

UNIVERSITY OF OXFORD  
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FACULTY OF  
**CLASSICS**



UNIVERSITY OF  
**OXFORD**

# **Mods Handbook**

**for candidates taking Honour Moderations  
in Classics in 2024**

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## Dates of Full Terms

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Michaelmas 2022: Sunday 9 October – Saturday 3 December 2022

Hilary 2023: Sunday 15 January – Saturday 11 March 2023

Trinity 2023: Sunday 23 April – Saturday 17 June 2023

Michaelmas 2023\*: Sunday 8 October – Saturday 2 December 2023

Hilary 2024\*: Sunday 14 January – Saturday 9 March 2024

Trinity 2024\*: Sunday 21 April – Saturday 15 June 2024

## Disclaimer

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This handbook applies to students starting Honour Moderations in Classics in Michaelmas Term 2022 and sitting the examination in Hilary Term 2024. The information in this handbook may be different for students starting in other years.

The *Examination Regulations* relating to this course will be published at <https://examregs.admin.ox.ac.uk/>. If there is a conflict between information in this handbook and the *Examination Regulations* then you should follow the *Examination Regulations*. If you have any concerns please contact [undergraduate@classics.ox.ac.uk](mailto:undergraduate@classics.ox.ac.uk).

The information in this handbook is accurate as at 29 September 2022; however, it may be necessary for changes to be made in certain circumstances, as explained at [www.ox.ac.uk/coursechanges](http://www.ox.ac.uk/coursechanges). If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

## Course Details

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Full Title of Award: Bachelor of Arts in Literae Humaniores\*

Course Length: 4 years

FHEQ Level: 6

Quality Assurance Agency Subject Benchmarking Statements:

- Classics and Ancient History: Classics and Ancient History:  
[https://www.qaa.ac.uk/quality-code/subject-benchmark-statements/classics-and-ancient-history-\(including-byzantine-studies-and-modern-greek\)](https://www.qaa.ac.uk/quality-code/subject-benchmark-statements/classics-and-ancient-history-(including-byzantine-studies-and-modern-greek))
- Philosophy: [https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-philosophy.pdf?sfvrsn=6fe2cb81\\_5](https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-philosophy.pdf?sfvrsn=6fe2cb81_5)

\*Honour Moderations in Classics may also be taken by students working towards a Bachelor of Arts in Classics and Modern Languages (5 years) or in Classics and Asian & Middle Eastern Studies (4 years).

## Useful Links

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Classics Faculty Undergraduate Student Information Canvas site:

<https://canvas.ox.ac.uk/courses/42438/>

Complaints and Appeals: <https://canvas.ox.ac.uk/courses/42438/pages/complaints-and-academic-appeals>

Data Protection: <https://www.ox.ac.uk/students/life/it/studentrecord/data>

Equality and Diversity at Oxford: <https://canvas.ox.ac.uk/courses/42438/pages/equality-and-diversity>

Harassment: <https://www.ox.ac.uk/students/welfare/harassment>

Examiners' Reports: <https://canvas.ox.ac.uk/courses/42438/pages/mods-examiners-reports>

Past Mods examination papers: <https://weblearn.ox.ac.uk/portal/hierarchy/oxam>

Examination Information (University website):

<https://www.ox.ac.uk/students/academic/exams?wssl=1>

Joint Consultative Committee for Undergraduate Matters:

<https://canvas.ox.ac.uk/courses/42438/pages/jcc-for-undergraduate-matters>

Lecture Lists: <https://www.classics.ox.ac.uk/lecture-list-prospectus-entries>

Prizes for Performance in Undergraduate Examinations:

<https://canvas.ox.ac.uk/courses/42438/pages/prizes-for-exceptional-performance-in-undergraduate-examinations>

# 1. Introduction

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This Handbook is **only** for those taking Honour Moderations in Classics in 2024. We have tried our best to make it accurate. Any corrections to this Handbook will be circulated to the Classics mailing lists and/or entered in the online version at <https://www.classics.ox.ac.uk/handbooks>.

Comments and corrections should be addressed to [undergraduate@classics.ox.ac.uk](mailto:undergraduate@classics.ox.ac.uk).

This course handbook should be read in conjunction with the general student information at <https://canvas.ox.ac.uk/courses/42438/>.

You should also consult the *Oxford Student Handbook* at <https://www.ox.ac.uk/students/academic/student-handbook>; this covers welfare matters; safety and security; the students' union; sport, clubs, and recreations; transport; the rules for residence; disciplinary procedures; guidance on conduct; and a more general account of examinations, libraries, IT, the Language Centre and the Careers Service.

You will find a lot of useful material in Canvas, the main University of Oxford 'Virtual Learning Environment' (VLE). A VLE is a facility which offers in electronic, downloadable form all sorts of materials – lecture lists, bibliographies, lecture notes, questionnaires, etc. To log on using your single sign-on username and password, go to <https://login.canvas.ox.ac.uk/>.

Also visit the Classics and Philosophy faculty websites for latest news and events, links to online resources for classicists and lecture information: [www.classics.ox.ac.uk](http://www.classics.ox.ac.uk) and [www.philosophy.ox.ac.uk](http://www.philosophy.ox.ac.uk).

## 2. Aims and Objectives of Classics

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### ***Aims***

- (i) To build and encourage intellectual confidence in students, enabling them to work independently but in a well-guided framework.
- (ii) To use the study of key texts, artefacts and issues to examine systematically other cultures in a multidisciplinary way.
- (iii) To provide for students a sustained, carefully designed and progressively structured course which requires effort and rigour from them and which yields consistent intellectual reward and satisfaction.
- (iv) To train and encourage students in appropriate linguistic, analytical, research and presentational skills to the highest possible standards.
- (v) To equip students to approach major issues in their own as well as other cultures with a thoughtful and critical attitude.
- (vi) To produce graduates who are able to deal with challenging intellectual problems systematically, analytically and efficiently, and who are suitable for a wide range of demanding occupations and professions, including teaching our subject in schools and higher education.

### ***Objectives***

- (i) To provide expert guidance over a very wide range of options in challenging fields of study within the Graeco-Roman world.
- (ii) To help students to acquire the ability to read accurately and critically texts and documents in Latin and/or Greek.
- (iii) To help students to acquire the skills to assess considerable amounts of material of diverse types, and to select, summarise and evaluate key aspects.
- (iv) To foster in students both the skills of clear and effective communication in written and oral discourse and the organisational skills needed to plan work and meet demanding deadlines.
- (v) To provide a teaching environment in which the key features are close and regular personal attention to students, constructive criticism and evaluation of their work, and continuous monitoring of their academic progress.
- (vi) To provide effective mechanisms through which able students at different levels of experience can rapidly acquire the linguistic and other skills needed to achieve their potential in the subject.
- (vii) To make full and effective use in our courses of the very wide range of research expertise in our Faculty and the excellent specialist resources and collections available in the University.
- (viii) To offer courses which are kept under continuous review and scrutiny.

### 3. Studying for Classics Mods

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Oxford Classics students come with a wide variety of interests in the ancient world and with many different skills. Some have had their interest sparked by seeing the material remains of ancient Greece and Rome in museums or on the screen or at archaeological sites; some have enjoyed reading classical works in translation; some have moved from study of the languages to an interest in the cultures. The Mods course aims to offer both breadth in its vision of the classical world and the possibility of depth in students' immersion in it. It is intended to enable you to read classical texts in their original language with confidence and accuracy, to widen your reading in different genres, to develop your techniques of studying texts and topics in depth, to offer you an introduction to topics in Philosophy, Ancient History, Archaeology and perhaps Philology, and to equip you to go on to the next part of your course and make an informed choice among the available options. Most students who have taken Classics Mods go on to read the Final Honour School of Literae Humaniores or 'Greats'; some go on to read the Final Honour Schools of Classics and Modern Languages or Classics and Asian and Middle Eastern Studies.

Classics Mods students may occasionally be taught with students in Classics and English or Classics and Modern Languages who take Prelims exams at the end of their third term (or sixth term for Course II students, who in addition sit a qualifying exam consisting of two papers in the Classical language at the end of their third term). There are separate handbooks for each of the joint schools.

There are five versions of the Classics Mods course, IA, IB, IC, IIA, and IIB. The full syllabus for each course is set out in Section 15 of this Handbook; your tutor will be able to give you further advice.

**Course IA** is intended for entrants who have both Greek and Latin to A-level, or to an equivalent standard. You will have college tuition in both Greek and Latin Literature from your first term onwards; you will also have inter-collegiate language classes (the so-called MILC [Mods Intercollegiate Language Classes] programme: see Section 7) for your first and second terms.

**Course IB** is intended for entrants who have Latin, but not Greek, to A-level or to an equivalent standard. You will have intensive University classes in Greek in your first two terms, with follow-up University classes in the following terms; you will have college tuition in Latin Literature and other parts of the course from the first term onwards; you will also have MILC language classes in Latin for your first and second terms (see Section 7).

**Course IC** is the counterpart of IB, for those who have Greek but not Latin to A-level or equivalent. It involves intensive University classes in Latin for the first two terms, then follow-up further classes; college tuition in Greek Literature and other parts of the course from the outset; and MILC classes in Greek for the first two terms (see Section 7).

**Course IIA** is intended for entrants who have neither Greek nor Latin to A-level or equivalent, and who wish to specialise initially in Latin. It involves intensive University classes in Latin for the first two terms, with further follow-up University classes in the other terms; you will also have college tuition from the beginning. If you wish, you can then go on to begin Greek in Greats.



**Course IIB** is intended for those who have neither Greek nor Latin to A-level or equivalent, and who wish to specialise initially in Greek. You will have intensive University classes in Greek for the first two terms, with follow-up further classes; you will also have college tuition from the beginning. You then have the opportunity to begin Latin in Greats.

The university expects Classics students, like those reading other courses, to treat academic work in term-time as equivalent to a full-time job. You should expect to work at the course for at least 35 hours a week; this workload still allows time for you to pursue other interests, to socialise and to rest. There is also an expectation that you do some academic work in the vacations, even though it is recognised that you may need to do paid employment and/or to go on holiday; in relation to Mods, it is particularly important that you make good use of the Long Vacation at the end of the first year. Vacations should be used to prepare for collections, to read around your subject, and to undertake pre-reading or work in preparation for the following term. Vacations are a particularly important time for consolidating language learning and for reading the prescribed texts; some work on languages every day is likely to be much more productive than taking a long break from language work.

The work you do for the course is divided between college tutorials and classes, faculty lectures and classes, and independent reading and writing. The next sections of this handbook will take you through these various activities.

In preparation for Mods, you can expect to have eight college tutorials or classes on each of papers I to VI (or I to V in the case of Course II); there is some variation among colleges in the way they timetable the course. In addition, there will be at least one course of faculty lectures on each of these papers.

Teaching for the language papers (VII to X for Course I, or VI and VII in the case of Course II, i.e. Greek/Latin Unseen translation, Greek/Latin Language) varies between different versions of the course, from college to college, and to some extent from student to student; the arrangements will be worked out in detail between you and your tutors, but will normally involve at least eight contact hours per paper. One of the functions of your college tutors is to advise you about how to maximise your learning from different formats, and how to use the teaching provided in each format in an integrated way.

Occasionally students have academic or personal difficulties while studying Classics Mods. There is a variety of resources both in your college and in the Faculty to support you in such circumstances (see at the end of Section 4 below and on your college's student handbook). In the very unlikely event that any student fails the examination, or is prevented from taking it by exceptional circumstances, a shortened version, Classics Prelims, can be sat instead. Prelims can be taken either in Hilary Term, at the same time as Classics Mods, or during the long vacation, in September.

## 4. Your Tutor

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Whichever course you are taking, you will meet your college tutor (or one of them) during the first few days. Your tutor will have made arrangements for your tutorials and the various classes you will be taking, and will discuss with you the options you might choose and your timetable for studying them. If you have concerns or doubts, particularly if they are of an

academic nature, do not hesitate to contact your college tutor in the first instance.

You will normally meet with tutors at the beginning of each term to arrange tuition, and at the end of term to arrange vacation reading and next term's subjects. Colleges normally expect students to arrive by the Thursday of 'Noughth' week (the week before full term starts), and you should try to ensure that by the end of that week you know who your tutors for the term will be, have met or corresponded with them, and have been set work and assigned tutorial times by them.

Most colleges have a system for you to give feedback on your tutorials (including your own performance within them) and your tutors, usually by means of a questionnaire. Please do use these questionnaires: confidentiality can always be assured if you wish, and comments (even if made anonymously) are extremely useful both to the college and to the tutors themselves. If you come to feel that you need a change of tutor, don't just do nothing, but take the problem to someone else in your college – your college tutor (if he or she is not the individual in question), your JCR Academic Representative, your Senior Tutor, the Women's Advisor, the Chaplain, or even the Head of College, if necessary. Such problems are rare, but most arise from a personality clash that has proved intractable; but since there are likely to be alternative tutors for most of your subjects, there's no point in putting up with a relationship which is impeding your academic progress. In these circumstances you can usually expect a change, but not necessarily to the particular tutor whom you would prefer.

At the end of each term you can expect formal reports on your work, either alone with your college tutor, or with the Head of College, perhaps in the presence of your tutors. These are intended to be two-way exchanges: if you have concerns about your work or your tuition, do not hesitate to say so.

## **5. College Tutorials, Classes, and Collections:**

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The key focus of teaching throughout your time in Oxford will be tutorials. A tutorial is a meeting between the tutor and a single undergraduate, a pair, or a trio; a larger group is normally defined as a class. You can expect to have one or two tutorials each week with one of your college tutors, or somebody else chosen by them for the particular option you are studying. There is great variety in the ways that tutors approach tutorials, and that is a strength of the system. Given this variety, do not worry if your peers in other colleges seem to be doing things differently for any given paper; your own college tutor knows how best to prepare you for Mods.

Most colleges also hold classes, perhaps reading classes to work through a text, perhaps seminars to discuss particular topics. There are also the elementary and MILC (i.e. continuation) language classes organized by the Faculty: more on these in Section 7.

The more you bring to a tutorial or class, the more you will gain from it. Tutorials are an opportunity for you to raise the issues and ask the questions which are troubling you, and to try out your own ideas in discussion with someone of greater experience; classes are an opportunity to explore issues together, and to get used to general discussion. You will learn a lot if you share ideas with fellow students and contribute to the discussion. Remember that tutorials and classes are not designed as a substitute for lectures, but to develop articulateness and the capacity to think on one's feet, and to tackle specific difficulties and

misunderstandings. This means that note-taking should be incidental to the overriding dialogue.

For most tutorials, and for many classes, you will be asked to produce written work, and a good deal of your time will be spent writing and preparing essays on topics suggested by your tutors. Many tutors combine essay-writing with oral presentations, whether in the same session or in different weeks. Your tutors will normally direct you towards some secondary reading. However, you should be careful not to let reading the bibliography detract from reading the texts, or to allow other scholars' writings to dictate the order of presentation of your own essays. The examination, and the course, is about the subjects and the works prescribed in the *Examination Regulations* and the course handbook, not the books in bibliographies.

