UNIVERSITY OF OXFORD
Board of the Faculty of Classics
Board of the Faculty of Philosophy

Mods Handbook

for candidates taking Honour Moderations in Classics in 2027

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Dates of Full Terms

Michaelmas 2025: Sunday 12 October – Saturday 6 December 2025

Hilary 2026: Sunday 18 January – Saturday 14 March 2026

Trinity 2026: Sunday 26 April – Saturday 20 June 2026

Michaelmas 2026*: Sunday 11 October – Saturday 5 December 2026

Hilary 2027*: Sunday 17 January – Saturday 13 March 2027

Trinity 2027*: Sunday 25 April – Saturday 19 June 2027

*provisional

Disclaimer

This handbook applies to students starting Honour Moderations in Classics in Michaelmas Term 2025 and sitting the examination in Hilary Term 2027. 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.

The information in this handbook is accurate as at 18 June 2026; however, it may be necessary for changes to be made in certain circumstances, as explained at 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

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
- Philosophy

*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

Canvas: 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

Educational Recording Policy: https://academic.admin.ox.ac.uk/educational-recordings-policy

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

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

Examination Information: https://www.ox.ac.uk/students/academic/exams?wssl=1

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

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

Past Mods examination papers: https://solo.bodleian.ox.ac.uk/discovery/search?vid=44OXF_INST:SOLO&search_scope=EXAMP. Note that the course structure and material has changed; specimen exams for all papers can be found on Canvas: https://canvas.ox.ac.uk/courses/293942.

Prizes for performance in Undergraduate Examinations: https://canvas.ox.ac.uk/courses/42438/pages/prizes-for-exceptional-performance-in-undergraduate-examinations

1. Introduction

This Handbook is **only** for those taking Honour Moderations in Classics in 2027. This is the first year of new syllabus for Honour Moderations in Classics, and so please do **not** refer to earlier editions of the handbook, if you are coming up for the first time in Michaelmas Term 2025 and intending to sit Mods in 2027. 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.

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 faculty websites of Classics (www.classics.ox.ac.uk) and Philosophy (www.philosophy.ox.ac.uk) forthe latest news and events, and links to online resources for classicists and lecture information.

2. Aims and Objectives of Classics

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

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 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 read the Final Honour Schools of Classics and Modern Languages or Classics and Asian and Middle Eastern Studies.

There are three Streams in the Classics Mods course. You will be placed in a Stream for each of the languages (Latin and/or Greek) you will be studying in Mods. If you are not studying a particular language for Mods, you will not have a Stream for that language. If you are studying both languages for Mods, you will not necessarily be in the same Stream for each language. The full syllabus for each Stream is set out in Section 16 of this Handbook; your tutor will be able to give you further advice.

Students in **Streams 2 and 3** (also termed Advanced, to reflect the level of language experience you will have when you sit Mods) have an A-Level in the language to which the Stream applies, or a qualification to an equivalent standard. You will have a test on Wednesday of week 0 in Michaelmas Term of your first year to determine your stream. You will have college tuition in both Greek and Latin Literature from your first term onwards; you will also have faculty-based language classes (see Section 7) for your first four terms (Stream 2) or first three terms (Stream 3).

Students in **Stream 1** (also termed Intermediate, to reflect the level of language experience you will have when you sit Mods) do not have an A-Level or equivalent qualification in the language to which the Stream applies, but are studying that language for Mods. You will have intensive faculty-based classes in that language for the first four terms; you will also have college tuition in both Greek and Latin Literature from your first term onwards. If you wish, you can then go on to begin the other ancient language 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 relating to each of Papers I to VII (I to VI in the case of Stream 1 students offering only Greek at Mods; Papers I to VII, omitting VI, in the case of Stream 1 students offering only Latin at Mods); 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.

Faculty-based teaching for the language papers (VIII and IX) varies between the different Streams, while each college will have its own supplementary teaching; 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.

4. Your Tutor

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, Welfare Officer, 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:

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.

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 below **7. Faculty Language Classes**).

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

The Faculty lecture list is published each term on the Classics Faculty at https://www.classics.ox.ac.uk/lecture-list-prospectus-entries. Similarly, the Philosophy lecture list is published each term on the Philosophy Faculty 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. 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. 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 some lectures are available, these are intended as supplementary teaching resources and are not meant as a replacement for lecture attendance. 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 'binge-watching' lectures or listening to them in environments where note-taking would not be convenient. 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 recorded lectures may be available as a back-up, or you may have a further opportunity to attend the lectures in your second year.

