

UNIVERSITY OF OXFORD  
Board of the Faculty of Classics  
Board of the Faculty of Medieval  
and Modern Languages



# Classics and Modern Languages

## Handbook

# 2021

Faculty of Classics  
Ioannou Centre for Classical & Byzantine Studies  
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Oxford OX1 3LU  
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## Dates of Full Terms

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Michaelmas 2021: Sunday 10 October – Saturday 4 December 2021

Hilary 2022: Sunday 16 January – Saturday 12 March 2022

Trinity 2022: Sunday 24 April – Saturday 18 June 2022

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

\* provisional

## Disclaimer

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This handbook applies to students starting the BA in Classics and Modern Languages in Michaelmas Term 2021 and sitting the final examination in 2025 or 2026. 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 <http://www.admin.ox.ac.uk/examregs/>. 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 6 January 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 Classics and Modern Languages

Course Length: 4 or 5 years

FHEQ Level: 6

Quality Assurance Agency Subject Benchmarking Statements:

- Classics and Ancient History: [https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-classics-and-ancient-history-including-byzantine-studies-and-modern-greek.pdf?sfvrsn=21e2cb81\\_5](https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-classics-and-ancient-history-including-byzantine-studies-and-modern-greek.pdf?sfvrsn=21e2cb81_5)
- Languages, Cultures and Societies: [https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-languages-cultures-and-societies.pdf?sfvrsn=4ce2cb81\\_4](https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-languages-cultures-and-societies.pdf?sfvrsn=4ce2cb81_4)
- 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)

## Useful Links

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BA Classics and Modern Languages Course Page in Canvas:

[https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-modern-languages?module\\_item\\_id=512794](https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-modern-languages?module_item_id=512794)

Classics Faculty UG Information Canvas site: <https://canvas.ox.ac.uk/courses/42438>

Modern Languages Undergraduate Course Handbook:

<https://canvas.ox.ac.uk/courses/20010/modules/items/968034>

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>

Examiners' Reports:

Classics: [https://canvas.ox.ac.uk/courses/42438/modules#module\\_94960](https://canvas.ox.ac.uk/courses/42438/modules#module_94960)

Modern Languages: <https://canvas.ox.ac.uk/courses/20010/modules/items/185652>

Examination Information (University website):

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

Joint Consultative Committees for Undergraduate Matters:

Classics: [https://canvas.ox.ac.uk/courses/42438/pages/jcc-for-undergraduate-matters?module\\_item\\_id=445998](https://canvas.ox.ac.uk/courses/42438/pages/jcc-for-undergraduate-matters?module_item_id=445998)

Modern Languages: <https://canvas.ox.ac.uk/courses/20010/modules/items/185653>

Lecture Lists:

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

Modern Languages: <https://canvas.ox.ac.uk/courses/20010/modules/items/1072330>

Prizes for Performance in Undergraduate Examinations:

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

Modern Languages: [Prelims](#) and [FHS](#)

# 1. Welcome

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Welcome to Oxford! We hope you will find this a satisfying and enjoyable course.

You may like to know that there is a Joint Standing Committee of Senior Members responsible for supervising the course. The committee is composed of six members (three from Modern Languages and three from Classics). For the 2021-22 academic year, its members are:

- Professor Tim Rood, St Hugh's (Classics; Chair of Languages & Literature Sub-Faculty)
- Dr Guy Westwood, LMH (Classics)
- Dr Emma Greensmith, St John's (Classics)
- Professor Geraldine Hazbun, St Anne's (Spanish; Director of Undergraduate Studies)
- Professor Giuseppe Stellardi, St Hugh's (Italian)
- Professor Seth Whidden, Queen's (French)

Please do not hesitate to get in touch with any of us at any stage if there are aspects of the course that you wish to discuss or that you feel ought to be drawn to our attention.

This handbook is revised annually and issued on arrival to all first-year undergraduates registered for Classics and Modern Languages. Comments and corrections should be addressed to the Academic Administrative Officer, Ioannou Centre, 66 St Giles', Oxford OX1 3LU (email address: [undergraduate@classics.ox.ac.uk](mailto:undergraduate@classics.ox.ac.uk)).

## **This course handbook should be read in conjunction with the following publications:**

- The Classics Faculty's UG Information Canvas site at <https://canvas.ox.ac.uk/courses/42438>
- The Mods and Greats handbooks for the relevant year of examination at <https://www.classics.ox.ac.uk/handbooks>
- The Faculty of Medieval and Modern Languages' general undergraduate handbook and relevant language-specific handbooks at <https://canvas.ox.ac.uk/courses/20010>

For more detail about the two faculties, including lists of their teaching staff, consult the Faculty websites ([www.classics.ox.ac.uk](http://www.classics.ox.ac.uk), and [www.mod-langs.ox.ac.uk](http://www.mod-langs.ox.ac.uk)). On the Modern Languages web-pages, information can be found by clicking on the "Current Students" link.

You will be subscribed to undergraduate mailing lists in both faculties, which send out information about lectures and other items of interest to students.

You should also consult the [University Student Handbook](#), which covers a number of more general matters of student life, including details of the University's policies relating to equal opportunities, harassment, and disability (which are also available on the Oxford University website at [www.ox.ac.uk](http://www.ox.ac.uk)).

Examiners' reports may be found in Canvas at [https://canvas.ox.ac.uk/courses/42438/modules#module\\_94960](https://canvas.ox.ac.uk/courses/42438/modules#module_94960) and <https://canvas.ox.ac.uk/courses/20010/modules/items/185652>

## 2. Introduction

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This handbook gives an outline of your course, together with some further information that we hope you will find helpful. Full details of the course are contained in the *Examination Regulations* online (<https://www.admin.ox.ac.uk/examregs>).

In the Finals syllabus, it is possible that some changes of detail will be introduced that will apply to you. You will be examined on the syllabus in force at the time you take Finals, and that is normally (subject to possible minor modifications) the syllabus in force at the time you embark on your Finals work, i.e. after taking Prelims or Mods. You should check with your tutors in due course. The Finals syllabus in particular offers you a very wide range of choice and thus looks rather complex; if anything is unclear to you, be sure to discuss it with your tutors.