**Tutors have agreed that you should be expected to write no more than twelve essays in any one term. This means that if you attend sixteen tutorials a term on essay-based subjects you should not be expected to write more than six essays for each eight-week course.**

Colleges typically set collections, i.e. practice examination papers, at the beginning of each term; some expect a vacation essay as well, particularly in the long vacation. Collections will sometimes be on a subject studied in the previous term, sometimes on the reading which you will have covered over the vacation. There are also Faculty language collections at appropriate points in the course: see Section 7.

Your tutors will give you regular feedback in the form of comments on your work. It is reasonable to expect written comments on any work a tutor takes in; but it is rare for tutors to put marks on written work, except for collections. If you are left uncertain about the general quality of your work, do not hesitate to ask.

## 6. Faculty Lectures

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The Faculty lecture list is published each term on the Classics Faculty website at <https://www.classics.ox.ac.uk/lecture-list-prospectus-entries>. Similarly, the Philosophy lecture list is published each term on the Philosophy Faculty website at <https://www.philosophy.ox.ac.uk/lectures>.

Your tutors will give advice on which lectures to attend, and if you are in doubt you should consult them before the lecture course begins.

The Faculty offers an introductory lecture series *Approaches to Classics* in Michaelmas and Hilary Terms; this series covers a range of topics and methodologies useful for the course as a whole. In addition, lecture series are offered on all of the essay-based papers you offer in Mods. Lectures on a subject will not always coincide with the term in which you are writing essays on that subject. Important lectures may come a term or two before your tutorials; in this case you should read in advance the texts which are being lectured on, even if that reading has to be in translation.

The importance of lectures varies from subject to subject within Classics. Some lectures provide an interesting alternative view of a subject. Others provide the latest word on a fast-

developing topic, or the only satisfactory conspectus on a large subject. For some special subjects, for instance those in Philology or Archaeology, lectures may be the main teaching provided. It is perilous to skip the 'core' lectures on your chosen options: although lecturers do not necessarily set the exams for the papers that their lectures relate to, they may be consulted by those who do, and the lecture prospectuses inform examiners as well as undergraduates of the content of lectures. In any case, if your knowledge of a subject is limited to the topics you have prepared for tutorials and classes, it is likely to be rather narrow; lectures can help to give you a broader view. While recordings of many lectures are available, these are viewed by the University as supplementary teaching resources and are not meant as a replacement for lecture attendance. It is well established in psychological and pedagogical studies that there are numerous benefits to attending lectures in person. It allows you to concentrate without interruption on a sequence of arguments and more directly to experience the intellectual passion and energy of your lecturers; it also provides a structure to your week and avoids the danger of hoarding and 'binge-watching' lectures or listening to the lectures in environments where note-taking would not be convenient. Your lecturers, in turn, will typically be more enthused when speaking to a large audience. You may also enjoy the chance to meet students from other colleges before and after lectures. Of course there are likely to be some clashes that prevent you attending all the lectures you would like to hear, and in these cases you have the back-up of the recorded lectures; you can also attend in the first two terms of the second year lectures you miss in the first two terms of your first year.

A lecture questionnaire is available in [Canvas](#). You are encouraged to use this form to provide feedback to your lecturers, as they find such feedback very helpful.

## 7. Faculty Language Classes

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The Language Teaching Team is led by the Grocyn Lecturer, Mrs Juliane Kerkhecker, and includes a Senior Instructor, Dr Sarah Cullinan Herring, and two Lectors, Dr Marina Bazzani and Dr Tristan Franklinos. The language tutors will be happy to discuss any problems, so do not hesitate to consult them.

### ***i. Elementary Greek and Elementary Latin***

There are intensive elementary language classes throughout the first two terms for Classics Mods pupils taking Greek in Courses IB and IIB and those taking Latin in Courses IC and IIA. The Language Teaching Team will contact you in Noughth Week (the week before full term) to let you know which group you are in and where and when to attend. (You do not attend the Intercollegiate Language classes [see below] on the language you are studying intensively in this way).

For your first two terms, you will have five hours of language teaching each week and will be expected to do 10-15 hours of homework per week. After the second term, your teaching in the language you are studying intensively will increasingly take place in your college. But the Language Teaching Team continues to lay on reading and prose classes until Mods, and both your language instructors and your college tutors will give you firm advice about which of these you should attend.

## ***ii. Mods Intercollegiate Language Classes (MILC)***

The Faculty offers a programme of (non-elementary) language classes for Course I students, in the first two terms. You will be assigned to a group (with about ten students in each) on the basis of your questionnaire response submitted earlier in the year and a diagnostic test in Greek and/or Latin when you arrive at the start of Michaelmas Term (see below). The classes offer a chance to revise Latin and/or Greek syntax. In Michaelmas Term, some of you will have classes for one hour a week, some for three hours; in Hilary Term, you will all have classes for one hour a week. You will also be required to do written and learning preparation for each class. These classes offer an excellent preparation for the various language papers in Classics Mods; the aim of the different classes is to help all students to read classical texts in the original with greater confidence and fluency.

In the unlikely event that you find that the level of your group is quite wrong for you, it is important that you let your class teacher know at once, so that a transfer can be arranged as soon as possible. All being well, you will be in the same group with the same teacher – whether a graduate student or a Junior Research Fellow or a Senior Member of the Faculty – for both terms.

## ***iii. Faculty Language Collections***

(a) Those who are continuing an ancient language after an A-level or equivalent will be given a language test at the beginning of their first Michaelmas Term: its purpose is to help the language team to stream students into the right classes, and to tailor support to their particular strengths and weaknesses. There is no expectation that you need to do any extra preparation for it; it is aimed at identifying your level on arrival.

(b) Those taking the elementary language classes will be set collections to test their progress in Noughth Week of Hilary Term, and again in Noughth Week of Trinity Term; at the start of their second Michaelmas Term they will be tested on vocabulary and the principal parts of verbs.

(c) There will also be non-elementary language collections in Latin and/or Greek for Course I pupils (and perhaps some Joint School pupils). In Noughth Week of Hilary Term this will be mostly on accidence, with some syntax tasks, and it will be administered either in your college or centrally; in Noughth Week of Trinity Term it will be on both accidence and syntax and will be administered centrally.

You will be given details of these collections in due course.

## **8. Reading the texts**

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It is essential to start reading your texts in the original as soon as you are able (this will obviously be later for those taking Course II). Depending on your course, you may be helped by a number of faculty or college reading classes, but independent reading of the texts is essential. There is a good deal to read, so you should avoid falling behind. It is not a bad idea to calculate how much you need to read each day or week in order to finish all the texts in time to revise them before the examination. Vacations are important - but beware of leaving too much reading till then, especially if you need to undertake paid work during the vacations.

Read your texts with a good modern commentary if one exists (it usually does, and will be listed in the Faculty bibliography for the paper and/or recommended by your college tutor), and make notes as you go along on vocabulary and on points you may wish to develop in an essay. This is especially important as preparation for the passages for comment set in the examination (commentaries or 'gobbets'); many tutors will also ask you to produce some of these commentaries for at least some of your weekly tutorials. A brief guide to doing commentaries is printed in Section 10.

You may wish to buy your own copies of the set texts and other books that you use frequently; colleges may allow you to claim the cost of such purchases back through academic grants. The main academic bookshop is Blackwell's in Broad Street (Classics section is in the basement); they offer a 15% discount to Oxford University students. There are several second-hand bookshops including Oxfam. It may be possible to buy texts from students in the years above you. Some of the set texts will also be available online, e.g. via <https://www.oxfordscholarlyeditions.com/>.

Make sure you use the prescribed editions (listed in Section 18). It is much easier always to use the same text for reading, tutorials, revision etc., because you will become familiar with it and will find it easier to locate particular passages in it than in a text you have never used before. You may also want to make notes in the margin of the text, and mark difficult or important passages so that you can give them special attention during revision. You should **never** mark in this way books which you have borrowed from libraries.

## 9. Essays and Presentations

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Depending on the topic, tutors may ask you to produce written essays or oral presentations for tutorials and classes; they will typically provide information about how long they expect them to be and when they want essays to be submitted. Work on essays and oral presentations involves gathering material (using both libraries and online resources, and knowing how to use both efficiently together), reading, thinking, and writing. Read attentively and thoughtfully, skipping bits that obviously do not bear on your topic: one hour of concentration is worth many hours of 'summarising' paragraph by paragraph with the music on. As your reading progresses, think up a structure for your essay. Use essays and presentations to develop an argument, not as places to store information. Include background material only when it is relevant for the question you have been asked: avoid the sort of essay which begins 'P. Virgilius Maro was born in ...' (if you were asked the time, you would not begin by saying where your watch was made).

Producing essays at Oxford trains you to write to deadlines; you should remember that each essay is a work in progress, a concise answer based on a week's reading. You should equip yourself with a writer's tools – at least a dictionary, such as the *Concise Oxford Dictionary*, and, unless you are very confident, a thesaurus and a book such as H. W. Fowler's *Modern English Usage*. Spelling, punctuation, and literate English style do matter. A range of useful resources is available at <https://www.oxfordreference.com/>.

Making oral presentations trains you to present arguments from notes or from a handout. Like the ability to write clear English, this is a useful skill for many different careers. Initially at least, it is worth practising presentations in advance, making sure that you do not overrun the time limit. You will benefit from feedback from tutors and from the responses of your

fellow students.

### ***Word processing of essays***

There are arguments for and against word processing. On the one hand, it makes one's notes and essays more 'inviting' to read later, and in writing an essay it becomes possible to postpone commitment to all the stages in an argument until the very end of the essay-writing process. On the other hand, there is a danger of getting out of practice in writing time-limited examinations, especially University examinations, which are normally handwritten (except in exceptional circumstances).

## **10. Commentaries**

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***Literary commentaries for Homer Iliad and Virgil Aeneid*** Commenting on a text should not be the same thing as writing a short essay. A commentary is largely concerned with the explication of a single passage of text; an essay is directed towards a different goal, making a more general argument or arguments on a set topic, using a wide range of primary and secondary evidence. Here are some guidelines on commentary-writing which may be of use.

*(i) Context.* Identify the context (briefly but precisely), paying some attention to what follows as well as what precedes. If the passage is part of direct speech, identify the speaker. If an event is at issue, you should also locate the episode in its historical context, with attention to chronology, geography and the like.

*(ii) Content.* Say what you feel should be said about the passage as a whole. This will vary from author to author and passage to passage, but you should especially consider how the passage fits into the overall themes of the work from which it comes, and its place in the plot and narrative development (Is this a crucial or a pivotal point? Does it look forward or back to other points?). Do cross-refer to other relevant passages, but do this fairly briefly. You may also need to explain details necessary to the understanding of the passage, e.g. identify (briefly) named individuals, anyone or anything referred to by pronouns, any interesting places; explain constitutional details referred to and the like.

*(iii) Significance.* This is where you explain why and how this particular passage is interesting/important. The passage might reveal something about the method of the writer, for example details of verbal style (e.g. unusual or colourful vocabulary); metaphor and related figures (e.g. simile, personification); it might offer interesting comparison with one or more other ancient accounts, inscriptions, monuments, or artefacts; it might contain material central to the understanding or interpretation of the actions, policy, etc. of some or all of the characters involved; it might contain a chronological crux, it might well do more than one of the above or other analogous things besides. In any case, what *difference* does this passage and its interpretation make to our understanding of something?

Say what you feel should be said about the *details of the passage*, going through it in order and indicating points of interest. You may find it useful to quote a few words of the original and then comment on them, or use line numbers to refer to the text.

It is not expected that you will have extensive recall of all that is to be found in Commentaries. This is not what is being tested. What is being tested is, rather, familiarity

with prescribed texts and ability to deal, in an informed and perceptive way, with significant passages from those texts.

DO read the whole passage carefully. DO focus your response on the passage in question. DO NOT spend time simply paraphrasing the passage. DO NOT SPEND TIME SIMPLY PARAPHRASING THE PASSAGE. This last point is particularly important, as this is a technique which students often seem to have acquired before coming up to study at Oxford, but which will not serve them well in an examination. Examples of what to do, and what not to do, are provided below.

### Specimen Commentary (Homer *Iliad* 1.573–9)

ἦ δὴ λοίγια ἔργα τάδ' ἔσσεται οὐδ' ἔτ' ἀνεκτά,  
εἰ δὴ σφὼ ἔνεκα θνητῶν ἐριδαίνετον ὤδε,  
ἐν δὲ θεοῖσι κολῶν ἐλαύνετον· οὐδέ τι δαιτὸς  
ἔσθλης ἔσσεται ἦδος, ἐπεὶ τὰ χερεῖονα νικᾷ. 575  
μητρὶ δ' ἐγὼ παράφημι καὶ αὐτῇ περ νοεούση  
πατρὶ φίλω ἐπίηρα φέρειν Δίι, ὄφρα μὴ αὔτε  
νεικείησι πατήρ, σὺν δ' ἡμῖν δαῖτα ταραξή.

#### Attempt 1

This passage comes from Hephaistos' first soothing speech to his mother, after Zeus' threatening refusal to answer Hera's demands to know what Thetis has asked of him. He calms the situation by stumbling around the table to pour the wine, and the gods resume their revelry, though the issues behind the quarrel will rumble on for much of the poem.

The episode corresponds to the first quarrel in Book 1, where a similarly physically incapable figure (Nestor) tries to calm the emotions of Agamemnon and Akhilleus. The parallel helps to underline the essential differences between mortal and divine, and has an obvious programmatic relevance for the rest of the *Iliad*. Calm is relatively easily restored in Olympos, and yet another moment of divine violence (a commonplace, both as threat and flashback) is avoided. Indications of honour and community solidarity in these sorts of circumstances are particularly important in Homer's world, hence Hephaistos's repetition of the term *dais* at 575 and 579, and the necessary runover at 575–6 to emphasise its (normally) desired quality. That merely underlines the transitory (though not resolved) nature of the conflict here: whilst the mortals split up with disastrous ramifications, the gods resume their feasting untroubled. Indeed, gods frequently and successfully use the dismissive expression ἔνεκα θνητῶν (574) and its variants in such circumstances (Apollo to Poseidon in Book 21, Skamandros to Heph. himself in Book 21 etc.) when they're trying to avoid conflict with one another.

Hephaistos's speech hints at their troubled family history in several respects: Hephaistos is of course not sired by Zeus, though he calls him father, *twice* in the space of two lines (578–9), and he will use his lameness as a comic distraction in the narrative to come; moreover, he reminds her of their troubled past (as again in Book 18, in slightly different terms) with the coded 'as she herself knows' (577), thus invoking other times and places where their differences have not been settled so amicably. All this helps to set up a narrative past for the poem, in which Zeus was victorious, and a narrative future, in which he will prove to be so once more – after more familial opposition.