7. Faculty Language Classes

The Language Teaching Team is led by the Grocyn Lecturer, Mrs Juliane Kerkhecker, and includes a Senior Instructor and two Lectors. The language tutors will be happy to discuss any problems, so do not hesitate to consult them. The details below apply to faculty-based teaching; your college will have its own arrangements for supplementary language teaching, and you should consult your college tutor(s) for details.

Every student is sorted into one of three Streams for the Mods course. Stream 1 (Intermediate) is for those without an A-Level in Latin or Greek, Streams 2 and 3 (Advanced) are for those with an A-Level or equivalent in Latin and/or Greek. It may, therefore, be the case that you are in Stream 1 in one ancient language (if you have no A-Levels or equivalents in an ancient language), OR in Stream 1 in one ancient language and Stream 2 or 3 for the other (if you have one A-Level or equivalent), OR in Stream 2 or 3 for both languages (if you have both A-Levels or equivalents).

To be sorted into Stream 2 or 3, those students with an A-Level in one or both ancient languages will take an initial test on Wednesday of 0th week in their first Michaelmas Term. The test will be one hour long per ancient language: that is, if you have one A-Level, then your test will be one hour long; if you have two, it will be two hours long.

Stream 1 (Intermediate)

The Faculty's Language Teaching Team will teach intensive language classes throughout the first two terms for Classics Mods pupils taking one of the ancient languages from a beginners' level (Stream 1). The Language Teaching Team will contact you in 0th Week (the week before full term) to let you know which group you are in and where and when to attend.

For your first two terms, you will have four hours of language teaching each week and will be expected to do 10-15 hours of homework per week. The classes will be held in the mornings of every day except Wednesday, which is intended as a consolidation and catch-up day. In your third term, you will have two hours of faculty-based teaching per week, in which further grammar consolidation will be supplemented by reading classes on the texts prescribed for this paper (see Canvas for a list). In your fourth term, you will have three hours of language teaching per week, with an increased focus on reading classes on the prescribed texts (which you will have prepared for translation purposes over the summer vacation).

These reading classes will be predicated on you having prepared a fixed section of the text for each week's sessions, so as to make sure you're getting the most out of it; you will have identified the passages or constructions which you would like to have explained by the instructor, and they in turn will identify passages or constructions to explain. Preparation of the text (see below) is therefore essential *before the class*. All language classes require regular preparation work, such as written exercises, revision, pre-reading new topics, preparing for regular tests in class, and memorisation of forms and vocabulary. Most students spend at least two hours on this kind of task for every hour in class.

Streams 2 and 3 (Advanced)

The Faculty's Language Teaching Team will conduct grammar revision sessions for the first two terms, with students in Stream 2 having two hours of instruction per week, and Stream 3 one hour. The classes offer a chance to revise Latin and/or Greek syntax. In the third term, focus will turn to reading classes on the prescribed texts for this paper (see Canvas for a List), with students in Stream 2 receiving two hours of instruction per week, and Stream 3 one hour. These sessions will continue for students in Stream 2 (one hour per week) in the fourth term.

These reading classes will be predicated on you having prepared a fixed section of the text for each week's classes, so as to make sure you're getting the most out of the session; you will have identified the passages or constructions which you would like to have explained by the instructor, and they in turn will identify passages or constructions to explain. Preparation of the text (see below, under Section 8) is therefore essential *before the class*.

Aside from the textual preparation for these reading classes, you will also be required to do written and learning preparation for each class, and for vocabulary and morphology tests during the sessions.

These classes offer an excellent preparation for all the papers in Classics Mods, the texts for almost all of which will be covered in the reading classes, and from which examples will be drawn in the language materials for your grammar instruction and practice. The aim of the different streams 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 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.

Faculty Language Collections

Students in Stream 2 and 3 will be given a language streaming test at the beginning of their first Michaelmas Term, on Wednesday of 0th Week (as described above): its purpose is to help the Language Teaching 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.

All students will be set collections to test their progress at the start of their second, third, and fourth terms. These collections will concern grammar, morphology, and vocabulary, and will start to bring in questions on syntax in the third and fourth terms.