There are two versions of this course, **Option A** in which the first exam is the Modern Languages Preliminary (taken after three terms, or after six terms for those students who spend an initial preliminary year study either Ancient Greek or Latin language), and **Option B** in which it is Classics Mods (taken after five terms). Students taking Option A who have not studied a Classical language to A-level or equivalent spend a preparatory year learning either Ancient Greek or Latin, before continuing with the course leading up to the Modern Languages Preliminary Exam. There are then either six or seven further terms of study at Oxford before Finals (plus a year abroad).

	MT	HT	TT	MT	HT	TT	MT	HT	TT	MT	HT	TT	MT	HT	TT
<i>Option A Course I</i>				ML Prelims			CML Finals			Year abroad			CML Finals		
<i>Option A Course II</i>	Year studying Greek or Latin			ML Prelims			CML Finals			Year abroad			CML Finals		
<i>Option B Course I</i>	Classics Mods (IA, IB, IC)						CML Finals			Year abroad			CML Finals		
<i>Option B Course II</i>	Classics Mods (IIA, IIB)						CML Finals			Year abroad			CML Finals		

If you take the Modern Languages Preliminary you will do papers on the language and literature of either Latin or Greek (or both), and on one modern language and its literature. Classics Mods involves only papers in Classics and Philosophy; after Mods you take up your modern language again, adding it to your continuing work in Classics. (If you are taking Classics Mods, the tutor in your modern language may wish you to keep up your study of that language during the first five terms, in addition to your study of Latin and/or Greek; but this will not form any part of your syllabus for Mods, which is exclusively in Classics - see the separate Mods Handbook for details. Likewise, if you learn Latin or Greek in a preparatory year with a view to sitting the Modern Languages Preliminary at the end of the second year, the tutor in your modern language may wish you to keep up your study of that language during the first three terms).

For Finals essentially the same syllabus is available for all candidates, whichever first exam you have taken.

### 3. Aims and Objectives of Classics and Modern Languages

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#### ***Aims***

1. To build and encourage intellectual confidence in students, enabling them to work independently but in a well-guided framework.
2. 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.
3. To train and encourage students in appropriate linguistic, analytical, research and presentational skills to the highest possible standards.
4. To equip students to approach major issues in their own as well as other cultures with a thoughtful and critical attitude.
5. 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***

1. To provide expert guidance over a very wide range of options in challenging fields of study within the Greco-Roman world and in the modern European languages and literatures.
2. To help students to acquire the ability to read accurately and critically texts and documents in Latin and/or Greek, and in a modern European language.
3. To help students to acquire the ability to write and speak a modern European language with a high degree of accuracy and fluency.
4. To help students to acquire the skills to assess considerable amounts of material of diverse types, and to select, summarise and evaluate key aspects.
5. 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.
6. To provide a teaching environment in which the key features are close and regular personal attention to students, constructive criticism and evaluation (whether written or oral) of their work, and continuous monitoring of their academic progress.
7. To maintain and enhance the broadest possible base for student recruitment, and to maintain the highest intellectual standards at admission.
8. To provide effective mechanisms through which able students of different levels of experience can rapidly acquire the linguistic and other skills needed to achieve their potential in the subject.
9. To make full and effective use of the very wide range of research expertise in our Faculties and the excellent specialist resources and collections available in the University.
10. To offer courses which are kept under continuous review and scrutiny.



## 4. The Preliminary Examination in Modern Languages

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NOTE: Please refer to the *Mods Handbook* if you are taking Classics Mods as your first public examination.

In summary, the examination structure for the Preliminary Examination for Modern Languages is as follows:

One modern language (including certification of attendance and participation in oral classes) plus Latin and/or Greek.

- I. Language paper I in the modern language (three hours).
- II. Language paper II in the modern language (in two parts of 90 minutes each).
- III. Literature paper I in the modern language (three hours).
- IV. Literature paper II in the modern language (three hours).
- V. Unseen translation from Latin and/or Greek (three hours).
- VI. Greek and Latin Literature: Essays (three hours).
- VII. Greek and Latin Literature: Translation and Comment (three hours).

For further detail about each paper, including detailed prescriptions of texts, see the pages of the Preliminary Examination in Modern Languages in the [Examination Regulations](#) and the relevant language-specific Prelims handbook in Canvas:

<https://canvas.ox.ac.uk/courses/20010/modules/items/372606>

If your intention is to take the Preliminary Examination in Modern Languages, but you have been admitted to study a preliminary year of Greek or Latin, you have to enter for two qualifying papers in Greek or Latin at the end of this preliminary year. This is known as Course II, Course I being the main scheme of papers in the Preliminary Examination for Modern Languages set out above. For details of Course II (qualifying preliminary year) see below.

### ***Classics Papers V, VI and VII***

The three Classics papers overlap extensively with those studied by first-year Classicists. Either Latin or Greek must be offered, or indeed both Classical languages.

#### **Paper V: Unseen Translation from Latin and/or Greek**

This paper consists of four passages for translation into English, a prose and verse passage from each language, of which the candidate must offer TWO.

#### **Paper VI: Greek and Latin Literature: Essays**

#### **Paper VII: Greek and Latin Literature: Translation and Comment**

These papers are based on the following four sets of ancient texts, studied in the original, from which candidates must offer TWO, including ONE and only one from (a) and (b).

(a) Homer, *Iliad* I, VI, IX, XVI, XVIII, XXII-XXIV;\*

(b) Virgil, *Aeneid* I, II, IV, VI;\*

(c) Euripides, *Bacchae* 1-1167\*; Aristophanes, *Frogs* 1-459, 830-1533;\* Herodotus 7.1-53, 8.56-110;\*\*

(d) 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 I. 1-3, 6, 11, 14; Petronius, *Cena Trimalchionis* 26.7-36, 47-78; Juvenal 3, 5.\*\*\*

\* For the purposes of paper VI, candidates who offer these texts will be expected to have knowledge of the whole work and not merely the prescribed portions.