Though Hephaistos may be lame, his rhetoric is excellent: the doublet conditional structure of his initial appeal (573–6)

A1 dire ramification (in general terms)	(573)
B1 if you act (quarrel for mortals)	(574)
B2 (and) if you act (drive anger among the gods)	(575)
A2 dire ramification (in specific terms)	(575–6)

helps to reinforce the importance of peace at the feast (A2), as the larger and more specific parallel to his first prediction of dire results (A1) (and because of its necessary runover in a passage of wholly or mostly end-stopped lines: see above), whilst the rough sonant parallels in the first cola of 577–8 (μητρὶ δ' ... παράφημι | πατρὶ φίλω ἐπίηρα φέρειν) bind his appeal around (and so emphasise) the warning tone in καὶ αὐτῆ περ νοεούση, a tone made explicit in αὐ̃τε (left hanging before necessary run-over): this has all happened before.

### Attempt 2

After the quarrel between Agamemnon and Akhilleus at the start of the Book, and the former's subsequent taking of the latter's prize Briseis as compensation for the girl he was forced to give up (Chryseis), Thetis journeys to Zeus to ask for his aid. This Zeus grants, and the departing Thetis is spied by Hera, who has a quarrel with her husband. In this speech, Hephaistos attempts to reconcile his mother to Zeus' greater strength. He succeeds, and the gods end the day feasting and celebrating.

Hephaistos begins by terming the negative outcome λοίγια and οὐδ' ἔτ' ἀνεκτά (573), emphasising the destructiveness of continued opposition to Zeus. In his view it is not sensible for gods to fight ἔνεκα θνητῶν (574), nor to drive hostility (κολῳόν 575) among their community. The gods often speak of this when comparing their own ease with the ephemerality of mortals, famously enshrined in Glaukos' simile in Book 6, and repeated by Apollo when refusing to fight Poseidon in Book 21. It makes sense that gods should use this quality in order to encourage others not to suffer for mortals' sake, given the ontological difference between them. But mortals often seem to treat gods with disdain also, as Dione tells Aphrodite in Book 5, pointing to the case of Ares' treatment by Otos and Ephialtes, and the sufferings of Hera and Hades at Herakles' hands.

Hephaistos, like many speakers in the poem, is concerned with proper etiquette at the feast, which is a sign of well-ordered societies in Homer's world. This typically demands treating a guest well and behaving with sense, and observing established hierarchies, as when Odysseus speaks very carefully in Book 9 about Akhilleus' honour and resources to entertain people in his own tent. As Zeus is the highest power in the world, so his feasts demand a greater level of good behaviour, which is what Hera needs to be reminded of.

He turns to his mother in 577 and flatters her with the knowledge that she doesn't really need his advice (καὶ αὐτῆ περ νοεούση 577) before exhorting her to be kind to Zeus (ἐπίηρα φέρειν Δί), since he will not hold back from a quarrel (νεικείησι 579) and destroy the peace of the feast (δαῖτα ταραξῆ 579). In Homeric society to misbehave at a feast is, as we have seen, the height of bad behaviour. Quarrelling is also an important and repeated theme in the poem, as we see at the very start and throughout.

## **Evaluation**

The first attempt would receive a first-class mark, since it sets the context quickly and summarises the passage, before examining its relationship with the rest of the book (and the poem) and isolating some key themes – mortal / divine differentiation, importance of the feast as theme, the divine family's troubled history, and Hephaistos' effective rhetoric. The style of the passage is repeatedly invoked (prominent words, structural arrangement, formulaic expressions) in order to show how these themes are expressed and emphasised.

The second attempt would receive at best a low 2.1 mark, since it takes a long time to set the scene, and uses a lot of paraphrase throughout. It doesn't talk about the style of the passage at all, and makes too much of very general comments about isolated themes, as e.g. with the 'ephemerality of mortals' theme in the second paragraph, which also serves as a point of departure for discussing less relevant episodes.

## ***Gobbets for Ancient History special subjects***

A gobbet is a passage of text on the content, the context and the significance of which you are asked to comment.

1. *Context*. This can have two parts. The first (always relevant) is where you locate the passage in the historical work in which it appears. (This shows an agreeable familiarity with the work in question.) The second (relevant if an event is at issue) is where you locate the episode in its historical context, with attention to chronology, geography, and the like. (This shows agreeable familiarity with the historical setting.)

2. *Content*. This is where you explain details necessary to the understanding of the passage, e.g.: identify (briefly) named individuals, anyone or anything referred to by pronouns, any interesting places; explain constitutional details referred to and the like.

3. *Significance*. This is where you explain why and how this particular passage is interesting/important. The passage might reveal something about the method of the historian; it might offer interesting comparison with one or more other ancient accounts, inscriptions, monuments, or artefacts; it might contain material central to the understanding or interpretation of the actions or policy of some or all of the characters involved; it might contain a chronological problem; it might well do more than one of the above or other similar things besides. In any case, what *difference* does this passage and its interpretation make to our understanding of something?

It is not expected that people will have extensive recall of all that is to be found in Commentaries. This is not what is being looked for. What is being looked for is, rather, familiarity with prescribed texts and ability to deal, in an informed and perceptive way, with significant passages from those texts.

*DO* read the passage carefully. *DO* focus your response on the passage in question. *DO NOT* spend time simply paraphrasing the passage.

## Specimen gobbet

*Atque interea statim admonitu Allobrogum C. Sulpicium praetorem, fortem virum, misi qui ex aedibus Cethegi si quid telorum esset efferret; ex quibus ille maximum sicarum numerum et gladiatorum extulit.*

[In the meantime, following the advice of the Allobroges, I immediately sent that gallant man, the praetor C. Sulpicius, to get from the house of Cethegus any weapons that were there, and he brought out a very large number of daggers and swords.]

(CICERO, *In Cat.* 3.8)

### Attempt 1

This extract comes from Cicero's speech to the people in the forum late in the afternoon of the 3rd December 63 BC. In this speech he reported the events of the previous night, when Volturcius was captured at the Mulvian Bridge while trying to leave Rome with the Allobroges, and of the meeting in the senate the following day, when the urban conspiracy was revealed thanks to the evidence of the Allobroges and Volturcius.

This passage describes how, on the morning of the 3rd December, while the senate was assembling (*interea*, l.1), Cicero instructed the praetor Gaius Sulpicius to search the house of C. Cornelius Cethegus. When challenged before the senate to explain the presence of so many weapons in his house, Cethegus supposedly claimed that he had always enjoyed collecting good metalwork. Apart from the letters from the conspirators to the Allobroges and Lentulus' letter to Catiline, this cache of arms was virtually the only hard evidence Cicero had for the urban conspiracy.

Cicero elsewhere describes Cethegus as violent and impetuous; he is said to have been appointed to oversee the massacre of the senate. Cicero also says that although the other conspirators wanted to wait until the Saturnalia before launching the massacre, Cethegus wanted to bring the date forward. He was one of the five conspirators executed on the night of the 5th December.

The Allobroges were a tribe from Transalpine Gaul. They were heavily in debt to Roman businessmen at this period, and the envoys appear to have been sent to Rome to petition the senate for debt-relief. If they hoped for more favourable treatment through their betrayal of the conspirators, they were disappointed; the following year the Allobroges were driven to open revolt by the pressure of debt.

It is interesting to find a praetor engaged in searching the house. Cicero made much use of the urban praetors in the course of his suppression of the conspiracy. Their main responsibility at this period was to preside over the law-courts, but they could also serve as the consul's immediate 'enforcers' at a time of crisis. Cicero sent two praetors with an armed force to arrest Volturcius on the 2nd December, and at the start of November, as Sallust tells us, two more praetors had been sent out at the head of armies to quell unrest in other parts of Italy.

### Attempt 2

This passage is taken from Cicero's third speech against Catiline. His four surviving speeches

against Catiline are our main contemporary source for the Catilinarian conspiracy. The speeches as we have them may not represent exactly what was said by Cicero at the time, since we have evidence for Cicero revising his speeches later for publication (as in the case of the *pro Milone*, as reported by Asconius).

Here Cicero describes how, on the information of the Allobroges, he sent the praetor C. Sulpicius to bring whatever weapons he could find from the house of Cethegus, one of the conspirators. He is said to have found a very large number of daggers and swords, proving that Cethegus was involved in the conspiracy and that a massacre was being planned at Rome. However, it is not certain whether Catiline was actually involved in this plot or whether this was an independent conspiracy, as Seager has argued.

Sulpicius is described as a 'gallant man' (*fortem virum*). Cicero must have been grateful to him for taking on this task, which might have been very dangerous. No-one knew how far the conspiracy went, and Cethegus could have tried to resist when Sulpicius searched his house.

The mention of the Allobroges is interesting. They were Gallic tribesmen whom Cethegus and others had tried to bring into the conspiracy. Their decision to betray the conspiracy to Cicero was crucial to the uncovering of the plot, and they were later rewarded for this. Cethegus was convicted of involvement in the Catilinarian conspiracy, and was executed after the debate in the senate on the 5th December. The execution of Cethegus and the others brought Cicero great unpopularity in later years, since despite the passing of the SCU (*senatus consultum ultimum*) he was perceived to have acted unconstitutionally. This passage suggests that Cicero had some justification for his actions, since the cache of arms at Cethegus' house proved that a major plot against the state was underway.

#### **Comments:**

Specimen gobbet 1 would normally expect to receive a good first-class mark; Specimen gobbet 2 is likely to get a 2:2 mark. Why?

*Paragraph 1.* Both candidates provide general context. But Student 1 provides in the very first sentence four pieces of information which could not be gained simply by reading the passage: (1) to the people (2) in the forum (3) late afternoon [after the meeting of the senate] (4) 3rd Dec. 63 BC. In the rest of the paragraph, Student 1 accurately summarises enough of the content of the speech to make sense of the passage at hand (uncovering of conspiracy thanks to Allobroges), and shows that they remember the name of the crucial figure (Volturcius). Student 2, however, in their first sentence says nothing which couldn't be learned by reading the reference (CICERO, In Cat. 3.8) at the bottom of the passage. The second and third sentences look at first sight somewhat more impressive, but in fact could be used for any gobbet from any part of the Catilinarians – hence they get no credit.

*Paragraph 2.* Student 1 situates the passage precisely in time (reference of *interea*). Writing Gaius Cornelius rather than C. Cornelius takes half a second longer and shows that they know what C. stands for. They remember Cethegus' defence against the accusation of hoarding arms (shows pleasing knowledge of the rest of the speech). Student 2 summarises the whole passage, which Student 1 rightly doesn't bother to do. The final sentence of Student 2's paragraph 2, on Catiline and Seager, again looks superficially impressive, but is in fact completely irrelevant to the passage at issue (could be inserted into almost any gobbet

on any of the Catilinarians!).

*Paragraph 3.* Student 1 tells us what else they know about Cethegus. Not much detail, but that's OK: does at least show that they have read the sources carefully enough to remember who's who. Student 2 knows nothing else at all about Cethegus, so guesses (incorrectly) that the examiner might be interested in their views on the phrase *fortem virum*, which are all too obviously based on no knowledge whatsoever. This kind of 'arguing from first principles' is very characteristic of desperate exam candidates whose knowledge has run out two sentences into the gobbet...

*Paragraph 4* in both cases is a bit pointless: with a richer gobbet to work with, you could omit this altogether. Once again, Student 1 provides relevant argument (why the Allobroges got involved in the conspiracy, and why they betrayed it); Student 2 provides summary of events (what the Allobroges did).

*Paragraph 5.* It doesn't matter that Student 1 can't remember any names here (an examiner would probably need to look them up too) – the point is that they show they have been paying attention while reading the set texts. Student 2 has patently run out of information, and piles in some random information (the SCU, described in two different ways to fill space), before guessing at the 'significance' of the passage.

In general: Student 1 can do names, dates, places, content of the speech, what happens immediately before and immediately afterwards. Student 2 has absolutely nothing to work with but the passage itself and a broad and general knowledge of the conspiracy as a whole. Student 1 knows what a praetor is and does, and worries about whether praetors usually got involved in house-searches; this leads them on to speculate (relevantly!) about what the praetors' role might have been in the suppression of the conspiracy. Student 2 evidently thinks: praetor, quaestor, censor, proctor, whatever.

### ***Picture questions in Texts & Contexts and Classical Art and Archaeology Exams***

*(i) Introduction.* The following suggestions are concerned with tackling picture questions in exam papers that involve classical art and archaeology. Depending on the subject of your paper and on the category of item shown in any given picture question, not all of the suggestions and aspects covered below will be equally applicable. The guidelines offer ways of approach, aspects that might be discussed, and a sequence in which they might be addressed. Others are possible. Lectures will also provide guidance for dealing with picture questions.

*(ii) Not primarily an identification test.* A crucial sentence in the rubric governing all picture questions in special subject papers says they 'will not necessarily be of things of which you are expected to have prior knowledge'. In other words, the pictures may show familiar things that you quickly recognise, or they may equally show things that you are unlikely to have seen before. There are so many objects that some candidates might have come across, others not, that Examiners are not thinking in terms of what should or should not be recognised. So: **identification is not the main point of the picture question.** Examiners want to see you bring wide knowledge of the subject to bear in assessing a single specific example, and to see how you can use a specific example to make telling general points. In the Text & Contexts paper all pictures will be from the images published in Canvas; but identification is still not the main purpose of the exercise.

(iii) *Aspects, headings.* The following headings and aspects might be covered, some briefly, some more fully, as relevant.

**A: TITLE.** Give a brief summarising title to your answer. If you recognise the item, give its **familiar name** and state quickly anything else you can remember of its **material, subject, date, provenance, and current location**: 'Artemision Zeus. Bronze statue, c. 470-60 BC, from Cape Artemision. Athens, National Museum'. If you don't recognise the item, give a plain **descriptive title**, perhaps mentioning a preliminary assessment of its broad date and likely place of manufacture, if you know them, which you might come back to in your discussion: 'Athenian black-figure cup, 6th century BC'. 'Marble portrait bust of bearded man, 2nd century AD'. After the title, you might need to say **what kind of picture** you have been set: photo, photo detail, drawing, reconstruction. Drawings of sites and buildings are of course different: state plan, restored plan, elevation, section, reconstruction.

**B: OBJECT (material, scale, function).** What is it? What kind of object or structure is shown? What is it made of? Gold earring, silver drinking cup, bronze helmet, terracotta statuette, marble temple. What was its function, what was it for? Often this is self-evident (helmet, earring) or obvious enough to be quickly stated: 'black-figure krater for mixing wine and water', 'marble grave stele', 'amphitheatre for gladiatorial games and beast hunts'. Sometimes function requires discussion: a marble statue might be, for example, a cult, votive, or funerary figure, or a piece of Roman villa decor. Function might lead to discussion of contexts of use and to the effect of such an object in a sanctuary, cemetery, or villa.

**C: SUBJECT (iconography).** If the item is figured, what does it represent? Give a brief description of the subject, its iconography: pose, action, clothes, hairstyle, action, attributes of a statue; the action, participants, subject of a narrative scene. How do you recognise the figure(s), what is the action, occasion, setting represented, how is the story told? For non-figured artefacts and structures, briefly describe their form and main components: 'a pebble mosaic floor with alternating black and white lozenge pattern', 'an engaged tetrastyle Ionic tomb facade with brightly painted red and blue pediment and akroteria'.