You will be given details of the content and structure of these collections in due course, usually in the last few sessions of each term in preparation for the collections at the start of the next term.

8. Reading the texts

It is essential to start reading your texts in the original as soon as you are able. Faculty and college reading classes will be available to help you work through some of the texts, 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 given 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, e.g. through SOLO, the Bodleian library catalogue, or on sites like *Oxford Scholarly Editions* (https://www.oxfordscholarlyeditions.com/)

Make sure you use the prescribed editions, listed with each paper below in **Section 17.**

Paper Descriptions for all Courses. This is important because some editions can vary quite significantly, and the prescribed edition is the one that will be used for passages set in the examination. 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

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 ...'.

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.

10. Commentaries

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. Each of the sub-disciplines – literature, ancient history, philosophy, and art and archaeology – has its own particular requirements, as detailed below.

1. Literature (Papers II and III)

(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 and always with the aim of illuminating the current passage. 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 published

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. 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 ἕνεκα θνητῶν ἐριδαίνετον ὧδε,
ἐν δὲ θεοῖσι κολῳὸν ἐλαύνετον· οὐδέ τι δαιτὸς 575
ἐσθλῆς ἔσσεται ἦδος, ἐπεὶ τὰ χερείονα νικᾷ.
μητρὶ δ' ἐγὼ παράφημι καὶ αὐτῇ περ νοεούσῃ
πατρὶ φίλῳ ἐπίηρα φέρειν Διί, ὄφρα μὴ αὖτε
νεικείῃσι πατήρ, σὺν δ' ἡμῖν δαῖτα ταράξῃ.

'Surely these things will be dreadful and no longer bearable,
if you two are to quarrel for the sake of mortals in this way,
and drive turmoil among the gods; nor will there be any pleasure
in the noble feast, since worse matters prevail.
And I advise my mother, who knows this herself all too well,
to bear kindness to our dear father Zeus, lest he once more
quarrel with us, and hurl our feast into confusion.'

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 ἕνεκα 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 φίλῳ ἐπίηρα φέρειν) bind his appeal around (and so emphasise) the warning tone in καὶ αὐτῇ περ νοεούσῃ, a tone made explicit in αὖτε (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 ἕνεκα 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 αὐτῇ περ νοεούσῃ 577) before exhorting her to be kind to Zeus (ἐπίηρα φέρειν Διί), since he will not hold back from a quarrel (νεικείῃσι 579) and destroy the peace of the feast (δαῖτα ταράξῃ 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, formular 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' in the second paragraph, which also serves as a point of departure for discussing other and less relevant episodes.

2. Philosophy (Papers IV.1–2)

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.

3. Ancient History (Papers V.1–4)

A commentary passage ("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 that you are familiar with the work in question.) This is also the place to identify whether the passage comes in a speech/letter or as part of the narrative, and whether it comes at an especially significant moment in the structure of the text. The second (particularly relevant if a specific event is at issue) is where you locate the episode in its historical context, with attention to chronology, geography, and the like. (This shows that you are familiar 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 or technical terms 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 or aims 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, policy, personality 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?

There are various ways to organise and structure a strong gobbet answer, but it will usually be best to begin with relevant contextual information, then analyse your chosen elements of content (you will need to be selective), and then round off by discussing the overall significance of the passage. Remember that the bulk of the marks are awarded for *analytical* content; a common mistake is to spend too much time on the contextualisation, and not enough analysing the passage.

It is not expected that people will have extensive recall of all that is to be found in published 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. Examples of what to do, and what not to do, are given below.

Specimen commentary

ἀποκλαύσας δὲ καὶ περιημεκτήσας τῇ ἀπάσῃ συμφορῇ ἀναθρώσκει ἐπὶ τὸν ἵππον, ἐν νόῳ ἔχων τὴν ταχίστην ἐς Σοῦσα στρατεύεσθαι ἐπὶ τὸν Μάγον. καί οἱ ἀναθρώσκοντι ἐπὶ τὸν ἵππον τοῦ κολεοῦ τοῦ ξίφεος ὁ μύκης ἀποπίπτει, γυμνωθὲν δὲ τὸ ξίφος παίει τὸν μηρόν· τρωματισθεὶς δὲ κατὰ τοῦτο τῇ αὐτὸς πρότερον τὸν τῶν Αἰγυπτίων θεὸν Ἆπιν ἔπληξε, ὥς οἱ καιρίῃ ἔδοξε τετύφθαι, εἴρετο ὁ Καμβύσης ὅ τι τῇ πόλι οὔνομα εἴη· οἳ δὲ εἶπαν ὅτι Ἀγβάτανα.