\*\* For the purposes of paper VI, candidates who offer this text will be expected to have knowledge of all of Herodotus 7-8 and not merely the prescribed portions.

\*\*\* For the purposes of paper VI, candidates who offer these texts will be expected to have knowledge of the whole of *Pro Caelio*, Propertius I, and the *Cena Trimalchionis* and not merely the prescribed portions.

Both papers will relate to all four sets of texts (a, b, c, d). However, each student will normally prepare two sets: either (a) or (b) together with either (c) or (d).

In paper VI candidates are to write THREE essays, one relating to either (a) Homer or (b) Virgil (choice of two titles on each), one relating to the texts listed under either (c) or (d) (choice of two titles on each), and one general essay (choice of four titles).

Paper VII will require candidates to translate and comment on THREE passages, including at least one from each of Questions 1 and 2. Question 1 will comprise a choice of four passages (two Homer, two Virgil). Question 2 will comprise a choice of four passages (two from the Greek texts listed under (c), two from the Latin texts under (d)).

Prescribed editions:

- Homer: Oxford Classical Texts, Monro and Allen
- Virgil: OCT, Mynors
- Euripides: Dodds (Oxford, 2nd edition)
- Aristophanes: OCT, Wilson
- Herodotus: OCT, Wilson
- Cicero: OCT, Clark (same text in Austin [Oxford, 3rd edition], though Austin adds a comma after 'proceritas' in chapter 36.)
- Catullus: OCT, Mynors
- Propertius: OCT, Heyworth
- Petronius: Smith (Oxford)
- Juvenal: CUP, Braund

### **Course II (qualifying examination)**

This consists of two papers of three hours:

#### **i) Greek or Latin Texts.**

Candidates must offer **EITHER** Homer, *Iliad* 24; Lysias 1 and 3; Euripides, *Bacchae* 1–63, 180–369, 434–518, **OR** Virgil, *Aeneid* 6; Seneca, *Letters* 1, 12, 18, 21, 24, 34 and 53; Catullus 1–16, 31–4.

The paper will comprise passages from these texts for translation and comment.

Prescribed editions:

- Homer: OCT (Monro and Allen)
- Euripides: Dodds, 2nd edition (Oxford)
- Lysias: OCT (Carey)
- Virgil: OCT (Mynors)
- Catullus: OCT (Mynors)
- Seneca: C Edwards (Cambridge Green & Yellow edition)

## ii) Greek or Latin Language.

The paper will consist of passages for unseen translation out of Latin or Greek and of sentences to be translated from English into Latin or Greek.

## 5. Final Honour School of Classics and Modern Languages

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The examination structure for the Honour School of Classics and Modern Languages is as follows:

Eight compulsory subjects, one optional extra.

1. Honour School of Modern Languages, paper I.
2. Honour School of Modern Languages, papers II A (i) and II B (i).
3. Honour School of Modern Languages, *one* paper chosen from Papers VI, VII or VIII.
4. Honour School of Modern Languages, *one* paper chosen from Papers IV, V, IX, X, XI, XII or XIV. (Paper XIV may be taken as a second paper under 8 (i) below, but not as the only ML paper under 4).
5. A text-based Classical literature option chosen from subjects 501-513, 515, 524 or 525.
- \*6.7. **EITHER** Second Classical Language (which counts as two subjects) **OR** two subjects in Classics from lists (a) to (h) of the Regulations.
8. A subject in Classics **OR** in Modern Languages **OR** 582 *Ancient and French Classical Tragedy* **OR** 583 *The Creative Reception of Greek Tragedy in German*.
9. Optional extra: a subject in Classics, a subject in Modern Languages listed under 4 above, Greek or Latin Prose Composition, or a special thesis in Classics.

In addition, all candidates take an oral examination in their modern language.

\* All candidates not offering a Second Classical Language must offer a text-based classical literature or philology paper from 501-513, 515, 517, 524, 525, 551, 552 and 581 as at least one of these two options (see the Examination Regulations for full details).

§ All candidates offering a Second Classical Language must offer a subject in Classics from lists (a) to (e) of the Regulations as one of options 8 and 9.

Again, for details of the syllabus see the *Examination Regulations* (<http://www.admin.ox.ac.uk/examregs>). Detailed descriptions of individual papers may be found in the course handbooks for Literae Humaniores (Greats) and individual modern languages: <https://www.classics.ox.ac.uk/handbooks> and

The mark for a special thesis will automatically replace that of the weakest 'content' paper with a mark over 50, if doing so is advantageous to the candidate. The mark for a thesis offered as a compulsory subject will count in the same way as that for any other compulsory subject.

Towards the end of your first year (or during your Mods term if you are taking Classics Mods) you will be sent a copy of the Greats Handbook, which includes an account of the syllabus for Finals in Literae Humaniores (colloquially known as 'Greats'). There is considerable overlap between the syllabus for Greats and that for the Classics side of Classics and Modern Languages, in the sense that a large number of the available papers are identical (though the structure of the two courses is rather different). The main exception is that Greats includes a wide range of Philosophy papers, whereas only the Ancient and Medieval Philosophy options are available in Classics and Modern Languages. Otherwise, almost all the subjects available in Greats are also available in Classics and Modern Languages, and there are some subjects specially devised for the Joint School that do not come in the Greats syllabus.

## 6. Prospectus of options available specifically in Classics and Modern Languages

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Among the many options available in the school are three papers designed specially to cater to the interests of students reading for this joint school.

### 581. The Latin Works of Petrarch

*(may be offered as a Classical subject under 6, 7, or under 8 or 9)*

Candidates will undertake special study of *Africa* (ed. N. Festa, Florence, 1926), Books I, II, V, VII, IX. They will also be expected to have read *Vita Scipionis* (in *La vita di Scipione L'Africano*, ed. G. Martellotti, Milano-Napoli, 1954), and to show acquaintance with Petrarch's major Latin works, e.g. *Rerum memorandarum libri* (ed. G. Billanovich, Florence, 1945), *De Secretis conflictu curarum mearum*, *De Vita solitaria*, *Epistolae familiares* (in F. Petrarca, *Prose*, ed. G. Martellotti, P.G. Ricci, E. Carrara, E. Bianchi, Milano-Napoli, 1955).