**Learn and use the appropriate professional terminology** – for example, for pot shapes or parts of classical buildings. This is not exclusionary jargon but a way of being accurate and concise. In describing a temple, 'amphiprostyle' is shorter and clearer (once you have learned it) than 'has columned porches on both short ends but no columns on the long sides'. If you do not recognise the subject or the building type, you will spend longer here providing a careful description of what you see. Remark on any interesting details: show you have *looked*.

**D: STYLE (with technique, date, place).** How is the subject represented, how is the figure styled, how was the object or structure made? This can be shorter or longer, but the key is to find good descriptive words and to **find one to three parallels or comparanda** between or beside which the item in question can be placed. From this process you should make an assessment of **place and date of manufacture**. Style and technique are usually among the most time- and place-specific aspects. **Do not be more precise than you can sustain from your knowledge** or than the category of object in question can sustain. Remember that not all things can be dated or placed with equal precision. Sometimes we may say confidently 'Corinthian aryballos, c. 650 BC'. Other times we must be broad: 'marble statue, probably 4th century BC'. If unsure, give a broad specification.

Any points of interest that you know or can see in the picture that relate to **technique, craft, or**

**manufacturing** can be discussed with style. They are often closely connected to stylistic effect, and often carry indications of date. For example, whiteground lekythoi with 'second' white belong 480-450 BC. Roman portraits with drilled eyes belong after c. AD 130.

**E: SIGNIFICANCE.** If you have recognised the object or have been able quickly to diagnose its function, subject, date, and place, you will spend most time on this aspect. You will score higher the more you can **make your points come out of observation or assessment of the specific item in question.** You might think about the object's significance in relation to one or more of the following overlapping questions.

How **typical or unusual** is it? How well does it fit into a larger category? If not typical now, how unusual was it in antiquity? Remember that few things that survive can have been unique. What was the **original effect** of the object compared to the state we see it in now? What needs to be restored – limbs, attributes, attachments, colours, pedestal, base, explanatory inscription? What were the **contexts of use** – public, private, political, religious, in public square, sanctuary, house, andron, bedroom, grave? How was the object used and how do the contexts of use affect our assessment of it?

What was the **social level** of the object, who commissioned and paid for it, with what target audience in mind? How might the object's social level affect our assessment. For example, temple projects could be aimed at the whole community, while private funerary monuments might be aimed at a particular social group. What kinds of things would ancient viewers/users do or say around this object, image, or structure? What **ideas, priorities, values** did it articulate for its user group?

What kinds of **scholarly interpretation** have been proposed for this object or for the category to which it belongs? Do you agree with them, find them persuasive? What weaknesses do they have? Are other views possible, better? What do **you** think is the important point?

*(iv) Sample A: item recognised.*

**Artemision Zeus. Bronze statue, over life-size, c. 470-60 BC, from the sea off Cape Artemision (N. Euboea). Athens, National Museum.**

The statue was probably a major votive in a sanctuary. It represents a naked and senior god, in striding pose, left arm held out, aiming, right arm bent holding a missile (now missing). The missile was either a trident (for Poseidon) or a thunderbolt (for Zeus). The best parallels in small bronzes from the late archaic and early classical periods (good example in Berlin) as well as the latest scholarship all suggest a thunderbolt and Zeus. The square head, regular features, and above all the long hairstyle wound in a plait around the head, visible in the back, indicate a senior god (rather than hero or mortal). The strong, simplified features, the hard-muscled body, and the organic pose and proportions all indicate a date in the 460s alongside the Olympia sculptures. The large eyes, now missing, were inlaid and were vital to the effect of the figure.

The statue belongs in the period after the Persian Wars, when the hard, new realistic-looking style we know as 'Severe' was created in big votive figures like this one, set up in sanctuaries of the gods often as thank offerings paid for from Persian-war booty.

The figure is a powerful fifth-century-BC visualisation of a warring Hellenic divinity – imperious, all-seeing, potentially devastating. It belongs in the same environment as the Riace bronzes, the Olympia pediments, and the statuesque figures on the large pots of the Niobid Painter and his group.

(v) *Sample B: item not recognised.*

**Reconstruction drawing of terrace sanctuary. Probably central Italian. Probably later second or first century BC.**

The drawing shows a huge raised platform (c. 130 by 70 m, according to scale), terraced against a steep slope that falls away to the left (north). The terrace is supported here on tall, buttressed substructures that are cut away in the drawing to show they are made up of parallel, probably concrete vaults. The mouth of a tunnel emerges from the substructure and is shown as a road or passageway(?) running under the terrace from front to back.

The terrace is enclosed on three sides by complex triple-aisled, two-storeyed stoas or portico buildings. The drawing seems to show these stoas have three aisles at terrace or ground level, stepped back to two aisles in the upper storey – an architectural configuration hard to parallel(?). The temple is shown as prostyle hexastyle (its architectural order is not specified in the drawing) set on a tall podium with a tall flight of steps at the front only. In front of the temple, the terrace is open and looks out over the surrounding country.

The massively engineered temple platform suggests a terrace sanctuary of the late Republic, like those at Praeneste and Terracina, built in central Italy in imitation of (and in competition with) hellenistic terraced sanctuaries such as those at Kos, Lindos, and Pergamon. The scale, concrete vaulting, strict axuality of the plan, and the prostyle design of the temple are all typical Italian-Roman features – as also is the small theatre sunk into the front of the terrace. The money and ideas for such sanctuaries came from the new business and cultural opportunities opened by the Roman conquest of the hellenistic east.

(vi) *Conclusion.* Your task is to use careful description and relative comparison to make the item shown speak or look as it did for its ancient audience and users. You need to use your knowledge of the subject to create a useful context for it and so bring out its significance. Don't guess, and equally if you know what the item is, don't waste time pretending you don't recognise it! Both are counterproductive. A good Type B answer will score highly even for a well-known monument: it is the quality of the answer not identification that counts. Conversely, a Type B answer that only pretends not to recognise the thing and 'deduces' what it is (a) will be easily spotted, and (b) will not score more highly than one that immediately says what the item is. To repeat: If you do not know what it is, **don't guess – look, describe, compare, deduce!**

***Gobbets for Philosophy special subjects***

The gobbet question is designed to test a different skill from the essay questions – it is designed to test your ability to extract the relevant philosophical content from a short stretch of text. The basic format of a gobbet should be: (i) context, (ii) content, (iii) assessment.

(i) *Context.* You need to identify the argumentative context of the passage. For example, 'This passage occurs in Socrates' response to Thrasymachus' claim that the ruler properly so-called is expert in promoting his own advantage; in reply Socrates urges that all expertise aims to promote the advantage of that on which the expertise is exercised, hence the expert ruler must aim to promote, not his own advantage, but that of the subject.'

(ii) *Content.* You need to say what the specific contribution of the passage is to that



argumentative context. Is it a sub-argument (in which case the steps of the argument should be set out)? Or does it introduce a distinction (in which case you should clearly state what is being distinguished from what)? Or does it introduce some key concept (in which case, you should elucidate the concept, and explain its importance for the argument)? If there are differing interpretations of the passage, you should canvas them all – don't just state your preferred one.

*(iii) Assessment.* Once you have elucidated what the content of the passage is, you need to assess that content. If the passage contains an argument, then you should say whether the argument is a good one, and identify its flaw if it is fallacious or unsound. If the passage introduces some key distinction or concept, you should say why the distinction or concept is important for the surrounding argument. If the significance of the passage goes beyond the immediate argumentative context (e.g. in introducing a concept which is important for a wider range of contexts) that wider significance should be indicated. Wider significance may be internal to the work as a whole, or may extend beyond it, for instance by relating to some theme central to the thought of the author (such as Plato's Theory of Forms or Aristotle's Categories) or to some important topic in modern philosophy.

Your primary focus in philosophy gobbets should be on argumentative and conceptual content. Details of sentence construction, vocabulary etc should be discussed only in so far as they affect that content. The same goes for the identification of persons etc named in the passage; note that where the passage is taken from a Platonic dialogue it will usually be relevant to identify the speaker(s).

It is vitally important to observe the time constraints imposed by the number of passages to be translated and commented on. Brevity, relevance and lucidity are crucial. It is especially important not to be carried away in expounding the wider significance of the passage (see above); a gobbet should not expand into an essay on the Theory of Forms, or the problem of universals, or whatever.

## 11. Plagiarism

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This is the University definition of plagiarism (c.f.

<https://www.ox.ac.uk/students/academic/guidance/skills/plagiarism?wssl=1>):

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence.

While this formal definition is particularly directed towards finalists writing theses, the following guidelines are relevant to the writing of essays throughout your undergraduate career.

i. Plagiarism is the use of material appropriated from another source or from other sources with the intention of passing it off as one's own work. Plagiarism may take the form of unacknowledged quotation or substantial paraphrase. Sources of material include all printed and electronically available publications in English or other languages, or unpublished

materials, including theses, written by others. The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties, possibly including disqualification from the examination process or expulsion from the university (as stated in the box above). Plagiarism in tutorial essays or other work which is not formally examined is a disciplinary matter for colleges, who may choose to apply a range of severe penalties, including rustication or even sending down. You should be aware that there are now sophisticated electronic mechanisms for identifying plagiarised passages, and you should also be aware that anyone writing a reference for you in the future who is aware that you have plagiarised work may feel obliged to mention this fact in their reference.

ii. Your work will inevitably sometimes involve the use and discussion of material written by others with due acknowledgement and with references given. This is standard critical practice and can be clearly distinguished from appropriating without acknowledgement material produced by others and presenting it as your own, which is what constitutes plagiarism.

iii. An essay is essentially **your** view of the subject. While you will be expected to be familiar with critical views and debates in relation to the subject on which you are writing, and to discuss them as necessary, it is your particular response to the theme or question at issue that is required.

iv. When you read the primary texts that you will be discussing, it is a good idea to **find your own examples** of episodes, themes, arguments, etc. in them that you wish to discuss. If you work from your own examples, you will be much less likely to appropriate other people's materials.

v. When you are taking notes from secondary sources, a) Always note author, title (of book or journal, and essay or article title as appropriate), place of publication (for books), and page numbers. b) If you copy out material word for word from secondary sources, make sure that you identify it as quotation (by putting inverted commas round it) in your notes. This will ensure that you recognise it as such when you are reading it through in preparing your thesis. c) At the same time always note down page numbers of quoted material. This will make it easier for you to check back if you are in doubt about any aspect of a reference. It will also be a necessary part of citation (see vi below).

vi. When you are writing your essay, make sure that you identify material quoted from critics or ideas and arguments that are particularly influenced by them. There are various ways of doing this, in your text and in footnotes. If you are substantially indebted to a particular critic's arguments in the formulation of your materials, it may not be enough to cite his or her work once in a footnote at the start or the end of the essay. Make clear, if necessary in the body of your text, the extent of your dependence on these arguments in the generation of your own – and, ideally, how your views develop or diverge from this influence.

vii. Example: This is a passage from A. Barchiesi, *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets* (London, 2001), 54:

'Something similar might be observed in a "pure" elegiac text, antipodal to epic, such as *Amores* 3.6. This elegy is a long appeal addressed to an obstinate little stream obstructing Ovid's path to his love. The erotic situation lies completely in the background, abstract and

vague; Ovid turns his whole attention to the obstacle and to the strategies aimed at overcoming it. The river is described in essentially “anti-Callimachean” terms: it has muddy banks (3.6.1), abundant and even filthy waters (v. 8: *et turpi crassas gurgite volvis aquas*). These features accord well with the narrative function of the stream that obstructs the amorous quest of the elegiac poet. But what is intriguing are the arguments Ovid uses to appease the flood. To honour the unnamed stream, the poet lists lofty examples of great rivers which have felt the power of love . . . He then goes on to develop a long narrative example, the story of a river in love, but, significantly, the story is of *epic* provenance: Mars’ rape of Ilia, who afterward was offered consolation by the Anio. The entire story . . . appeared in a prominent position at the beginning of Ennius’ *Annales*. This episode, though transcribed by Ovid in his own manner and in the style of elegy, is indeed an unforeseen guest in a poem of the *Amores*.’

#### A. Plagiarism:

‘*Amores* 3.6 is addressed to a river which is stopping Ovid from getting to his love. Ovid leaves the love-situation in the background, and turns his whole attention to the river, and strategies for overcoming this obstacle. The description of the river makes it essentially “anti-Callimachean”: it has muddy banks and dirty waters. These features fit the narrative function of the stream that obstruct the elegiac love-poet’s quest. Ovid’s arguments to the river are very interesting. He lists lots of lofty examples of rivers in love, and then develops a long narrative of a story about a river in love from epic. This story concerns the river Anio, which offered his love to Ilia after Mars’ rape of her. The whole story had a prominent position at the beginning of Ennius’ epic poem the *Annales*. Ovid treats it in his own manner and in elegiac style; but it still comes as a surprise in the *Amores*.’

This version adds almost nothing to the original; it mixes direct appropriation with close paraphrase. There is no acknowledgement of the source; the writer suggests that the argument and the development of it are his or her own.

#### B. Legitimate use of the passage:

‘*Amores* 3.6 forms part of the intensified conflict between genres which marks Book 3 of the *Amores*. In the first poem of Book 3, Tragedy and Elegy vie for Ovid’s soul; in the last, he wistfully abandons elegy for tragedy. In this poem, addressed to a river that prevents the speaker from reaching his beloved, Ovid moves into the prolonged narration of a story that comes in epic: the river Anio’s winning and wooing of Ilia after Mars has raped her. This story came in the first book of Ennius’ *Annales*. Barchiesi has pointed out that the river seems “anti-Callimachean” in its size and dirtiness.<sup>1</sup> The relation with epic may, however, be more elaborate and complicated. Within the *Iliad*, Achilles’ heroic advance is halted by a river; he fears an ignominious and rustic death (21.279-83). The situation of *Am.* 3.6 as a whole could be seen to mimic, on a lower level, an episode already generically disruptive. And the Anio’s speech to Ilia (53-66) sounds very like a love-poem – which naturally does not work as persuasion. Epic, then, does not simply interrupt elegy in *Amores* 3.6; and the poem is part of a larger design, not just a curious surprise.

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<sup>1</sup> A. Barchiesi, *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets* (London, 2001), 54.’

This version uses an acknowledged paraphrase of part of the passage in forming a wider argument, with some fresh points. (The footnote is sound scholarly practice, but its omission would not be a matter of plagiarism.) The reference to the *Annales*, though originally derived

from Barchiesi, does not require acknowledgement, since the writer can reasonably suppose it to be common scholarly knowledge. The final phrase echoes Barchiesi's, while disagreeing with it; but no explicit acknowledgement is required, least of all after the earlier mention.

## 12. Bibliographies

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Detailed bibliographies are revised regularly for each of the subjects on the course. You can download them from the relevant section of [Canvas](#). They contain very full guidance on the best books to use (including recommended translations and commentaries) as well as a list of recommended reference books. Some papers use the Oxford Reading Lists Online (ORLO) tool; these lists have links to online resources including library catalogues.