"He was so miserable and upset at the whole disaster that he leapt onto his horse, with the intention of setting out for Susa without delay and attacking the Magus. As he did so, the tip of his scabbard came off and the exposed sword struck him on the thigh. He was wounded in exactly the same spot that he had previously wounded the Egyptian god Apis. Cambyses felt that the wound was fatal; he asked what was the name of the place where they were, and they told him it was Ecbatana." (HERODOTUS, *Histories* 3.64.2–3)

Attempt 1

This passage comes from the end of Herodotus' narrative of the reign of the second Persian king, Cambyses (530–522 BC). Cambyses is in Syria, on his way back from Egypt, and has just heard of the usurpation of the Persian throne by a man called "Smerdis". The "συμφορά" in the first sentence is Cambyses' earlier murder of his brother Smerdis, which he had ordered on the basis of a prophetic dream which predicted that "Smerdis" would seize the Persian kingship. Cambyses has just realized that the dream was in fact predicting the rebellion of a Magus (a Persian priest) called Smerdis, and hence that he had killed his brother unnecessarily.

In this passage, Cambyses is about to return from Syria to Susa (one of the four Persian royal capitals, in Elam) to deal with the rebellion when he accidentally wounds himself on the thigh; he dies shortly afterwards. During his time in Egypt (525–522) he had impiously killed the Egyptian god Apis (who is incarnated in the form of a bull) by similarly striking it on the thigh with his dagger. The Persian dagger (the "akinakes") was worn in a scabbard slung low around the waist, as can be seen eg. in its depiction in the Persepolis tribute reliefs, so Cambyses' thigh wound is perfectly plausible.

Ecbatana is the name of another of the four Persian capitals, in Media. Cambyses had received an oracle saying that he would die in Ecbatana, and he assumed he would die old in his capital city; it now turns out that the oracle meant a different Ecbatana, in Syria. This kind of misunderstanding of oracles is very common in Herodotus, as for instance in book 1 when the Delphic oracle tells the Spartans they will measure out Tegea with a rope, and the Spartans end up working the land of Tegea in chains.

This passage is significant because it shows Herodotus' tendency to explain events through symbolic parallels, the fulfilment of prophecies, and moralizing patterns. Cambyses' death is figured as a "punishment" for his killing of the Apis bull through the close parallels in their

cause of death; it also turns out to have been predicted by an oracle which was misunderstood at the time. This moral "tidiness" in explaining characters' fates is very typical of Herodotus, also seen e.g. in the fall of Croesus in book 1.

Attempt 2

This passage comes from the third book of the *Histories* of Herodotus of Halicarnassus, written in nine books and probably published around 425 BC, the earliest surviving work of Greek historiography. The third book of Herodotus covers the reign of Cambyses, son of Cyrus the Great, and the accession of Darius in the late sixth century BC (a century before Herodotus' own day), with two long digressions on the history of the Greek island of Samos. This passage describes the death of Cambyses; Herodotus will then go on to narrate the rise of Darius and his unmasking of the Magus.

In this passage Herodotus describes how Cambyses (king of Persia) leapt onto his horse when upset and hasty, and wounded himself in the thigh with his dagger, whose scabbard-tip had come off. This thigh wound was in precisely the same place where Cambyses had previously stabbed the Egyptian god the Apis bull, during his time in Egypt, an event which is described earlier in book 3 by Herodotus. Cambyses then finally asks where they are, and is told that they are in Ecbatana.

The fact that Cambyses is wounded "in exactly the same spot" as the Apis bull is interesting. Herodotus seems to be implying that this isn't a coincidence, but is significant in some way. He may be suggesting that people saw Cambyses' death as a kind of divine punishment for his killing of the Apis. It's quite likely that people could have believed this, since we know that Cambyses was a very unpopular ruler, thanks to his brutal treatment of the Egyptians, which Herodotus describes in detail earlier in the book.