Petrarch was the major cultural and intellectual figure in mid-fourteenth century Italy, and his pioneering role in ushering in the new age of Humanism and the Renaissance made him famous throughout Europe. The works which articulated his new ideas and established his reputation were mostly in Latin (the vernacular poems of the *Canzoniere* and *Trionfi* represent only a small part of his output). Sensing more accurately than his predecessors the distance that separated his time from the classical past, he was the first writer to revive major classical genres such as epic (*Africa*), biography (*Vita Scipionis*), the dialogue (*Secretum*) and letter-writing (*Epistolae Familiares*). Petrarch's Latin works shed invaluable light on his views on history, morality, the role of the intellectual, literary creativity and imitation, as well as helping to understand more fully his vernacular poetry.

In the examination candidates will be required to comment, without translating, on one passage (from a choice of three, each of around 35 lines) from the prescribed books of the

*Africa*, and to answer two essay questions (from a choice of about ten; the essay questions will cover all the prescribed works, including the *Africa*).

## 582. Ancient and French Classical Tragedy

(not to be offered in combination with 506 Greek Tragedy); Racine [Honour School of Modern Languages, paper X (5); Dramatic Theory and Practice in France 1605-60 with special reference to Corneille [Honour School of Modern Languages, paper XII Special Subject]]

The dramatists of Greece and Rome had an enormous influence on the development of drama in Europe from the Renaissance onwards. In the middle of the sixteenth century, French writers strove consciously to imitate the dramatic works of the ancients, and their efforts led eventually to the kind of tragedy practised in the seventeenth century by Corneille and Racine. Both these dramatists negotiate ancient models in different ways from play to play. This paper allows candidates to study individual dramatists in their own right but also to compare the ancient and French dramatists.

The examination paper has three sections, and candidates must answer one question from each. The first contains a compulsory comparative commentary; the second has questions on individual dramatists; the third has questions relating to stagecraft, genre, technique or theme, requiring a comparative approach.

The prescribed texts are:

- (a) for the compulsory commentary question, *either* (i) Seneca, *Phaedra* and Racine, *Phèdre*, or (ii) Euripides, *Medea* and Corneille, *Médée*;
- (b) for essay questions:
- Aeschylus, *Agamemnon*
  - Sophocles, *Oedipus the King*
  - Euripides, *Hippolytus*, *Andromache*, *The Phoenician Women*, *Iphigenia at Aulis*
  - Seneca, *Medea*
  - Corneille, *Discours*, Horace, *Oedipe*, *Suréna*
  - Racine, *La Thébaïde*, *Andromaque*, *Iphigénie*

There is a bibliography available for those taking this option, which gives details of prescribed and recommended editions as well as critical reading. Students will typically have four tutorials with a classicist followed by four with a French tutor. In addition, there are regular lecture courses on the prescribed authors, though not necessarily on all the texts specified; it is likely that lectures on Seneca will take place in alternate years only.

## 583. The Creative Reception of Greek Tragedy in German

(not to be offered in combination with 506 Greek Tragedy)

Germany, perhaps more than any other country in Europe, has had a lively and often rather tormented relationship with Ancient Greece. Candidates will be able to study those dealings in an area of particular importance: tragedy. The German texts, from Goethe to Christa Wolf, show an extraordinary and discordant variety of responses to both the theory and the

practice of tragedy in Greece. *Antigone* is chosen for special study, Hölderlin's radical treatment of Sophocles' play being the best possible illustration of the vitality and modernity of classical tragedy. In the examination paper, a compulsory comparative commentary question will be set from these two *Antigones*. In addition, candidates will be required to answer two essay questions, one from a choice of questions specifically on the authors and texts listed below, the other from a choice of questions requiring a comparative or generic approach.

The prescribed texts for essay questions are:

- Sophocles, *Oedipus Tyrannus*
- Euripides, *Medea*, *Iphigenia in Tauris*
- Plato, *Republic* II, III, X
- Aristotle, *Poetics*
- Goethe, *Iphigenie auf Tauris*
- Kleist, *Penthesilea*
- Nietzsche, *Die Geburt der Tragödie*
- Brecht, *Antigone*
- Christa Wolf, *Medea: Stimmen*

There is a bibliography available for those taking this option, which gives details of prescribed and recommended editions as well as critical reading. Pupils will typically have four tutorials with a classicist followed by four with a German tutor. In addition, there are regular lecture courses on the prescribed authors, though not necessarily on all the texts specified.

## 7. Language Work

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In your Modern Language you will have a regular schedule of language classes to attend each week. In French and German most of these classes will be organised within your college. In the other languages they will mainly be organised centrally by the Sub-Faculty. It is very important to attend all your language classes and to complete the written exercises set. Language skills cannot be crammed for in the week before the exam but depend on regular practice. You will find it helpful to establish a weekly routine with regular slots set aside for completing each piece of language work – each piece is likely to require a slot of up to three hours. Make sure that you settle down to do your language work with the dictionaries and grammar books you will need to hand. Your language tutors will advise you on which dictionaries and grammar books you need to buy but you may well also need to consult other dictionaries in your college library or in the Faculty library. The use of dictionaries is of course an art in itself which you will already have begun to develop. Remember that if you begin your search in a bilingual dictionary it is always best to double check in a monolingual dictionary that you have selected the word or phrase you need.

When your written exercises are returned to you, take the time to go carefully through all the corrections your tutor has made. If you dismiss your errors as mere slips you will probably repeat the same mistakes another time. It can be helpful to compare your written pieces over a period of time – do you make the same mistake or type of mistake regularly? Are there points which you need to ask your tutor for help with? The first year is the year in

which to really get to grips with those grammar points of which you have never been quite sure. Sorting them out now will leave you free to concentrate later on finer points of your writing and speaking skills. It is perfectly possible to order a drink in a foreign language or get the gist of a simple conversation without much command of grammar. But to take part in more sophisticated communication and to be taken seriously by native speakers you need to use correct grammatical structures and to have developed an extensive vocabulary. You may be reluctant to speak up in class and ask questions if there is something you don't understand. However, you can be sure that you are not the only one who hasn't understood and you will do everyone a favour by speaking up.