## 13. Examination Conventions

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The Examination Conventions describe in detail how your exams will be assessed and how your overall result will be calculated. The definitive version of the Mods Examination Conventions for your year of examination will be published at least one full term before your first written exam as part of the "Circular to Candidates" explaining the arrangements for the exam. The most recent versions of the Examination Conventions can be found in [Canvas](#), but please note that they may be subject to change by the time of your examination.

## 14. Afterwards

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Most students who have taken Classics Mods go on to Final Honours in Literae Humaniores or 'Greats'; some take a joint school with Modern Languages or Asian & Middle Eastern Studies. The end of Mods is also a moment when it may be possible to move to a different course, with the consent of your college and the receiving faculty; they are likely to make any such move conditional upon a good performance in the examination. If you are thinking of this, discuss it with your tutor and try to make up your mind at an early stage. The last term of Mods, when you are preoccupied with examinations and swamped with revision, is a bad time to decide anything at all, especially anything which involves a judgement on your enthusiasm for continuing with the subject.

Assuming you go on to Greats, you will find a wealth of options before you, of which you will select eight. You will probably be asked to a meeting early in your Mods term to discuss Greats options. In addition, the Joint Consultative Committee organizes an Options Fair early in the Mods term at which you can discuss options with some of those tutors who teach them. Some colleges may expect you to make all your choices at this stage; all colleges will want you to be firm at least about the options you will be taking during the first few terms of Greats.

A separate handbook is provided for Greats, which will be published midway through your first year. The most up-to-date version of the Greats Handbook is available on the [Faculty website](#).

## 15. Options in Classics Mods

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The following sections list the examination papers for the various courses, followed by short paper descriptions. This is a complex prescription, which your tutor will guide you through. Section 18 tells you which editions of the various texts will be used in the examinations. It is important that you use the text prescribed: different editions can vary substantially.

Some papers in each of the courses are compulsory (e.g. Unseen Translation); in other cases you may choose from a range of options. In this guide we have tried to give enough guidance on the options available to assist with your choice, but it would be unwise to make the decision solely on the basis of what is said here. The most helpful step in deciding between author-based papers is to read some of the author in translation and see how interesting you find the writing and the subject. There is also much basic guidance (and suggested reading) available in reference works such as *The Oxford Classical Dictionary*. Finally, your tutors will be able to suggest a good introductory book on most of the subjects in the course.

### ***Special subjects***

You must do a subject from group A or B, i.e. a Philosophy special subject, plus another from one of the other groups. In Course I, certain combinations are forbidden, the underlying principle being that one at least of your special subjects must have a linguistic element (you cannot e.g. do Philosophical Problems and Archaeology). Watch out for introductory series of lectures on topics like the history of Greece and Rome, Archaeology, etc. which will give you an idea of what is involved in subjects unfamiliar to you. **The first term's lectures on Comparative Philology are essential for anyone offering or thinking of offering that subject.**

If you are learning a classical language (Mods IB, IC, IIA and IIB), the amount of prescribed text in the original language is reduced: details of the reduction are given in Sections 15.2-5 below. The normal pattern is that you cover the remainder of the prescription in English.

### ***Note***

The official syllabuses for all papers except *Introduction to Modern Philosophy* are those given in the Mods handbook applicable to the student's year of examination; for Mods 2024 these are set out on the following pages.

The syllabus for *Introduction to Modern Philosophy* will be as specified for the *Introduction to Philosophy* in the *Examination Regulations* for the Preliminary Examination in Philosophy, Politics and Economics, except that candidates in Classics will not be required to answer questions on more than one of the three sections within the subject (although they may do so if they wish).

## 15.1. Honour Moderations in Classics IA

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The examination will consist of the following papers.

### I. Homer, *Iliad*

One paper (3 hours) of translation and questions. Compulsory passages for translation and commentary will be set from *Iliad* I-IX and XVI-XXIV. Candidates will be expected to have knowledge of the whole poem. They will also be required to scan a short passage.

### II. Virgil, *Aeneid*

One paper (3 hours) of translation and questions. Compulsory passages for translation and commentary will be set from *Aeneid* I-VI and XII. Candidates will be expected to have knowledge of the whole poem. They will also be required to scan a short passage.

### III, IV. Texts and Contexts

An essay paper and a translation paper (each 3 hours). Candidates are expected to have considered the general topics as well as the particular texts and archaeological material specified. In the essay paper they will be required to answer a compulsory picture question, and three essay questions. A syllabus of images from which items will be selected for the picture question will be posted in Canvas under "Texts and Contexts". In the translation paper candidates will be required to translate six passages, three Greek and three Latin, set from the texts listed under  $\alpha$  for each topic.

#### 1. *The Persian Wars and Cultural Identities*

$\alpha$

Herodotus 7.1-53, 8.56-110

$\beta$

Aeschylus, *Persians*

Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.54-239; 8.1-55

Bitun Inscription of Darius 1-15, 51-76

Archaeological material: Identities in Greek and Persian art

#### 2. *Dionysus, Drama, and Athens*

$\alpha$

Euripides, *Bacchae* 1-1167

Aristophanes, *Frogs* 1-459, 830-1533

$\beta$

Remainder of *Bacchae*

Remainder of *Frogs*

Archaeological material: Theatres, theatre images, and Dionysian iconography

### 3. Love and Luxury

α

Cicero, *pro Caelio* 17-53 (... *dedisti*.)

Catullus 1-16, 31-7, 42-5, 48-51, 53, 69-70, 75-6, 79, 83-6, 95, 99-101, 116

Propertius 1.1-3, 6, 11, 14

β

Remainder of *pro Caelio*

Catullus 64.31-266

Remainder of Propertius 1

Archaeological material: Love pictures and Vesuvian villas

### 4. Class

α

Petronius, *Cena Trimalchionis* 26.7 (*uenerat iam...*) to 36 (...*imperat*), and 47 (*eiusmodi...*) to 78 (...*fugimus*)

Juvenal 3, 5

β

Remainder of *Cena Trimalchionis*

Juvenal 1, 4, 6, 7, 9

Pliny, *Epistulae* 7.29, 8.6

Tacitus, *Annals* 14.42-5

Archaeological material: Houses, tombs, and the archaeology of public entertainment.

## V. Philosophy special subject

All candidates must offer one Philosophy special subject, chosen from either Group A or Group B. Candidates may not combine a subject from Group B with a Classical special subject (VI) from Group E. One three-hour paper will be set in each subject.

### A.

#### 1. Early Greek Philosophy

Candidates will be expected to have studied:

- (a) Heraclitus, Parmenides, Empedocles, and Anaxagoras; and any one of the following:
- (b) Early Ionian Philosophy;
- (c) Zeno;
- (d) Early Atomism.

A general knowledge of pre-Socratic philosophy will also be expected. The subject shall be studied in Diels, *Die Fragmente der Vorsokratiker*, sixth or any later edition, edited by Kranz (Berlin, 1951 and later).

The texts prescribed are:

(a) Heraclitus (Diels-Kranz 22), B 1, 2, 10, 12, 17, 18, 21, 26, 28-32, 40, 41, 45, 50-62, 64, 67, 78-80, 88, 90, 93, 94, 101, 101a, 102, 103, 107, 108, 111, 113-15, 117-19, 123-6, and the first part of A 22 (Aristotle *Eudemian Ethics* 1235a25-7); Parmenides (Diels-Kranz 28), B 1-9, 19; Empedocles (Diels-Kranz 31), B 6, 8, 11-13, 17, 28-30, 35, 112, 115, 117, 134, 146; Anaxagoras (Diels-Kranz 59), B 1-17, 21, 21a

(b) Early Ionian philosophy: Anaximander (Diels-Kranz 12) A 9 and B 1; Anaximenes (Diels-Kranz 13) B 2; Aristotle *Metaphysics* A 3.983a24-984a18, *Physics* III 4.203a16-18 and 203b3-15; Xenophanes (Diels-Kranz 21), B 1, 7, 10-12, 14-16, 18, 23-9, 32, 34-6, 38; Aristotle *Metaphysics* A 5.986b10-27

(c) Zeno: Zeno (Diels-Kranz 29) B 1-4; Plato *Parmenides* 127a7-128e4; Aristotle *Physics* VI 2.233a21-31 and 9.239b5-240a18

(d) Early Atomism: Leucippus (Diels-Kranz 67) B 2; Democritus (Diels-Kranz 68) B 4, 6-8, 9, 10, 11, 117, 118, 125, 156, 164, 167; Aristotle *De Generatione et Corruptione* I 8.324b35-325a36, *Metaphysics* A 4.985b3-22

Where Diels-Kranz B-texts are prescribed, the prescription includes only what Diels-Kranz print in spaced type.

A compulsory question will contain passages for translation and comment from (a). A second compulsory question will contain passages for comment (not for translation). At least one passage will be taken from (a), and at least one from each of (b)–(d). Essay questions will also be set which will include questions on (a) and on each of (b)–(d).

## **2. Plato, Euthyphro and Meno**

The paper will include questions on the philosophical topics discussed in the dialogues. Candidates will be expected to have read *Meno* in Greek and *Euthyphro* in English. There will be a compulsory question containing passages for translation and comment from *Meno*; any passages for comment from *Euthyphro* will be accompanied by a translation (to be taken from *The Last Days of Socrates*, tr. Tredennick & Tarrant (Penguin, revised 1993)).

## **3. Lucretius, De Rerum Natura IV**

There will be a compulsory question containing passages for translation and comment from the prescribed book.

The paper will also include questions on the philosophical topics examined in that book, together with some questions of a more general character on Epicurean philosophy as expressed in *De Rerum Natura* as a whole.

## **B.**

### **1. Introduction to Modern Philosophy**

As specified in the *Examination Regulations* for the Preliminary Examination for Philosophy, Politics and Economics, except that candidates for Honour Moderations in Classics will not



be required to answer questions on more than one of the three sections within the paper (General Philosophy, Moral Philosophy and Logic), although they may answer questions from two or three sections if they wish.

## VI. Classical special subject

All candidates must offer one Classical special subject, chosen from one of the groups C-F. Candidates must not combine a subject from Group E with a Philosophy special subject (V) from Group B. One three-hour paper will be set in each subject.

### C.

#### 1. *Thucydides and the West*

The prescribed text is Thucydides VI. Compulsory passages for translation and comment will be set from this book. Candidates will also be expected to be familiar with Thucydides VII and Plutarch, *Nicias*.

#### 2. *Aristophanes' Political Comedy*

The prescribed plays are *Knights*, *Wasps* and *Lysistrata*. Compulsory passages for translation and for comment will be set from *Wasps* and from *Lysistrata* 387-613 and 980-1220. Candidates will also be expected to be familiar with the 'Old Oligarch'.

### D.

#### 1. *Cicero and Catiline*

The prescribed texts are: Sallust, *Catiline*; Cicero, *In Catilinam* I-IV, *Pro Sulla*; Asconius, *In orationem in toga candida*. Compulsory passages for translation and comment will be set from these.

#### 2. *Tacitus and Tiberius*

The prescribed text is Tacitus, *Annals* I and III. Compulsory passages for translation and comment will be set from these books. Candidates will also be expected to be familiar with *Annals* II and IV-VI.

### E.

#### 1. *Homeric Archaeology and Early Greece from 1550 BC to 700 BC*

Evidence on the composition and history of the poems provided by extant archaeological remains, with special emphasis on burial practices, architecture, metals, and the world outside the Aegean. An overall knowledge will be required of the archaeological evidence for the Late Bronze Age and Early Iron Age of the Aegean from 1550 BC to 700 BC. The examination will consist of one picture question and three essay questions.

#### 2. *Greek Vases*

The study of the general history of Greek decorated pottery from c. 800 BC to c. 300 BC, including study of the Attic black-figure and red-figure styles and of South Italian Greek vase painting. Knowledge will be required of the techniques used in making Greek pottery and in drawing on vases, and also of the ancient names for vases and the shapes to which they refer. Candidates should in addition study the subjects of the paintings and their treatment by painters as compared with their treatment by writers and should be familiar with actual

vases, for example those in the Ashmolean Museum. The examination will consist of one picture question and three essay questions.

### **3. Greek Sculpture, c. 600-300 BC**

The major monuments of archaic and classical Greek sculpture—their context and purpose as well as their subjects, styles, and techniques. Candidates will be expected to have some knowledge of the external documentary evidence, such as literary and epigraphic texts, on which the framework of the subject depends, and to be acquainted with the major sculptures of the period represented in the Ashmolean Cast Gallery. The examination will consist of one picture question and three essay questions.

### **4. Roman Architecture**

The subject comprises the study of Roman Architecture from the Republic to the Tetrarchy in Italy and in the provinces, with particular reference to form, materials, technology, and function, and the movement of both materials and ideas. The examination will consist of one picture question and three essay questions.

## **F.**

### **1. Historical Linguistics and Comparative Philology**

The subject includes an introduction to the methods and aims of historical and comparative linguistics, the reconstruction of the Indo-European protolanguage and its development into Latin and Greek. The questions set will require specific competence in one of the two classical languages but not necessarily in both. An opportunity will be given for (optional) commentary on Greek or Latin texts.

## **VII. Unprepared Translation from Greek**

One paper (3 hours).

## **VIII. Unprepared Translation from Latin**

One paper (3 hours).

## **IX. Greek Language**

One paper (3 hours). The paper will be divided into two main sections. Candidates are required to offer both (a) and (b).

(a) a selection of passages from the set texts, on which questions of accidence, syntax and style will be set (for the prescribed passages see p.55).

(b) a passage for translation into Greek prose.

## **X. Latin Language**

One paper (3 hours). The paper will be divided into two main sections. Candidates are required to offer both (a) and (b).

(a) a selection of passages from the set texts, on which questions of accidence, syntax and

style will be set (for the prescribed passages see p.56).

(b) a passage for translation into Latin prose.

## 15.2. Honour Moderations in Classics IB

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The examination will consist of the following papers.

### I. Homer, *Iliad*

One paper (3 hours) of translation and questions. Compulsory passages for translation and commentary will be set from *Iliad* I, IX, XXII, XXIV. Candidates will be expected to have knowledge of the whole poem. They will also be required to scan a short passage.

### II. Virgil, *Aeneid*

As specified for Course IA.

### III, IV. Texts and Contexts

An essay paper and a translation paper (each 3 hours). Candidates are expected to have considered the general topics as well as the particular texts and archaeological material specified. In the essay paper they will be required to answer a compulsory picture question, and three essay questions. A syllabus of images from which items will be selected for the picture question will be posted in Canvas under "Texts and Contexts". In the translation paper candidates will be required to translate six passages, three Greek and three Latin, set from the texts listed under  $\alpha$  for each topic.

#### 1. *The Persian Wars and Cultural Identities*

$\alpha$

Herodotus 8.56-110

$\beta$

Aeschylus, *Persians*

Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.1-239; 8.1-55

Bitun Inscription of Darius 1-15, 51-76

Archaeological material: Identities in Greek and Persian art

#### 2. *Dionysus, Drama, and Athens*

$\alpha$

Euripides, *Bacchae* 1-169, 370-518, 643-976

Aristophanes, *Frogs* 1-459, 1004-98, 1378-1481

$\beta$

Remainder of *Bacchae*

Remainder of *Frogs*

Archaeological material: Theatres, theatre images, and Dionysian iconography

#### 3. *Love and Luxury*

$\alpha$

Cicero, *pro Caelio* 17-53 (...*dedisti*.)