This passage is significant because it shows how much detailed knowledge Herodotus had of Persian history. Even if some of the details of Cambyses' actual words (asking the name of places etc) might be made up, it's clear that Herodotus had good sources for Cambyses' place and manner of death. It's possible that lots of his evidence for Cambyses and for other Persian history comes from Zopyrus son of Megabyzus (Hdt. 3.160), grandson of a Persian noble under Darius, who surely would have known Darius' predecessor Cambyses as well.

Evaluation

Attempt 1 would certainly get a first-class mark; Attempt 2 would get a middling 2:2 mark at best.

In Paragraph 1, both candidates provide general context. But Student 1 keeps their commentary very tightly focused on the context actually required to understand this specific passage: who is Cambyses (including the dates of his reign!); what is the "disaster" referred to at the start of the passage, and why is Cambyses so upset. The student accurately summarizes just enough of the background narrative to make sense of the passage at hand (the revelation that it was a Magus, not Cambyses' brother, who was fated to seize the throne). Student 2, however, in their first paragraph says nothing which couldn't be learned by reading the reference (HERODOTUS, *Histories* 3.64.2–3) at the bottom of the passage. Some of the detail here looks at first sight quite impressive (date of composition of the

Histories), but in fact could be used for *any gobbet from any part of the Herodotus set text* – hence they get no credit.

In Paragraph 2, Student 1 doesn't just rephrase the content of the passage, but gives several further key bits of information to help the reader understand the scenario – that Cambyses is currently in Syria (an important point, not made clear within the passage itself); a short but accurate identification of Susa; and a good short description of the Persian dagger, showing pleasing (and relevant) knowledge of another category of evidence (Persian art). Student 2 summarises the entire content of the passage in their own words, which Student 1 rightly doesn't bother to do; Student 2 is aware that the Apis turned up earlier in Herodotus, but doesn't give further details.

In Paragraphs 3 and 4, both candidates move to more detailed evaluation of the broader significance of the passage. Both candidates decide that the thing they're going to focus on is what the passage tells us about Herodotean historiography, which is absolutely fine (though certainly isn't the only way of commenting successfully on this passage: one could equally well write a good commentary which focused on similarities and differences between Herodotus' account here and the very odd account of Cambyses' death in Darius' Bisitun inscription). Student 1 is throughout providing relevant *argument*, clearly based on a broader knowledge of Herodotus (e.g. on oracles), but still very closely focused on explaining and illustrating this specific passage. Student 2, however, can't really go beyond *summary* of the passage, as well as some rather vague 'arguing from first principles' on Herodotus' possible sources (quite characteristic of weaker candidates who are short of factual knowledge). The section on Zopyrus – while perfectly true – is again just not relevant to this specific passage (it would be true of pretty much anything Herodotus tells us about Persians).

In general: Student 1 shows precise and relevant understanding of names, dates, places, and relevant narrative background, and can analyse the passage as exemplary of wider characteristics of Herodotean historiography. Student 2 has little to work with but the passage itself, combined with a broad and general knowledge of Herodotus Book 3. As it happens, neither candidate engages closely with the vocabulary and phrasing of the passage in Greek – and that's ok in this case; there are passages where the specific wording is important to its understanding (if you are tackling a passage in the original Greek or Latin), but here it's the content and context rather than the vocabulary that's key.

4. Classical Art and Archaeology (Papers V.5–8)

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.

(i) *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. All pictures will be from the images published in Canvas; but identification is still not the main purpose of the exercise.

(ii) *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?

Specimen answers

Attempt 1 (Type 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.

Attempt 2 (Type 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 axiality 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.

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!

11. Submission information

Paper I entails the submission of three essays, each of 1,500 to 2,000 words in length. The list of possible titles will be published on Wednesday of Week 1 in the Hilary Term of your second year; submission is due by 12 noon on Tuesday of Week 3 in the same Hilary Term. Every essay must be your work alone, and you must not discuss with any tutor either your choice of theme or the method of handling it. Candidates taking only one ancient language will also submit essays on topics in both languages and one on a general/combined topic; assessment criteria will be adjusted accordingly to recognise work based upon study in translation.

