,023	5.6	87	238	120	-5.3	78	2,525	2,255	15.1	132	1,703	828	2.9	97
2003–4	1,363	1,153	12.5	97	221	126	5.1	81	2,583	2,363	4.8	138	1,683	879	6.1	103
2004–5	1,483	1,225	6.5	104	232	114	-9.4	74	2,510	2,424	2.6	142	1,603	809	-8.0	95
2005–6	1,623	1,303	6.2	110	200	96	-16.2	62	2,793	2,576	6.3	151	1,571	896	10.9	105
2006–7	1,616	1,306	0.4	111	187	92	-4.0	59	2,800	2,575	0.0	151	1,647	905	1.0	106
2007–8	1,773	1,443	10.3	122	296	163	77.2	105	2,924	2,506	-2.7	146	1,813	935	3.3	110
2008–9	1,950	1,600	11.1	135	289	164	0.5	106	2,823	2,480	-0.7	145	1,853	911	-2.6	107

Table C: All Students

	'Traditional Classics'						'Modern Classics'					
	Classics		Greek		Latin		Class. Civ.		Anc. Hist.		Class.	
	no.	FTE	no.	FTE	no.	FTE	no.	FTE	no.	FTE	no.	FTE
SINGLE HONOURS												
2003–4	1,237	1,059	41	31	84	59	1,179	1,118	1,296	1,090	106	146
2004–5	1,346	1,133	44	31	92	60	1,280	1,214	1,109	1,056	129	154
2005–6	1,462	1,200	68	46	94	55	1,444	1,313	1,224	1,110	124	153
2006–7	1,488	1,231	43	25	85	49	1,433	1,338	1,263	1,114	112	124
2007–8	1,657	1,376	38	22	78	42	1,415	1,248	1,385	1,141	124	117
2008–9	1,705	1,408	171	149	82	43	1,310	1,169	1,404	1,226	108	93
JOINT HONOURS												
2003–4	64	36	12	6	145	84	522	313	1,046	512	122	72
2004–5	72	36	17	8	143	70	477	260	1,063	498	62	51
2005–6	66	32	33	14	101	49	539	310	975	552	57	35
2006–7	63	30	27	14	97	48	537	298	1,057	577	53	30
2007–8	128	77	30	15	138	70	541	269	1,195	600	83	65
2008–9	126	75	17	9	146	79	539	261	1,213	595	101	55
OTHER												
2003–4	74	13	575	147	642	165	9,020	1,220	1,365	377	425	97
2004–5	7	4	633	151	637	162	8,100	924	1,452	441	323	97
2005–6	17	7	667	155	733	174	8,124	895	1,315	307	406	118
2006–7	40	16	561	137	1,109	264	5,039	896	1,567	393	458	111
2007–8	23	12	626	154	977	231	5,767	998	1,553	315	426	76
2008–9	131	51	70	15	948	224	6,432	1,052	1,413	284	418	75
ALL												
2003–4	1,375	1,108	628	185	871	309	10,721	2,651	3,707	1,979	653	315
2004–5	1,425	1,173	694	191	872	292	9,857	2,397	3,624	1,994	514	302
2005–6	1,545	1,239	768	215	928	278	10,107	2,518	3,514	1,968	587	306
2006–7	1,591	1,277	631	176	1,291	362	7,009	2,532	3,887	2,084	623	265
2007–8	1,808	1,466	634	191	1,193	344	7,723	2,515	4,133	2,057	633	258
2008–9	1,962	1,534	258	173	1,176	346	8,281	2,483	4,030	2,106	627	222

Figures in italics include Open University data.

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Table D: Staff

| | Full-time | | | | Part-time | | | | Other | |
| | permanent | | temporary | | permanent | | temporary | | | |
	no.	FTE	no.	FTE	no.	FTE	no.	FTE	no.	FTE
2004–5	327	**324**	41	**41**	12	**5**	75	**35**	148	**35**
2005–6	345	**342**	38	**39**	40	**19**	53	**15**	150	**56**
2006–7	370	**367**	34	**35**	38	**18**	73	**18**	115	**48**
2007–8	394	**390**	33	**34**	30	**14**	72	**27**	124	**36**
2008–9	401	**398**	33	**34**	29	**16**	87	**32**	125	**31**

Summary 2008–9 (all staff)

	no.	FTE	%	on leave (FTE)	effective (FTE)	%
2004–5	602	**439**		60	**379**	
2005–6	625	**471**	7.4	68	**404**	6.5
2006–7	630	**485**	3	61	**425**	5.3
2007–8	653	**501**	3.3	69	**430**	1.2
2008–9	674	**510**	1.8	63	**445**	3.4

FTE since 1994–5

	no.	%		no.	%
1994–5	379		2001–2	361	0.1
1995–6	361	-4.8	2002–3	386	6.5
1996–7	365	0.9	2003–4	395	2.4
1997–8	356	-2.4	2004–5	379	-4.3
1998–9	351	-1.5	2005–6	404	6.1
1999–	343	-2.3	2006–7	425	5.1
2000–1	360	4.9	2007–8	430	1.2
			2008–9	445	3.3

Figures exclude the Open University

Table E: Beginners' Languages

	Greek			Latin		
	no.	FTE	% change	no.	FTE	% change
Undergraduate						
2003–4	901	232		1,228	321	
2004–5	976	302	30.2	1,319	348	8.4
2005–6	1,015	269	-11.7	1,294	329	1.7
2006–7	980	323	-4.3	1,395	380	7.4
2007–8	1,174	355	9.9	1,408	350	-7.9
2008–9	1,163	331	-6.6	1,492	377	7.8
Postgraduates						
2003–4	33	6		72	16	
2004–5	55	14	127.8	81	16	-1.3
2005–6	53	16	18.2	78	20	25.5
2006–7	73	22	36.1	80	17	-14.2
2007–8	95	20	-9.1	122	26	52.9
2008–9	74	21	6.2	156	37	42.9

Table F: Postgraduates

	Full-time	Part-time	Other (FTE = 0)	Total no.	FTE	% change
TAUGHT						
2002–3	246	242	8	496	**357**	
2003–4	268	256	8.7	532.7	**373**	4.4
2004–5	277	222	9	508	**354**	-5.1
2005–6	315	208	10	533	**423**	19.4
2006–7	281	231	6	518	**395**	-6.6
2007–8	308	265	4	577	**409**	3.5
2008–9	305	284	30.6	619.6	**400**	-2.3
RESEARCH						
2002–3	361	123	39	523	**410**	
2003–4	388	157	14	559	**442**	7.9
2004–5	411	130.5	18	559.5	**482**	9.0
2005–6	432	107	14	553	**490**	1.7
2006–7	508	103	10	621	**538**	9.8
2007–8	467	125	30.5	622.5	**491**	-8.7
2008–9	377	126	20.625	523.625	**415**	-15.5

Fig. 1. FTE student numbers in UK for 'traditional' v. 'modern' classics, 1998–2009. (Source: CUCD.)

black = 'traditional', grey = 'modern'; —— single honours, – – – joint honours