Catullus 1-16, 31-7, 42-5, 48-51, 53, 69-70, 75-6, 79, 83-6, 95, 99-101, 116  
Propertius 1.1-3, 6, 11, 14

β

Remainder of *pro Caelio*

Catullus 64.31-266

Remainder of Propertius 1

Archaeological material: Love pictures and Vesuvian villas

#### 4. Class

α

Petronius, *Cena Trimalchionis* 26.7 (*uenerat iam...*) to 36 (*...imperat*), and 47 (*eiusmodi...*) to 78 (*...fugimus*)

Juvenal 3, 5

β

Remainder of *Cena Trimalchionis*

Juvenal 1, 4, 6, 7, 9

Pliny, *Epistulae* 7.29, 8.6

Tacitus, *Annals* 14.42-5

Archaeological material: Houses, tombs, and the archaeology of public entertainment.

## V. Philosophy special subject

All candidates must offer one Philosophy special subject chosen from either Group A or Group B. Candidates may not combine a subject from Group B with a Classical special subject (VI) from Group E. One three-hour paper will be set in each subject.

### A.

#### 1. Early Greek Philosophy

Candidates will be expected to have studied:

- (a) Heraclitus, Parmenides, Empedocles, and Anaxagoras; and any one of the following:
- (b) Early Ionian Philosophy;
- (c) Zeno;
- (d) Early Atomism.

A general knowledge of pre-Socratic philosophy will also be expected. The subject shall be studied in (i) Diels, *Die Fragmente der Vorsokratiker*, sixth or any later edition, edited by Kranz (Berlin, 1951 and later); (ii) G.S. Kirk, J.E. Raven, and M. Schofield, *The Presocratic Philosophers* (second edition, Cambridge, 1981); and (iii) a Faculty Supplement (available in Canvas).

The prescribed texts are as follows:

To be studied in Greek (texts from (i)), the prescription only includes what Diels-Kranz print in spaced type):

(a1) Heraclitus Diels-Kranz B 1, 2, 10, 12, 30–32, 40, 41, 45, 50–55, 60–62, 67, 90, 94, 101a, 107, 115, 118–19, 125,; Parmenides Diels-Kranz B 2, 3, 6, 7, 8 (lines 1–49); Empedocles Diels-Kranz B 6, 8, 11–13, 17 (lines 10–24), 117, 146; Anaxagoras Diels-Kranz B 1–6, 10–12, 17.

To be studied in translation (translations from ii and lii):

(a2) Heraclitus Diels-Kranz B17, 18, 21, 26, 28–29, 56–9, 64, 78–80, 88, 93, 101, 102, 103, 108, 111, 113–14, 117, 123–4, 126, and the first part of A 22 (Aristotle *Eudemian Ethics* 1235a25–7); Parmenides Diels-Kranz B 1, 4, 5, 8 (lines 50 and following), 9, 19; Empedocles Diels-Kranz B 17 (lines 1–9 and 25 and following), 28–30, 35, 112, 115, 134; Anaxagoras Diels-Kranz B 7–9, 13–16, 21, 21a

(b) Early Ionian philosophy: Anaximander Diels-Kranz A 9 and B 1; Anaximenes Diels-Kranz B 2; Aristotle *Metaphysics* A 3.983a24–984a18, *Physics* III 4.203a16–18 and 203b3–15; Xenophanes Diels-Kranz B 1, 7, 10–12, 14–16, 18, 23–9, 32, 34–6, 38; Aristotle *Metaphysics* A 5.986b10–27

(c) Zeno: Zeno Diels-Kranz B 1–4; Plato *Parmenides* 127a7–128e4; Aristotle *Physics* VI 2.233a21–31 and 9.239b5–240a18

(d) Early Atomism: Leucippus Diels-Kranz B 2; Democritus Diels-Kranz B 4, 6–8, 9, 10, 11, 117, 118, 125, 156, 164, 167; Aristotle *De Generatione et Corruptione* I 8.324b35–325a36, *Metaphysics* A 4.985b3–22

A compulsory question will contain passages for translation and comment from (a1). A second compulsory question will contain passages for comment (not for translation), at least one of which will be taken from texts in (a) (a1 and/or a2), and at least one of which will be taken from each of (b), (c) and (d). All the passages for this second question will be accompanied by a translation (to be taken from Kirk, Raven, and Schofield (eds), and/or the Faculty Supplement). Essay questions will also be set which will include questions on (a) and on each of (b), (c) and (d).

## **2. Plato, *Euthyphro* and *Meno***

The paper will include questions on the philosophical topics discussed in the dialogues. Candidates will be expected to have read *Meno* 70a–86d2 in Greek and the rest of *Meno* and *Euthyphro* in English. There will be a compulsory question containing passages for translation and comment from *Meno*; any passages for comment from *Euthyphro* and the other parts of *Meno* will be accompanied by a translation (to be taken from *Euthyphro* in *The Last Days of Socrates*, tr. Tredennick & Tarrant (Penguin, revised 1993) and *Meno*, tr. Sharples (Aris & Phillips)).

## **3. Lucretius, *De Rerum Natura* IV**

As specified for Course IA.

**B.**

**1. Introduction to Modern Philosophy**

As specified in the *Examination Regulations* for the Preliminary Examination for Philosophy, Politics and Economics, except that candidates for Honour Moderations in Classics will not be required to answer questions on more than one of the three sections within the paper (General Philosophy, Moral Philosophy and Logic), although they may answer questions from two or three sections if they wish.

**VI. Classical special subject**

All candidates must offer one Classical special subject, chosen from one of the groups C-F. Candidates may not combine a subject from Group E with a Philosophy special subject (V) from Group B. One three-hour paper will be set in each subject.

**C.**

**1. Thucydides and the West**

The prescribed text is Thucydides VI. Compulsory passages for translation will be set only from chapters 1-61. Compulsory passages for comment will be set from the whole book; passages set from 62-105 will be accompanied by the English translation of M. Hammond (World's Classic, OUP, 2009). Candidates will also be expected to be familiar with Thucydides VII and Plutarch, *Nicias*.

**2. Aristophanes' Political Comedy**

The prescribed plays are *Knights*, *Wasps* and *Lysistrata*. Compulsory passages for translation will be set from *Wasps* 1-728 and from *Lysistrata* 980-1220. Compulsory passages for commentary will be set from *Wasps* and from *Lysistrata* 387-613 and 980-1220; those from *Wasps* 729-1537 and *Lysistrata* 387-613 will be accompanied by the English translation of A.H. Sommerstein (Aris & Phillips). Candidates will also be expected to be familiar with the 'Old Oligarch'.

**D.**

**1. Cicero and Catiline**

As specified for Course IA.

**2. Tacitus and Tiberius**

As specified for Course IA.

**E.**

**1. Homeric Archaeology and Early Greece from 1550 BC to 700 BC**

As specified for Course IA.

**2. Greek Vases**

As specified for Course IA.

**3. Greek Sculpture**

As specified for Course IA.

**4. Roman Architecture**

As specified for Course IA.

**F.**

**1. Historical Linguistics and Comparative Philology**

As specified for Course IA.

**VII. Unprepared Translation from Greek**

One paper (3 hours).

**VIII. Unprepared Translation from Latin**

One paper (3 hours).

**IX. Greek Language**

One paper (3 hours). The paper will be divided into two main sections. Candidates are required to offer both (a) and (b).

(a) a selection of passages from the set texts, on which questions of accident, syntax and style will be set (for the prescribed passages see p.55).

(b) a passage for translation into Greek prose.

**X. Latin Language**

As specified for Course IA.



## 15.3. Honour Moderations in Classics IC

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The examination will consist of the following papers.

### I. Homer, *Iliad*

As specified for Course IA.

### II. Virgil, *Aeneid*

One paper (3 hours) of translation and questions. Compulsory passages for translation and commentary will be set from *Aeneid* I, IV and VI. Candidates will be expected to have knowledge of the whole poem. They will also be required to scan a short passage.

### III, IV. Texts and Contexts

An essay paper and a translation paper (each 3 hours). Candidates are expected to have considered the general topics as well as the particular texts and archaeological material specified. In the essay paper they will be required to answer a compulsory picture question, and three essay questions. A syllabus of images from which items will be selected for the picture question will be posted in Canvas under 'Texts and Contexts'. In the translation paper candidates will be required to translate six passages, three Greek and three Latin, set from the texts listed under  $\alpha$  for each topic.

#### 1. *The Persian Wars and Cultural Identities*

$\alpha$

Herodotus 7.1-53; 8.56-110

$\beta$

Aeschylus, *Persians*

Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.54-239; 8.1-55

Bitun Inscription of Darius 1-15, 51-76

Archaeological material: Identities in Greek and Persian art

#### 2. *Dionysus, Drama, and Athens*

$\alpha$

Euripides, *Bacchae* 1-1167

Aristophanes, *Frogs* 1-459, 830-1533

$\beta$

Remainder of *Bacchae*

Remainder of *Frogs*

Archaeological material: Theatres, theatre images, and Dionysian iconography

### 3. Love and Luxury

α

Cicero, *pro Caelio* 30 (*sunt autem*)-50

Catullus 1-8, 10-13, 31, 34, 36, 44-5, 48-51, 69-70, 76, 79, 85, 95, 101

Propertius 1.1, 3, 6, 14

β

Remainder of *pro Caelio*

Catullus 9, 14-16, 32-3, 35, 37, 42-3, 53, 64.31-266, 75, 83-4, 86, 99-100, 116

Remainder of Propertius 1

Archaeological material: Love pictures and Vesuvian villas

### 4. Class

α

Petronius, *Cena Trimalchionis* 26.7 (*uenerat iam...*) to 36 (*...imperat*), 64.2 (*et sane...*) to 67 (*...abscondit*), 74.5 (*laceratus...*) to 78 (*...fugimus*)

Juvenal 3

β

Remainder of *Cena Trimalchionis*

Juvenal 1, 4, 5, 6, 7, 9

Pliny, *Epistulae* 7.29, 8.6

Tacitus, *Annals* 14.42-5

Archaeological material: Houses, tombs, and the archaeology of public entertainment.

## V. Philosophy special subject

All candidates must offer one Philosophy special subject, chosen from either Group A or Group B. Candidates may not combine a subject from Group B with a Classical special subject (VI) from Group E. One three-hour paper will be set in each subject.

### A.

#### 1. *Early Greek Philosophy*

As specified for Course IA.

#### 2. *Plato, Euthyphro and Meno*

As specified for Course IA.

#### 3. *Lucretius, De Rerum Natura IV*

As specified for Course IA.

**B.**

**1. Introduction to Modern Philosophy**

As specified in the *Examination Regulations* for the Preliminary Examination for Philosophy, Politics and Economics, except that candidates for Honour Moderations in Classics will not be required to answer questions on more than one of the three sections within the paper (General Philosophy, Moral Philosophy and Logic), although they may answer questions from two or three sections if they wish.

**VI. Classical special subject**

All candidates must offer one Classical special subject, chosen from one of the groups C-F. Candidates may not combine a subject from Group E with a Philosophy special subject (V) from Group B. One three-hour paper will be set in each subject.

**C.**

**1. Thucydides and the West**

As specified for Course IA.

**2. Aristophanes' Political Comedy**

As specified for Course IA.

**D.**

**1. Cicero and Catiline**

As specified for Course IIA.

**2. Tacitus and Tiberius**

As specified for Course IIA.

**E.**

**1. Homeric Archaeology and Early Greece from 1550 BC to 700 BC**

As specified for Course IA.

**2. Greek Vases**

As specified for Course IA.

**3. Greek Sculpture**

As specified for Course IA.

**4. Roman Architecture**

As specified for Course IA.

**F.**

**1. Historical Linguistics and Comparative Philology**

As specified for Course IA.

**VII. Unprepared Translation from Greek**

As specified for Course IA.

### **VIII. Unprepared Translation from Latin**

As specified for Course IIA.

### **IX. Greek Language**

As specified for Course IA.

### **X. Latin Language**

As specified for Course IIA.

## 15.4. Honour Moderations in Classics IIA

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The examination will consist of the following papers.

### I. Virgil, *Aeneid*

One paper (3 hours) of translation and questions. Compulsory passages for translation and commentary will be set from *Aeneid* I, II, IV, VI, and XII. Candidates will be expected to have knowledge of the whole poem. They will also be required to scan a short passage.

### II, III. Texts and Contexts

An essay paper and a translation paper (each 3 hours). Candidates are expected to have considered the general topics as well as the particular texts and archaeological material specified. In the essay paper they will be required to answer a compulsory picture question, and three essay questions. A syllabus of images from which items will be selected for the picture question will be posted in Canvas under "Texts and Contexts". In the translation paper candidates will be required to translate six passages, set from the Latin texts listed under  $\alpha$  for topics 3 and 4.

#### 1. *The Persian Wars and Cultural Identities*

$\beta$

Aeschylus, *Persians*

Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.1-239; 8.1-110

Bitun Inscription of Darius 1-15, 51-76

Archaeological material: Identities in Greek and Persian art

#### 2. *Dionysus, Drama, and Athens*

$\beta$

Euripides, *Bacchae*

Aristophanes, *Frogs*

Archaeological material: Theatres, theatre images, and Dionysian iconography

#### 3. *Love and Luxury*

$\alpha$

Cicero, *pro Caelio* 30 (*sunt autem*)-50

Catullus 1-8, 10-13, 31, 34, 36, 44-5, 48-51, 69-70, 76, 79, 85, 95, 101

Propertius 1.1, 3, 6, 14

$\beta$

Remainder of *pro Caelio*

Catullus 9, 14-16, 32-3, 35, 37, 42-3, 53, 64.31-266, 75, 83-4, 86, 99-100, 116

Remainder of Propertius 1

Archaeological material: Love pictures and Vesuvian villas

#### 4. Class

α

Petronius, *Cena Trimalchionis* 26.7 (*uenerat iam...*) to 36 (*...imperat*), 64.2 (*et sane...*) to 67 (*...abscondit*), 74.5 (*laceratus...*) to 78 (*...fugimus*)  
Juvenal 3

β

Remainder of *Cena Trimalchionis*  
Juvenal 1, 4, 5, 6, 7, 9  
Pliny, *Epistulae* 7.29, 8.6  
Tacitus, *Annals* 14.42-5

Archaeological material: Houses, tombs, and the archaeology of public entertainment.

#### IV. Philosophy special subject

All candidates must offer one Philosophy special subject. One three-hour paper will be set in each subject.

##### 1. *Lucretius, De Rerum Natura IV*

As specified for Course IA.

##### 2. *Early Greek Philosophy*

Candidates will be expected to have studied: (a) Heraclitus, Parmenides, Empedocles, and Anaxagoras; and any one of the following: (b) Early Ionian Philosophy; (c) Zeno; (d) Early Atomism.

A general knowledge of pre-Socratic philosophy will also be expected. The subject shall be studied in (i) G.S. Kirk, J.E. Raven, and M. Schofield, *The Presocratic Philosophers* (second edition, Cambridge, 1981); and (ii) a Faculty Supplement (available in Canvas).