Late submission will incur accumulating automatic penalties up to two weeks after the submission deadline, at which point the essay will be considered as failed if it has not been submitted. The Proctors have indicated that under no circumstances will they accept computer problems as a justification for late submission. (If you are prevented by good cause from submitting your essays on time, consult your Senior Tutor immediately.) Please note also that there are penalties for exceeding the word limit (2, 000 words). Full details of the submission process will be communicated in the Circular for Candidates (see 13 below).

The essays should be typed, in double-spacing. Pages must be numbered. There should be a title-page with your candidate number, course, the assessment unit number, and a word count.

Abbreviated references to ancient authors should use major accepted conventions, e.g. those of the *Oxford Latin Dictionary* and of Liddell and Scott (A. *Ag*. 1, Verg. *A.* 1.1). Where two lines or fewer of an ancient author are quoted, this can be done in the main run of text; where more than two lines are quoted, these should be indented. Take particular care over the proof-reading of the quotations and the verification of references.

All quotations from, and references to, any work require a precise reference; unacknowledged citation is plagiarism and unacceptable in an Oxford examination (see Section 12 below). **Use of Artificial Intelligence to complete these assignments is strictly forbidden. Proof that AI has been used in their writing will result in an assignment being failed.** References to ancient texts may fit conveniently in parentheses, but more complicated references and those to modern works should appear in footnotes (not endnotes) rather than in the main text; footnote cues should always follow punctuation marks rather than precede. Either the Harvard system or the full citation system should be used. In the Harvard system, the footnote contains a bare reference to the item's author, year of publication, and page number; these references are then filled out in a final bibliography at the end of the book or article which lists all works in alphabetical order. Where two works have the same author and year of publication, they are distinguished as Smith 2000a and Smith 2000b. In the full citation system, the footnote contains a complete bibliographical reference, and no final bibliography is needed; where a work is cited more than once a cross-reference to the first footnote where the work was cited is required. In both cases abbreviations for journals and serials should follow the conventions of the *Oxford Classical Dictionary* or *L'Année philologique* (both available on Canvas).

Whichever of the two systems is used, the bibliographical item should be fully described. Titles and places of publication should be supplied, but not the name of the publisher; where

the publication is a numbered volume in an established series, series and number should be given (e.g. *Mnemosyne* Supplements), but not when the series is occasional and unnumbered (e.g. Oxford Classical Monographs).

EXAMPLES

Quotations of and references to ancient authors

(i) Short quotation in main run of text

The opening words of Virgil's *Aeneid*, *arma virumque cano*, 'arms and the man I sing' (*A*.1.1), allude to both the *Iliad* and the *Odyssey*.

(ii) longer quotation, indented (NB no italics for Latin)

The opening of Virgil's *Aeneid* sets the scene for the poem (*A*.1.1-3)

> Arma virumque cano, Troiae qui primus ab oris
> Italiam, fato profugus, Laviniaque venit
> litora …
>
> 'Arms and the man I sing, he who first came to Italy and Lavinian coasts from the shores of Troy...'

System of bibliographical referencing

(i) Harvard footnotes and possible final bibliography entries

The constructed nature of the discipline of Classics is a common topic in modern discussions, above all in the work of Arabella Smith,[1] who has stated that 'the constructedness of Classics is a postmodern axiom'.[2]

1. Smith (2000a) 12-13; Smith (2000b) 315-16; Smith (2000c) 40-5.
2. Smith (2000a) 67.

Brown, B. ed. (2000), *Classics Reconstructed*, *Mnemosyne* Supplement 299 (Leiden). [if edited volume, in series]
Smith, A. (2000a), *Classics Deconstructed* (Cambridge, Mass.). [if monograph]
Smith, A. (2000b), 'Afterword' in Brown (2000: 310-24). [if chapter in edited volume]
Smith, A. (2000c), 'The Construction of Classics', *TAPA* 130: 37-54. [if journal article]

(ii) Full citation footnotes

The constructed nature of the discipline of Classics is a common topic in modern discussions, above all in the work of Arabella Smith,[1] who has stated that 'the constructedness of Classics is a postmodern axiom'.[2]

1. A. Smith, *Classics Deconstructed* (Cambridge, Mass., 2000), 65-6. [if monograph]

Cf. A. Smith, 'Afterword' in Brown, B., ed., *Classics Reconstructed*, *Mnemosyne* Supplement 299 (Leiden, 2000), 310-24. [if chapter in edited volume, in series]
A. Smith, 'The Construction of Classics', *TAPA* 130 (2000), 37-54. [if article]
2. Smith (n. 1 above), 67. [if ambiguous, use short title: 'Smith, *Classics Deconstructed* (n. 1 above), 67.']