Classes with native speakers will also be organised for you. Here again, it is essential to conquer nerves and speak up. Speaking skills cannot be improved if you remain silent! Try not to compare your own performance all the time with what appears to be the superior performance of other people. It is your own performance you need to try to work on.

Outside classes and set exercises you should make use of the facilities of the Language Centre, described later on. You can make a real difference to your listening skills by regularly watching recorded news programmes and videos, and you can keep your vocabulary up to the minute by reading newspapers. (How exactly is a phrase of the moment, like 'greenhouse effect' rendered in the language(s) you are studying?) Reading your literature texts will of course help you with vocabulary acquisition and with your intuition and feel for the language. However, it is probably best not to start by looking up every word you don't know when reading your texts – look up the ones that are impeding your understanding or which recur frequently. (For set texts you will have to go back later and make sure you understand every word.)

## 8. Tutors

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Anybody to whom you go for tutorials or college classes counts as one of your tutors. Some will be tutorial Fellows or Lecturers of your own college; some may be Fellows or Lecturers of other colleges, or Research Fellows, or graduate students. The overall responsibility for giving or arranging your tuition will lie with tutorial Fellows or Lecturers of your own college, probably one in each of Classics and your modern language. Behind them stands the Senior Tutor, who must see that proper arrangements are made if one of these people is absent through illness or on leave.

It will probably be a rule of your college that you call on these in-college tutors at the beginning of term to arrange tuition, and at the end of term to arrange vacation reading and next term's subjects. In any case it is a very good idea to pay such calls, if necessary on your own initiative. Colleges have different rules about when term 'begins'. The official start is Sunday of First Week of Full Term, but you will certainly be expected back before then, and you should try to ensure that by the Sunday 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.

If you would like to receive tuition from a particular person in Oxford, ask the in-college tutor concerned; do not approach the person yourself, who cannot take you on without a request from your college. If you feel that you need a change of tutor, don't just do nothing, but take the problem to someone else in your college - the Senior Tutor, the Equality and

Diversity Officer, the Chaplain, or even the Head of College, if necessary. Most such problems arise from a personality-clash that has proved intractable; but since in a university of Oxford's size there are almost certain to be alternative tutors for all 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 you would prefer.

If you have any issues with teaching or supervision please raise these as soon as possible so that they can be addressed promptly. Details of whom to contact are provided, for Classics, at <https://www.classics.ox.ac.uk/general-student-handbook>, and, for Modern Languages, in section 6.2 of the Undergraduate Course Handbook (XXX). If your issue relates to the course overall, contact the Chair of the Joint Standing Committee ([dus@mod-langs.ox.ac.uk](mailto:dus@mod-langs.ox.ac.uk))

## 9. Tutorials, Classes and Collections

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What you are expected to bring to a tutorial is an intelligent understanding of the reading which was set for it (or a variant on your own initiative if some book or article proves really inaccessible) and any written work demanded. What you have a right to expect is your tutor's presence and scholarly attention throughout the hour agreed, plus guidance (e.g. a reading list) for next time. Beyond that styles differ, depending on how many students are sharing the tutorial, the nature of the topic, and the habits and personality of your tutor. You must not expect uniformity, and you will gain most if you succeed in adapting to differences. It is reasonable to expect your tutor to comment on your essays (whether orally or in writing) and to warn you if they fall below an acceptable standard. Most tutors prefer not to assign marks to essays week by week, but if you feel uncertain about the quality of your work you should not hesitate to ask.

You will often have more than one tutorial a week, and may sometimes have two essays to write in a single week. The Humanities Division has agreed that undergraduate students should not be required to write more than twelve tutorial essays during each full term; if you are asked to write more than twelve, do discuss the matter with your tutors.

The more you bring to a tutorial, the more you will gain from it. Work on an essay involves reading, thinking, and writing. Read attentively and thoughtfully, skipping bits that obviously do not bear on your topic: one hour of that is worth many hours of 'summarising' paragraph by paragraph with the music on. As your reading progresses, think up a structure for your essay (but do not write an elaborate plan which you won't have time to execute). Expect to have to worry out your thoughts, both during and after reading. Use essays to develop an argument, not as places to store information. You will learn best if you share ideas with fellow students, and contribute to tutorial discussion. Remember that tutorials are not designed as a substitute for lectures, or for accumulating information, 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, if it occurs in a tutorial at all, should be very much incidental to the dialogue.

Be careful not to let the reading of modern scholars' works detract from your reading of the texts on the syllabus. The examination is on the prescribed subjects and works, and the purpose of recommending secondary literature (as tutors will often do) is to help you to form your own thoughts about the primary material. Note also the section on 'Plagiarism'



below.

Missing a tutorial is a very serious matter. If you cannot attend for a good reason (e.g. illness), you should let your tutor know in advance and make arrangements to catch up on any work missed. If circumstances force you to miss a tutorial without advance notice, explain and apologise as soon as possible.

Some tuition is by means of college or University classes, a system specially suited to subjects in which your written work consists in exercises rather than essays - especially your language work. You have a right to expect that written work for a class will be returned to you with written or oral comments.

Most colleges will require you to sit college examinations, 'collections', before the start of each term. The objects are to test your comprehension of work already covered, and to give you practice in writing timed papers. Make sure at the end of each term that you know the times and subjects of next term's collections.

Oxford trains you as a writer to deadlines; so equip yourself with a writer's tools: an English dictionary and, unless you are very confident, a thesaurus and Fowler's *Modern English Usage*.

### ***Teaching patterns***

For recommended patterns of teaching for all modern language papers, see the main Modern Languages Course Handbook (section 2). For Classics papers shared with the BA in Literae Humaniores, please see the Mods and Greats handbooks at <https://www.classics.ox.ac.uk/handbooks>. The papers unique to the FHS of Classics and Modern Languages (listed in section 5 above) are typically taught in 8 tutorials.