The prescribed texts are as follows:

(a) Heraclitus Diels–Kranz B 1, 2, 10, 12, 17, 18, 21, 26, 28–32, 40, 41, 45, 50–62, 64, 67, 78–80, 88, 90, 93, 94, 101, 101a, 102, 103, 107, 108, 111, 113–5, 117–19, 123–6, and the first part of A 22 (Aristotle *Eudemian Ethics* 1235a25–7); Parmenides Diels–Kranz B 1–9, 19; Empedocles Diels–Kranz B 6, 8, 11–13, 17, 28–30, 35, 112, 115, 117, 134, 146; Anaxagoras Diels–Kranz B 1–17, 21, 21a.

(b) Early Ionian philosophy: Anaximander Diels–Kranz A 9 and B 1; Anaximenes Diels–Kranz B 2; Aristotle *Metaphysics* A 3.983a24–984a18, *Physics* III 4.203a16–18 and 203b3–15; Xenophanes Diels–Kranz B 1, 7, 10–12, 14–16, 18, 23–9, 32, 34–6, 38; Aristotle *Metaphysics* A 5.986b10–27

(c) Zeno: Zeno Diels–Kranz B 1–4; Plato *Parmenides* 127a7–128e4; Aristotle *Physics* VI 2.233a21–31 and 9.239b5–240a18

(d) Early Atomism: Leucippus Diels–Kranz B 2; Democritus Diels–Kranz B 4, 6–8, 9, 10, 11, 117, 118, 125, 156, 164, 167; Aristotle *De Generatione et Corruptione* I 8.324b35–325a36, *Metaphysics* A 4.985b3–22

A compulsory question will contain passages for comment from (a). A second compulsory question will contain passages for comment, at least one of which will be taken from texts in (a) and at least one of which will be taken from each of (b), (c) and (d). All the passages for comment will be given in translation (to be taken from Kirk, Raven, and Schofield (eds), and/or the Faculty Supplement). Essay questions will also be set which will include questions on (a) and on each of (b), (c) and (d).

### **3. Plato, Euthyphro and Meno**

To be studied in *The Last Days of Socrates*, tr. Tredennick & Tarrant (Penguin, revised 1993) and *Meno*, tr. Sharples (Aris & Phillips). The paper will include questions on the philosophical topics discussed in the dialogues. There will be a compulsory question containing passages for comment.

### **4. Introduction to Modern Philosophy**

As specified in the *Examination Regulations* for the Preliminary Examination for Philosophy, Politics and Economics, except that candidates for Honour Moderations in Classics will not be required to answer questions on more than one of the three sections within the paper (General Philosophy, Moral Philosophy and Logic), although they may answer questions from two or three sections if they wish.

## **V. Classical special subject**

All candidates must offer one Classical special subject, chosen from Group D, E, or F. One three-hour paper will be set in each subject.

### **D.**

#### **1. Cicero and Catiline**

The prescribed texts, from which compulsory passages for comment will be set, are Sallust, *Catiline*; Cicero, *In Catilinam* I-IV, *Pro Sulla*; Asconius, *In orationem in toga candida*.

Compulsory passages for translation will be set only from Sallust, *Catiline* and Cicero, *In Catilinam* IV. Passages for comment from Cicero, *In Catilinam* I-III and *Pro Sulla* will be accompanied by the English translation of C. Macdonald (Loeb, 1977) and from Asconius, *In orationem in toga candida* by the English translation of R.G. Lewis (ed.), *Asconius: Commentaries on Speeches by Cicero* (Oxford, 2006).

#### **2. Tacitus and Tiberius**

The prescribed text is Tacitus, *Annals* I and III. Compulsory passages for translation will be set only from *Annals* I. Compulsory passages for comment will be set from *Annals* I and III; passages set from *Annals* III will be accompanied by the English translation of A.J. Woodman, *Tacitus Annals*, (Indianapolis, Hackett, 2004). Candidates will also be expected to be familiar with *Annals* II and IV-VI.

**E.**

**1. Homeric Archaeology and Early Greece from 1550 BC to 700 BC**

As specified for Course IA.

**2. Greek Vases**

As specified for Course IA.

**3. Greek Sculpture**

As specified for Course IA.

**4. Roman Architecture**

As specified for Course IA.

**F.**

**1. Historical Linguistics and Comparative Philology**

As specified for Course IA.

**VI. Unprepared Translation from Latin**

One paper (3 hours).

**VII. Latin Language**

One paper (3 hours). The paper will be divided into two main sections. Candidates are required to offer both (a) and (b).

(a) a selection of passages from the set texts, on which questions of accidence, syntax and style will be set (for the prescribed passages see p.56).

(b) a passage for translation into Latin prose.



## 15.5. Honour Moderations in Classics IIB

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The examination will consist of the following papers.

### I. Homer, *Iliad*

One paper (3 hours) of translation and questions. Compulsory passages for translation and commentary will be set from *Iliad* I, VI, IX, XXII, XXIV. Candidates will be expected to have knowledge of the whole poem. They will also be required to scan a short passage.

### II, III. Texts and Contexts

An essay paper and a translation paper (each 3 hours). Candidates are expected to have considered the general topics as well as the particular texts and archaeological material specified. In the essay paper they will be required to answer a compulsory picture question, and three essay questions. A syllabus of images from which items will be selected for the picture question will be posted in Canvas under "Texts and Contexts". In the translation paper candidates will be required to translate six passages, set from the Greek texts listed under  $\alpha$  for topics 1 and 2.

#### 1. *The Persian Wars and Cultural Identities*

$\alpha$

Herodotus 8.56-110

$\beta$

Aeschylus, *Persians*

Herodotus 1.1-32, 131-40; 3.61-88, 150-160; 7.1-239; 8.1-55

Bisitun Inscription of Darius 1-15, 51-76

Archaeological material: Identities in Greek and Persian art

#### 2. *Dionysus, Drama, and Athens*

$\alpha$

Euripides, *Bacchae* 1-169, 370-518, 643-976

Aristophanes, *Frogs* 1-459, 1004-98, 1378-1481

$\beta$

Remainder of *Bacchae*

Remainder of *Frogs*

Archaeological material: Theatres, theatre images, and Dionysian iconography

#### 3. *Love and Luxury*

$\beta$

Cicero, *pro Caelio*

Catullus 1-16, 31-7, 42-5, 48-51, 53, 64.31-266, 69-70, 75-6, 79, 83-6, 95, 99-101, 116

Propertius 1

Archaeological material: Love pictures and Vesuvian villas

#### **4. Class**

β

Petronius, *Cena Trimalchionis*

Juvenal 1, 3, 4, 5, 6, 7, 9

Pliny, *Epistulae* 7.29, 8.6

Tacitus, *Annals* 14.42-5

Archaeological material: Houses, tombs, and the archaeology of public entertainment.

### **IV. Philosophy special subject**

All candidates must offer one Philosophy special subject. One three-hour paper will be set in each subject.

#### **1. Early Greek Philosophy**

As specified for Course IB.

#### **2. Plato, Euthyphro and Meno**

As specified for Course IB.

#### **3. Introduction to Modern Philosophy**

As specified in the *Examination Regulations* for the Preliminary Examination for Philosophy, Politics and Economics, except that candidates for Honour Moderations in Classics will not be required to answer questions on more than one of the three sections within the paper (General Philosophy, Moral Philosophy and Logic), although they may answer questions from two or three sections if they wish.

### **V. Classical special subject**

All candidates must offer one Classical special subject, chosen from Group C, E, or F. One three-hour paper will be set in each subject.

**C.**

#### **1. Thucydides and the West**

As specified for Course IB.

#### **2. Aristophanes' Political Comedy**

As specified for Course IB.

**E.**

#### **1. Homeric Archaeology and Early Greece from 1550 BC to 700 BC**

As specified for Course IA.

**2. Greek Vases**

As specified for Course IA.

**3. Greek Sculpture**

As specified for Course IA.

**4. Roman Architecture**

As specified for Course IA.

**F.**

**1. Historical Linguistics and Comparative Philology**

As specified for Course IA.

**VI. Unprepared Translation from Greek**

As specified for Course IB.

**VII. Greek Language**

One paper (3 hours). The paper will be divided into two main sections. Candidates are required to offer both (a) and (b).

(a) a selection of passages from the set texts, on which questions of accidence, syntax and style will be set (for the prescribed passages see p.55).

(b) a passage for translation into Greek prose.

## 16. Paper Descriptions for all Mods Courses

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### **Homer, *Iliad***

*Not available to Mods IIA candidates*

This paper involves study of the *Iliad* as a poem generated by an oral tradition, and consideration of the appropriate critical methods to apply to such a work. You are expected to consider aspects such as narrative technique, structure, characterisation, heroic values, and the poetic representation of the divine world in relation to the human. Knowledge of the whole *Iliad* is required.

- **Mods IA and IC:** you must read books 1-9 and 16-24 in Greek.
- **Mods IB:** you must read four key books (1, 9, 22 and 24) in Greek.
- **Mods IIB:** you must read five key books (1, 6, 9, 22 and 24) in Greek.

The lecture courses on Homer will be equally valuable to all.

In the examination paper all candidates must attempt translation of two passages, scansion of a short passage, two essays and two commentaries on short passages (a choice is given). For **Mods IB and IIB** there are essay questions on the key books (Section A) as well as on the poem more widely (Section B); at least one question from Section B must be attempted.

### **Virgil, *Aeneid***

*Not available to Mods IIB candidates*

This paper involves the study of the *Aeneid* both as a product of Augustan Rome and as a poem which has transcended its historical context. Besides examining plot, characterisation and style, you are expected to consider how the epic genre has developed since Homer, and how other forms of literature (including historical prose) have influenced the poem. Much attention is paid to the political and ideological factors shaping the poem. Knowledge of the whole *Aeneid* is required.

- **Mods IA and IB:** you must read books 1-6 and 12 in Latin.
- **Mods IC:** you must read books 1, 4 and 6 in Latin.
- **Mods IIA:** you must read books 1, 2, 4, 6, 12 in Latin.

The lectures on Virgil will be valuable to all candidates.

Candidates are expected to attempt translation of two passages, scansion of a short passage, two essays, and two commentaries on short passages (a choice is given). For **Mods IC and IIA** there are essay questions on the key books (Section A) and essays on the poem more widely (Section B); at least one question from Section B must be attempted.

## Texts and Contexts

*Taken by all Mods candidates*

This paper includes four topics for study, two Greek, two Roman, all compulsory: *The Persian Wars and Cultural Identities* (Herodotus), *Dionysus, Drama, and Athens* (Euripides, *Bacchae*; Aristophanes, *Frogs*); *Love and Luxury* (Cicero, *pro Caelio*; Catullus, Propertius 1), *Class* (Petronius, Juvenal). These topics feature important and attractive texts and related material. They introduce major themes in social and historical study, where literary texts may speak to material evidence and vice versa, and they will help you to see how links can be made between different parts of the subject. The balance of reading in Greek/Latin and in translation will vary according to whether you take Course IA, IB, IC, IIA, or IIB. For each year a body of archaeological images will be placed in Canvas before the start of the course, and from this will be drawn the images used for the compulsory picture question. Reading images and monuments is a vital skill in Classics (and more broadly). To get the most out of the subject students need to learn how to talk about images, and there will be a lecture course designed to make sure the skill is acquired by all.

The PowerPoint presentations containing these images can be accessed in Canvas at [https://canvas.ox.ac.uk/courses/48689/modules#module\\_109579](https://canvas.ox.ac.uk/courses/48689/modules#module_109579).

## Special Subjects Group A

### Early Greek Philosophy

*Available to all Mods candidates*

Early Greek Philosophy involves studying the surviving fragments of the earliest, so-called Pre-Socratic, Greek thinkers, who wrote (among other things) on the nature of the universe, what it is made of and how it came to have its present orderly arrangement, the structure of matter, the nature of the gods and the possibility of knowledge.

The examination involves translation (except for Mods IIA candidates), comment, and essays.

### Plato, *Euthyphro* and *Meno*

*Available to all Mods candidates*

These are two lively and philosophically important dialogues, in which Socrates and others discuss issues of knowledge and definition, especially of ethical concepts such as piety (*Euthyphro*) and excellence (*Meno*). Those doing **IA or IC** read *Meno* in Greek and *Euthyphro* in English, those doing **IB and IIB** read *Meno* 70a–86d2 in Greek, *Euthyphro* and the rest of *Meno* in translation, while those doing **IIA** read both works in English.

The examination involves translation (except for IIA), passages for comment on points of philosophical interest, and essays.

### Lucretius, *De Rerum Natura* IV

*Not available to Mods IIB candidates*

Book 4 of Lucretius' masterwork on Epicurean philosophy deals with the causes of perception, sensation and emotion and concludes with a passionate argument for the

control of one's sexual desires. You are expected to read the whole book in Latin and study the arguments, their validity and coherence.

The paper includes passages for translation and comment; candidates are also asked to answer two essay questions.

## Special Subjects Group B

### Introduction to Modern Philosophy

*Available to all Mods candidates*

The purpose of the course is to introduce you to some central philosophical issues, and open up a wide variety of Finals papers to you. The course will help you to acquire some concepts and ways of thinking which will be useful if you continue with the study of Philosophy, and even if you do not. In these respects the course is similar to the ancient philosophy options, but it differs in focussing not so much on a particular text, but rather on topics in philosophy. At first glance, the course leads naturally on to the non-ancient philosophy options at Finals, but students who wish to include some ancient philosophy at Finals will find good preparatory material here: the topics covered on the course are central to many of the ancient philosophy texts which you may choose for Greats.

The course content is based on the PPE Prelim paper, which has three parts which all students study, and in your college you are likely to study alongside PPEists; but as a Mods student you may pick and choose, and do one, two, or three of the subjects, based on your personal preferences (and correspondences with your intended Finals papers). The three parts of the course are: **General Philosophy**, a topic-based introduction to key issues in epistemology and metaphysics; **Moral Philosophy**, studied in connection with J. S. Mill: Utilitarianism; and **Logic**, studied in connection with a course designed especially for Oxford students, based on a manual by Prof Volker Halbach of New College, The Logic Manual.

**Logic**, usually taught in college classes, is the study of patterns of valid inference, and involves some study of a formal system. Students are required to do exercises and proofs in a formal system, and also to understand the relation between the elements of the formal system and the kinds of inference and argument used in ordinary language. Even if you do not go on to further study of logic, you are likely to find it useful in further philosophical study to have some familiarity with a formal logical language and the ability to use it to investigate logical relationships and to understand its use by others.

The other two parts of the course are usually taught in tutorials or small groups. **General Philosophy** introduces students to key topics in epistemology and metaphysics, such as knowledge and skepticism, induction, mind and body, personal identity, free will, and God and evil. **Moral Philosophy** is studied in conjunction with J. S. Mill's Utilitarianism and involves the study of an influential but controversial moral theory, with discussions of subjects such as happiness and pleasure, the criterion of right action, the role and foundation of moral principles, and justice.

## Special Subjects Group C

### Thucydides and the West

*Not available to Mods IIA candidates*

This paper involves both literary and historical questions: with a gifted writer of history such as Thucydides, the two are inseparable. You study the two books (VI and VII) in which he describes the failure of the Sicilian expedition and other events of that period, and also Plutarch, *Nicias*. Larger questions include the conditions of warfare in Sicily, the political environment of Athens including its democracy, and the qualities of leadership on both sides. The paper interlocks well with and develops some of the historiographical and cultural themes which arise in Texts & Contexts (Persian Wars and Cultural Identities), and which enable candidates to compare Herodotus and Thucydides.

**Mods IA and IC:** Book VI in Greek; **IB and IIB:** the amount of prescribed text in Greek is reduced. You cover the remainder of the prescription in English.

You are asked to attempt a passage of translation, comment on passages, and answer two essay questions.

### Aristophanes' Political Comedy

*Not available to Mods IIA candidates*

This paper requires study of three comedies: *Wasps*, *Lysistrata* and *Knights* (knowledge of the 'Old Oligarch', writing on the 'Athenian Constitution', is also expected). Passages for translation and for commentary will be set only from *Wasps* and some of *Lysistrata*. These plays explore the politics and society of Athens during the Peloponnesian War: the maintenance of power by the dominant speakers in the assembly (especially Cleon, parodied in *Knights*), the functioning of the law courts, the relations between male and female, fathers and sons; the freedom allowed to the comedians; the values and antagonisms of a polis at war. *Lysistrata* has also been interpreted as an 'anti-war' play, and this is another political aspect to consider. 'Literary' elements (such as parody, stagecraft and formal dramatic structures and techniques of comedy) are also an important element in this paper.

**Mods IB and IIB:** the amount of prescribed text in Greek is reduced. You cover the remainder of the prescription in English.

You are asked to attempt two translations, comment on two passages, and answer two essay questions.

## Special Subjects Group D

### Cicero and Catiline

*Not available to Mods IIB candidates*

This paper is more historical than literary, but involves engagement with the primary texts from which we derive most of our historical knowledge about the crisis year 63 BC, the year of Cicero's consulship and of Catiline's conspiracy. Much of our information comes from Cicero himself (especially the speeches set: *In Catilinam* 1-4 and *Pro Sulla*), and from the

colourful monograph by Sallust (the *Bellum Catilinae*, also prescribed). (For **Mods IC and IIA** the prescription is reduced.) You are encouraged to interrogate these sources and test how far we can trust the reconstructions of the events which have become canonical. Was Cicero really an *optimus consul*? Was Catiline the fiend he was later painted? What were the real political issues of the year, and how far back did the roots of discontent and revolution go? Like 'Tacitus and Tiberius', this paper is a good introduction to many of the topics which you will meet in Ancient History in Greats.

In the examination you are asked to translate one passage, comment on three short extracts, and answer two essay questions.

## **Tacitus and Tiberius**

*Not available to Mods IIB candidates*

The reign of Tiberius, covered in Books 1-6 of Tacitus' *Annales*, has had a grim reputation since antiquity, and its darker aspects are unforgettably handled in these books, the historian's masterpiece. You are expected to study Books 1 and 3 in Latin and to know the rest in English. For **Mods IC and IIA** the prescription is reduced. Questions which need consideration are Tacitus' sources, motives and 'bias' – or is that the wrong term entirely?; the political conditions at Rome and the wider picture of the empire; the role of the armies; the power of the senate and the handling of the laws of *maiestas*. Crucial too is the question how far Tacitus' conception of historical writing resembled that of modern scholars (themselves far from united in approach). This is a challenging but rewarding paper.

In the examination you are asked to translate one passage, comment on three short extracts, and answer two essay questions.

## **Special Subjects Group E**

Art and Archaeology add an important visual and material dimension to classical studies, and candidates on all courses can choose one of four special subjects in this field. The subjects are concerned with the most characteristic products of several broad periods – the Bronze and Dark Ages to 700 BC, the Archaic and Classical periods, and the Roman period. Any one of these courses will provide a good foundation in the materials and methods of Classical Archaeology which can be built on in the Art and Archaeology papers in Greats.

## **Homeric Archaeology and Early Greece from 1550 to 700 BC**

*Available to all Mods candidates*

This subject comprises the archaeological history of the last centuries of the Minoan and Mycenaean world, and the first of the Greek Iron Age, the setting in which the Homeric poems were formed and which they reflect in various ways. This is where classical Greek culture and literature begin. The course covers the full range of material evidence and artefacts surviving from this period, of which there is an excellent representative collection in the Ashmolean Museum.

In the examination you are asked to describe briefly and comment on three objects in photographs or drawings and answer three essay questions. Some of the essay questions are more concerned with the evidence of the Homeric poems, others with the wider problems of



reconstructing history and chronology from the archaeological data; you are expected to answer at least one question from each of these groups.

## **Greek Vases**

*Available to all Mods candidates*

Painted vases give the fullest visual account of life and mythology in ancient Greece and provide important archaeological data for refining and adding to our knowledge of various aspects of ancient culture. The course looks at the techniques and functions of painted ceramics as well as their subjects and styles, from the ninth to the fourth centuries BC. The Ashmolean Museum has a fine collection of painted pottery of the period covered by the course, and examples from the collection are used in classes and lectures.

In the examination you are asked to describe briefly and comment on three objects in photographs or drawings and answer three essay questions.

## **Greek Sculpture c. 600 - 300 BC**

*Available to all Mods candidates*

Greek statues and reliefs in marble and bronze retain a strong visual impact, and our knowledge of the subject is constantly being improved and revised by dramatic new discoveries, from excavation and shipwrecks. The course studies the emergence and uses of large marble statues in the archaic period, the development of bronze as a large-scale medium, and the revolution in seeing and representing that brought in the new visual system that we know as 'classical', in the fifth and fourth centuries. The Cast Gallery, located behind the Ashmolean, has an excellent collection of plaster casts of major sculptures from this period. Practical classes are given in the Cast Gallery on ways of assessing and interpreting ancient statues and reliefs.

In the examination you are asked to describe briefly and comment on three objects in photographs or drawings and answer three essay questions.

## **Roman Architecture**

*Available to all Mods candidates*

Architecture was the Roman art *par excellence*, and Roman buildings provide some of the most impressive and best-preserved monuments from the ancient world. The course studies the materials, technology, and functions of the buildings as well as their appearance and effect, from the Republic to the Tetrarchy, in Italy and the provinces as well as in Rome itself.

In the examination you are asked to describe briefly and comment on three objects in photographs or drawings and answer three essay questions.

## Special Subjects Group F

### Historical Linguistics and Comparative Philology

*Available to all Mods candidates*

This paper introduces the study of the origins of Greek and Latin and their development from a common ancestor, Indo-European (also the ancestor of English). The option is taught by the specialists in the field, and the teaching begins in lectures from the first term onwards; anyone who is even considering doing this paper **must attend** these lectures from the start. The lectures and classes cover the methods of historical and comparative linguistics, the reconstruction of the (unattested) Indo-European proto-language, the numerous changes in sounds and forms that resulted in the Greek and Latin languages as we know them, and some of the ways in which these languages continued to change down to the classical period. Selected passages of Homer and some archaic Latin inscriptions are examined in detail with regard to points of linguistic interest, to show how an understanding of the prehistory of Greek and Latin, and of the processes of change, can illuminate early records of the languages.

The complete schedule of lectures and classes is as follows:

MT (1st year): Introductory Circus: Historical Linguistics and Comparative Philology

HT (1st year), weeks 1-6: Indo-European, Greek and Latin: Phonology

HT (1st year), weeks 7-8 + TT (1st year), weeks 1-4: Indo-European, Greek and Latin: Morphology

MT (2nd year): Mods Philology Revision Class: Homer AND/OR Mods Philology Revision

Class: Early Latin Inscriptions The questions set will require specific competence in ONE of the two classical languages but not necessarily in both; an opportunity will be given for (optional) commentary on the Greek and Latin texts covered in the classes.

### Unprepared Translation from Greek

*Not taken by Mods IIA candidates*

Different papers for different courses, as appropriate. Normally one passage in prose, one in verse.

### Unprepared Translation from Latin

*Not taken by Mods IIB candidates*

Different papers for different courses, as appropriate. Normally one passage in prose, one in verse.

### Greek Language

*Not taken by Mods IIA candidates*

You must attempt **BOTH** (a) questions on accidence, syntax and style based on a selection of passages from the set texts (listed below), and (b) translation into Greek of a passage of English. The passage set for (b) will be constructed so as to give you an opportunity to make use of what you have learned while reading the set texts (in terms of style, syntax, vocabulary and/or themes), but you will not be penalised if you do not make use of them in

this way.

For **IA** and **IC** students the prescribed texts are: Lysias I, III; Xenophon *Anabasis* III. 1–3.5

For **IB** and **IIB** students the prescribed texts are: Lysias I, III.1–20; Xenophon *Anabasis* III.1

## Latin Language

*Not taken by Mods IIB candidates*

You must attempt **BOTH** (a) questions on accidence, syntax and style based on a selection of passages from the set texts (listed below), and (b) translation into Latin of a passage of English. The passage set for (b) will be constructed so as to give you an opportunity to make use of what you have learned while reading the set texts (in terms of style, syntax, vocabulary and/or themes), but you will not be penalised if you do not make use of them in this way.

For **IA** and **IB** students the set texts are: Cicero *Philippics* I; Caesar *de bello Gallico* I.1–11, III.

For **IC** and **IIA** students the set texts are: Cicero *Philippics* I; Caesar *de bello Gallico* III.1–13.

## 17. Teaching Provision for Mods Papers

The table below shows the typical teaching provision for Mods papers.

Please note that it may occasionally be necessary to make changes to the teaching provision for a given option, and that teaching may take place in a different term from the one shown below.

Paper	Faculty teaching provision (hours)						Typical college teaching provision (hours)	
	Lectures			Classes			Tutorials	Classes
	MT	HT	TT	MT	HT	TT		
Homer, <i>Iliad</i>	8	8					8	
Virgil, <i>Aeneid</i>	8	8					8	
Texts and Contexts	24	8	12				8	
Early Greek Philosophy	8						8	
Plato, <i>Euthyphro</i> and <i>Meno</i>			16				8	
Lucretius, <i>De Rerum Natura</i> IV	8						8	
Introduction to Modern Philosophy	24	16					8	
Thucydides and the West	8						8	
Aristophanes' Political Comedy	8						8	
Cicero and Catiline	8						8	
Tacitus and Tiberius	8						8	
Homeric Archaeology and Early Greece from 1550 BC to 700 BC	8	8					8	
Greek Vases	8	8					8	
Greek Sculpture	8	8					8	
Roman Architecture	8	8					8	
Historical Linguistics and Comparative Philology	8 (Year 1) 8 (Year 2)	16	8				6	
Unprepared Translation from Greek/Latin				taught via language classes - contact hours vary, depending on Mods course			8 per language	
Greek Language/Latin Language	8 (Year 2)	4	8	taught via language classes - contact hours vary, depending on Mods course			8	

## 18. Mods Prescribed Editions

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In addition to editions specified in the *Examination Regulations*, the following editions will be used in the examination; if more than one impression or edition has appeared, the latest will be used. Where no publisher's name is given, the book is published by the Clarendon Press or the Oxford University Press. \* denotes an Oxford Classical Text.

**Aristophanes:** \*Wilson

**Aristotle:** *De Generatione et Corruptione*, Mugler (Budé); *Metaphysics*, \*Jaeger; *Physics*, \*Ross.

**Asconius:** \*Clark.

**Caesar:** \*du Pontet.

**Catullus:** \*Mynors.

**Cicero:** speeches, \*Clark (*Pro Caelio* 17-53 is the same text in Austin's edition, except that Austin adds a comma after *proceritas* in chapter 36).

**Euripides:** *Bacchae*: Dodds.

**Herodotus:** \*Wilson.

**Homer:** \*Monro.

**Juvenal:** *Satires Book 1*, Braund (Cambridge University Press)

**Lucretius:** Rouse-Smith (Loeb), revised 2nd edn, 1992 or later.

**Lysias:** \*Carey.

**Petronius:** *Cena Trimalchionis*, Smith.

**Plato:** *Euthyphro*, \*Duke et al.; *Meno*, \*Burnet; *Parmenides*, \*Burnet.

**Pre-Socratic Philosophers:** Diels-Kranz, edn. 6 or later (Berlin).

**Propertius:** \*Heyworth

**Sallust:** \*Reynolds.

**Tacitus:** \*Fisher.

**Thucydides:** \*Stuart Jones.

**Virgil:** \*Mynors.

**Xenophon:** Dillery (Loeb)

## 19. List of Faculty and Sub-Faculty Officers

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This list gives the names of the various members of the Classics and Philosophy Faculties who are holding major administrative jobs, some of whom are referred to in this handbook.

Contact details for academic staff are found at [www.classics.ox.ac.uk/faculty/directory](http://www.classics.ox.ac.uk/faculty/directory). Email addresses and telephone numbers for the whole University are available at [www.ox.ac.uk/contact](http://www.ox.ac.uk/contact).

### ***Faculty of Classics***

Chair: Dr Neil McLynn (Corpus Christi)

Head of Administration: Mrs Hayley Merchant (Ioannou Centre, 66 St Giles')

Academic Administrative Officer: Mr Andrew Dixon (Ioannou Centre, 66 St Giles')

Academic Support Officer: Miss Erica Clarke (Ioannou Centre, 66 St Giles')

### ***Sub-Faculty of Classical Languages and Literature***

Chair: Professor Constanze Güthenke (Corpus Christi)

Secretary and Lecture-List Secretary: Professor Armand D'Angour (Jesus)

### ***Sub-Faculty of Ancient History and Classical Archaeology***

Chair: Professor Josephine Quinn (Worcester)

Secretary and Lecture-List Secretary: Professor Peter Thonemann (Wadham)

### ***Faculty of Philosophy***

Director of Undergraduate Studies: Dr Thomas Sinclair (Wadham College)

Undergraduate Studies Administrator: Mr James Knight (Philosophy Centre)

Head of Administration: Dr Rachael Sanders (Philosophy Centre)

### ***Chair of Standing Committee for Mods and Greats***

Professor Constanze Güthenke (Corpus Christi)

### ***Equality and Diversity Officer***

Professor Rhiannon Ash (Merton)

### ***Harassment Officers***

**Classics:** Dr Laura Swift (Magdalen)

Dr Ed Bispham (Brasenose)

**Philosophy:** Dr Karen Margrethe Nielsen (Somerville)

Dr Michail Peramatzis (Worcester)

### ***Other Useful Contacts***

**Schools Liaison Officer for Classics:** Dr Gail Trimble (Trinity)

**Schools Liaison Officer for Philosophy:** Dr Dave Leal (Brasenose)

**Classics Librarian (for Bodleian and Sackler Libraries):** Dr Charlotte Goodall

**Philosophy Librarian:** Dr Hilla Wait

## Corrections to the Handbook

<i>Date</i>	<i>Vsn</i>	<i>Page(s)</i>	<i>Description of change</i>

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