### ***Workload planning***

As a CML student, the schedule of teaching that you follow through your degree (i.e. which papers you are taught when) is likely to be different from those of students reading single honours Classics or Modern Languages. The plans below offer illustrative schedules as examples to help you and your College tutor(s) as you map out your degree programme. Especially at FHS, where there is a lot of individual choice of options, the precise pathway that you follow will depend on the options you select, so the below should be used as a guide only.

### **Classics & Modern Languages Course I, taking the Modern Languages Prelim (Latin only)**

#### **Year 1:**

MT:

Latin Authors: 6 tutorials; Faculty Latin: 8 classes

ML literature: 8 tutorials (or mix of tutorials and seminars); Faculty/College language classes, c.24 hours

HT:

Vergil, *Aeneid*: 6-8 Tutorials; Faculty Latin: 8 classes

ML literature: 8 tutorials (or mix of tutorials and seminars); Faculty/College language classes,

c.24 hours

TT:

Latin Authors and Revision: 6 tutorials; Latin Language in College: 6 classes

ML literature: 4 tutorials (or mix of tutorials and seminars) and Revision; Faculty/College language classes, c.18 hours

### **Year 2:**

MT:

Classics Option 1: 8 tutorials

ML Period Paper: 4 Tutorials; Faculty/College language classes, c.16 hours

HT:

Classics Option 1: 4 tutorials; Classics Option 2: 4 tutorials

ML Period Paper or Option: 4 tutorials; Faculty/College language classes, c.16 hours

TT:

Classics Option 2: 8 tutorials

ML Option: 4 tutorials; Faculty/College language classes, c.16 hours

### **Year 4:**

MT:

Classics Option 3: 8 tutorials

ML Option or Period Paper: 4 tutorials; Faculty/College language classes, c.24 hours

HT:

Classics Option 3: 4 tutorials

Classics Option 4 or ML further Option or CML-specific Option: number of tutorials/seminars depends on option chosen; Faculty/College language classes, c.24 hours

You may add in an optional extra: a subject in Classics OR in Modern Languages, OR a thesis in Classics or Modern Languages or both combined. Certain Classics options are only offered as Faculty Classes at a fixed point in the year and this can interrupt the pattern set out above. Others are only offered at a fixed point in Year 4 (for Classics: Comedy, Lyric, Historiography, Classical Reception, which require the students to produce a 6,000-word extended essay in Hilary Term; for Modern Languages: Paper XII, which is usually assessed by coursework portfolio in Hilary Term).

## **10. Lectures**

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Lecture lists are published on the web at <https://www.classics.ox.ac.uk/lecture-list-prospectus-entries> and at <https://canvas.ox.ac.uk/courses/20010/modules/items/1072330> . Your tutors will have advice on which lectures to attend.

The importance of lectures varies from subject to subject. Some lectures give a personal version of what could be got, in other personal versions, from books. Others provide the last word on a developing subject, or the only satisfactory conspectus on a subject whose

boundaries are not well recognised in the literature. It is somewhat perilous to cut the 'core' lectures on your chosen options: although in Oxford's system lecturers do not necessarily set the University examinations, they may be consulted by those who do, and the lecture descriptions inform examiners as well as students about the content of lectures.

## 11. Vacations

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British degree courses are among the shortest in the world. They hold their own in international competition only because they are full-time courses, covering vacation as well as term. This is perhaps particularly true of Oxford, where the official terms occupy less than half the year. Vacations have to include holiday time too; and everyone recognises that for very many students they also have to include earning money. Nevertheless, vacation study is vital.

You are said to 'read' for an Oxford degree, and CML is certainly a reading course: its 'study' is to a great extent the study of books. In term you will mostly rush from one article or chapter to another, pick their bones, and write out your reactions. Vacations are the time for less hectic attention to complete books. Tutorials break a subject up; vacations allow consolidation. They give depth and time for serious thought, and they are particularly important for reading set texts.

## 12. Theses and Dissertations

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The attraction of a thesis or dissertation is that it gives you the opportunity to study a specialist area for which you have developed or would like to develop a particular expertise, allowing you to produce a fully-fledged piece of scholarly research or analysis that you might well regard as the culmination of your studies here. It is potentially a most exciting option, but it is important to get the choice of topic right and to present your work in a scholarly manner.

In the Finals examination, remember that you should avoid repetition in your written papers of material used in your thesis. If you offer both a thesis as a compulsory subject and an optional special thesis, you must of course also avoid repeating material from one to the other.

### ***Classics Theses***

You may offer a Classics thesis as one of your compulsory subjects (5, 6, 7 (g) in the Examination Regulations) or as an optional extra (9 (v) in the Examination Regulations).

If you propose to offer a thesis in Finals, it is a good idea to begin planning no later than the Easter Vacation of your penultimate year of study at Oxford (i.e. the year before your year abroad), and to have a talk with a tutor early in Trinity Term. If your tutor thinks that the subject is manageable, get some initial suggestions for reading and follow them up. Remember that tutors can only advise; the decision to offer a thesis is your own, and so is the choice of topic.

All Classical theses should include a substantial consideration of the ancient aspects of the

topic. You should bear in mind that the Standing Committee for Mods and Greats can give permission for these only if it is satisfied that appropriate supervisors and examiners can be found. It may well be that your first ideas will need to be refined considerably before you are in a position to submit a topic for approval.

You then need to submit a title and a 100-word outline. Thesis titles should be submitted on form CML01 available in Canvas at [https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-modern-languages?module\\_item\\_id=512794](https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-modern-languages?module_item_id=512794) by Wednesday of the First Week of the Michaelmas Term preceding the examination.

But you may wish to obtain approval before you start work on the thesis in earnest, and for many people that will mean making the application in the first half of the previous Trinity Term, so that you can spend time in the long vacation reading widely and developing your ideas.

You may discuss with your tutor the field of study, the sources available, and the method of presentation. The plan and the ideas must be yours, but the tutor can help you make sure it is clear, coherent, and feasible, and give advice on reading. But bear in mind that much of your reading will be material discovered by yourself. The tutor may also read and comment on drafts: the amount of assistance the tutor can give will be no more than equivalent to the teaching of a normal paper. Tutorial sessions can be used for trying out first drafts of sections of the thesis. However, you have to write the finished version on your own. Make sure you allow plenty of time: almost certainly, it will take longer than you expect. The rules for format and submission are in the *Examination Regulations*.

The word limit for Classics theses is 10,000 words, excluding bibliography but including notes and appendices. In the case of a commentary on a text, any substantial quoting of that text need not be included in the word limit. Don't feel you need to write up to the maximum word limit: examiners will respect a work which presents the argument in as lean and crisp a way as possible.

The deadline for submission of theses is noon on Friday of 0th week of your final Trinity Term. Late submission will incur accumulating automatic penalties until the first day of the examination, at which point the thesis will be considered as failed if it has not been submitted. The Proctors have indicated that under no circumstances will they accept computer problems or postal delays as a justification for late submission. (If you are prevented by good cause from submitting your thesis on time, consult your Senior Tutor immediately.)

In addition to submission of your thesis in hard copy, you must also send an electronic version to [undergraduate@classics.ox.ac.uk](mailto:undergraduate@classics.ox.ac.uk), which may be used to check the word length of your thesis. Note that electronic submission is not considered, in itself, as meeting the required deadline for the hard copy version. Theses over the word limit will be penalised (and declaring a different word-count from the actual one is an offence which will be reported to the Proctors).

### ***Paper XIV Dissertation in Modern Languages (for first examination in TT 2023)***

For first examination in TT 2023, candidates may choose, as one of their papers or as an optional paper, to write a dissertation not exceeding 8,000 words on a subject of their own

choice which falls within the scope of the Honour School of Modern Languages, as approved by the Faculty. Please consult the Examination Regulations for Joint Schools restrictions.

The dissertation (Paper XIV) offers an opportunity to carry out an independent research project which counts as a full content paper. This can be a new topic or a means of broadening existing interests. Please see the Examination Regulations for further details.

There are normally four hours of contact with a supervisor and this may include email and phone/videoconferencing contact, and meetings of different duration, adding to four hours overall. Supervision will usually take place between the end of Trinity Term of the second or third year and Michaelmas Term or Hilary Term of the final year but scheduling may be flexible to accommodate other papers. This individual supervision will normally be complemented by general faculty sessions on conducting individual research/preparing a dissertation.

**N.B If you are taking only one of the papers under ML papers IV-XII, XIV, you may not offer XIV as that paper.**

## 13. 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.

## 14. The Year Abroad

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All students are required to spend a year of residence in an appropriate country or countries during their time in Oxford. The year abroad is considered by the Modern Languages Faculty Board to be both academically desirable and integral to the course. The year abroad is normally spent in the third year. You are required to spend a period of not less than 24 weeks abroad. For detailed guidance on the Year Abroad for each language, see the Modern Languages Course Handbook, Section 3.11 and <https://canvas.ox.ac.uk/courses/37004>.

The objectives of the Year Abroad are for students to:

- Improve their language skills in a variety of practical contexts
- Acquire first-hand knowledge of the culture of the target language(s)
- Develop the ability to cope independently in the target language(s)

You will be required to agree with your tutor, before your year abroad, on an appropriate course of study to be followed during that period. This will be designed according to your own particular needs and interests and may consist, for example, in the preparation of an extended essay, in the completion of further work relating to a paper already begun, or in the preparation of work for a paper to be taken on your return. You will be required to complete a 'Year Abroad Agreement form' and a 'Risk Assessment form' in the Trinity Term of your second year in order to confirm that your college tutor approves of your plans, and that you have agreed a suitable course of work to be undertaken during the year. (All Year Abroad forms are available at <https://canvas.ox.ac.uk/courses/37004>).

You should discuss options for your year abroad with your College Tutor and also, should you wish, with the relevant Sub-Faculty Year Abroad Officer. Sub-Faculties arrange information sessions on appropriate opportunities in Michaelmas Term of the second year; these will be advertised to you and listed on the Year Abroad page on Canvas: <https://canvas.ox.ac.uk/courses/37004>.

You may also contact your College Tutor for advice or help with any difficulties arising during your Year Abroad, and College Tutors will refer to the appropriate Sub-Faculty or Faculty Year Abroad Officer. Before the start of Michaelmas Term of your final year, you will be asked to complete a 'Year Abroad Report Form'.

You are strongly advised to consult the Foreign and Commonwealth Office website (<https://www.gov.uk/foreign-travel-advice>) for information should you decide that you would like to spend your year abroad in a country outside the European Union.

The Faculty has a Code of Practice on exemption from the Year Abroad where applicable. This may be consulted on the Modern Languages Canvas site, where you will also find details of the year abroad hardship grants: <https://canvas.ox.ac.uk/courses/37004>

Students can now consult the year-abroad database, which gives details of what other students have done: [https://hermes2.mml.ox.ac.uk/yroad/index\\_student.php](https://hermes2.mml.ox.ac.uk/yroad/index_student.php)

## 15. Examinations

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It is your personal responsibility to enter for University examinations, and if you enter after the due date, or change your options after submitting your exam entry, you must pay an administration fee. Details of the exam entry procedure may be found at [www.ox.ac.uk/students/exams/entry/](http://www.ox.ac.uk/students/exams/entry/). The Preliminary examination begins in the 8th week of Trinity Term.

The Finals examination begins with orals in the week preceding Trinity Term. These involve a written comprehension test and a spoken examination. The written part begins towards the middle of Trinity Term and continues towards the end.



When planning your strategy for your exams, it is sensible to keep before your mind the nature of the examination method which the University uses (the conventional method in British higher education over the past two centuries). If the examiners allowed you to set the questions, you could prepare good answers in a short time; by setting the questions themselves, they ensure that a candidate cannot be adequately prepared without study over the whole course. In the essay and comment papers they will therefore not be interested in answers which in any way are off the point, and they will severely penalise 'short weight', i.e. too few properly written out answers. The examiners are looking for your own ideas and convictions. When you have selected a question, work out what it means and decide what you think is the answer to it; always answer the question that has been set, *not* the question you would like to have been set. Then, putting pen to paper, state the answer and defend it; or, if you think there is no answer, explain why not. Don't write too much: most of those who run out of time have themselves to blame for being distracted into irrelevance. Bear in mind that an examination answer cannot hope to include as much detail as a tutorial essay; part of what is being tested is your ability to select what is relevant and to present it in a clear and well-structured argument. Good examinees emerge from the examination room with most of their knowledge undisplayed.

In writing commentaries, bear in mind that a literary commentary is not the same thing as an essay. It is largely concerned with the explication of a single passage of text, and you should not use it as a springboard for general discussion of related issues. If the passage is from a larger work, start by identifying its context (briefly but precisely), paying attention if appropriate to what follows as well as what precedes; if it is in direct speech, identify the speaker or speakers. Say what you feel should be said about the passage as a whole (e.g. what it contributes to the larger work from which it comes, what literary conventions it displays, and how it is structured), and then discuss its most striking stylistic details and other points of interest. Points to look out for include (depending on the type of work) narratorial voice, dramatic technique, and versification. Explain allusions and references where appropriate (some may be so obvious that they do not need to be explained). Make it clear precisely what you are referring to, perhaps by giving a line-reference. You may like to go through the text in order when making your detailed comments, or you may prefer to organise the material in some other way; the important thing is to present it clearly. As in essays, do not be afraid to express ideas of your own; the purpose of the exercise is partly to test whether you have prepared your texts but also to invite you to think about and react to them.

### ***Examination Conventions***

#### **Course II Qualifying Examination**

You sit two papers, either Greek Texts and Greek Language or Latin Texts and Latin Language. The result is either pass or fail. For a pass, you are required to achieve marks of 40 or above on both papers. The setting and marking conventions for these papers are the same as those for Classics & English Prelims and may be found at <https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-english-overview>.

#### **Prelims**

The setting and marking conventions for papers I-IV in the modern language may be found in Canvas at [https://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module\\_item\\_id=185651](https://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module_item_id=185651).

The setting and marking conventions for papers V-VII in Latin and/or Greek are the same as those for papers 3-5 in Classics & English Prelims; please see <https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-english-overview>.

Classification: You are required to achieve a pass in each language separately by obtaining an average mark of 40 on the papers in that language; to obtain a distinction, you must achieve an average of 70 on *all* the papers (both language and literature) in a language. For further details, please see the Prelims Examination Conventions in Canvas at <https://canvas.ox.ac.uk/courses/42438/pages/ba-classics-and-english-overview>.

### **Classics Mods**

The Examination Conventions may be found at <https://canvas.ox.ac.uk/courses/42438/pages/ba-literae-humaniores-overview>.

### **Finals**

The Examination Conventions may be found in Canvas at [https://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module\\_item\\_id=185651](https://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module_item_id=185651).

## **16. Feedback**

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You will be asked to fill in questionnaires about each course of Modern Languages Lectures you attend. They are available for submission online on the Modern Languages website at <https://hermes2.mml.ox.ac.uk/lectures/index.php>.

The feedback questionnaires are read first by the Director of Undergraduate Studies, then passed to the Chairman of the Faculty Board and to the lecturers concerned. Any major issues raised in the questionnaires are discussed by the Chairman with the lecturer; this may lead to changes in emphasis or in how lectures are delivered. Positive comments may be used to support Faculty or University schemes for rewarding outstanding teaching.

For the Classics lectures you attend, you can use the [online form](#) to submit feedback. Please do so, as lecturers find such feedback on lecturers very helpful.

## **17. Changing your course**

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Don't seek to change course at the first sign of difficulty. All courses that are worth anything bring the student up against obstacles, and your tutors will guide you past them. Seek the advice of your tutors at all times when in difficulty. Discuss problems also with your contemporaries; you are not in competition with them, and you should get into the habit of helping and being helped. If you decide you really do want to change, the first rule is, "Don't delay". You could be losing vital learning time.

Your college has admitted you to read for a particular Honour School, or a particular combination of First Public Examination plus Honour School. You cannot change without its permission, which is liable to be refused if the 'receiving' tutors think you unsuited to their course, or don't have room (in some courses, e.g. Law and English, the teaching resources are often very strained).

If you are allowed to change, your Senior Tutor or Tutor for Undergraduates will help with any necessary formalities.

## 18. Teaching provision

### (a) Modern language papers

Please see the Modern Languages Undergraduate Handbook (Section 2).

### (b) Classics papers

#### Preliminary Examination in Modern Languages

Paper	Faculty teaching provision (hours)						Typical college teaching provision (hours)	
	Lectures			Classes			Tutorials	Classes
	MT	HT	TT	MT	HT	TT		
<b>Option A Course II Preliminary Year</b>								
Greek Language				40	40	8	16	
Greek Texts								
Latin Language				40	40	8	16	
Latin Texts								
<b>Option A Course I Year 1 or Course II Year 2</b>								
Unseen Translation from Greek and/or Latin	Students are recommended to attend Classics Mods lectures on Homer, Virgil and Texts & Contexts			MILC language classes (8 sessions in each of MT and HT)			16	
Greek and Latin Literature: Essays								
Greek and Latin Literature: Translation and Comment								

#### Honour Moderations in Classics

Please refer to the Mods handbook for your year of examination at <https://www.classics.ox.ac.uk/handbooks>.

#### Honour School of Classics and Modern Languages

Most of the papers available at finals are shared with the Honour School of Literae Humaniores. For details of teaching provision for these papers, please refer to the Greats handbook for your year of examination at <https://www.classics.ox.ac.uk/handbooks>. For details of teaching provision for the link papers in Classics and Modern Languages, please see Section 5 of this handbook.

## Corrections to the Handbook

<b>Date</b>	<b>Version</b>	<b>Page(s)</b>	<b>Description of Change</b>
06/01/2022	1.1	10	Correction to prescription for Seneca, <i>Letters</i> (letter 53 instead of letter 57)

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