More detail on modes of citation is to be found in *The Oxford Manual of Style* (Oxford, 2002), 504-76 and in the *MHRA Style Guide* (Modern Humanities Research Association, London, 2002).

12. Plagiarism

This is the University definition of plagiarism (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 (suspension) or even sending down (expulsion). 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.[1] 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.
>
> [1] 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.

13. Bibliographies

Detailed bibliographies are revised regularly for each of the subjects on the course. You can download them from the relevant section of Canvas (https://login.canvas.ox.ac.uk/). 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.

14. Examination Conventions

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 (https://canvas.ox.ac.uk/courses/42438), but please note that they may be subject to change by the time of your examination.

15. Afterwards

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 (https://www.classics.ox.ac.uk/handbooks).

16. Examination syllabus

Below is a list of the examination papers in Mods, followed by short paper descriptions. It is important that you use the prescribed editions and translations mentioned in the paper descriptions below; different editions and translations can vary substantially. Note that the translations listed for Paper I are suggested only, whereas those under Papers IV.1–2 and V.1–4 are prescribed, since they may well be encountered in the exam.

For Papers IV and V, you will have a choice of options. This handbook offers some 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 good introductory reading on most of the subjects in the course.

Note

The official syllabuses for all papers are those given in the Mods handbook applicable to your year of examination; for Mods 2027 these are set out on the following pages.

I. Greek and Latin Literature Portfolio

II. Greek Literature: Commentary (only taken by candidates offering Greek)

III. Latin Literature: Commentary (only taken by candidates offering Latin)

IV. Philosophy Special Subject. One of the following:

1. Plato, *Euthyphro* and *Meno*
2. Cicero, *De Finibus* 1
3. Introduction to Logic

V. Ancient History, Archaeology and Philology Special Subject. One of the following:

1. Athenian Revolutions, 411-403 BCE
2. Greeks and Persians
3. People and Politics in the Roman Republic, 58-52 BCE
4. Roman Imperialism in Gaul and Britain
5. Pots and Pictures: The Painted World of Greek Ceramics, 800-300 BCE
6. Archaeologies of Athens, 600-350 BCE
7. Rome: A World City
8. Life and Death on the Bay of Naples
9. Historical Linguistics and Comparative Philology

VI. Greek Prepared Translation (only taken by candidates offering Greek)

VII. Latin Prepared Translation (only taken by candidates offering Latin)

VIII. Greek Unprepared Translation and Language (only taken by candidates offering Greek)

IX. Latin Unprepared Translation and Language (only taken by candidates offering Latin)

17. Paper Descriptions for all Mods Courses

I. Greek and Latin Literature Portfolio

Paper I entails the submission of three essays, each of 1,500 to 2,000 words in length. Of these essays, one will be on a Greek text/topic, from a list of eight possible titles – two for each of the four text options under Paper II. One will be on a Latin text/topic – two for each of the four text options under Paper III. One will be on a general or combined Classical topic, from a list of eight possible titles. So, across the paper, there will be twenty-four possible titles, from which you will have to select one from each of the three categories [Greek, Latin, combined]. Candidates taking only one ancient language will also submit essays on topics in both languages and one on a general/combined topic; assessment criteria will be adjusted accordingly to recognise work based upon study in translation.

Every essay must be your work alone, and you must not discuss with any tutor either your choice of theme or the method of handling it.

For the purposes of this paper, all students will be expected to be familiar with the following texts:

- Homer, *Odyssey* Books IX–XII
- Euripides, *Bacchae*
- Aristophanes, *Lysistrata*
- Lucian, *True Histories* Books I–II

- Terence *Adelphoe* and Plautus *Menaechmi*
- Catullus (all poems)
- Ovid, *Metamorphoses* Books VII–IX
- Seneca, *Epistulae Morales* 24, 33, 47, 64, 86 and *De brevitate vitae.*

In addition, it will be advantageous to know the whole of the *Odyssey* and *Metamorphoses* in translation, and other plays by Euripides, Aristophanes, Plautus, and Terence, as well as other prose works by Lucian and Seneca.

For prescribed editions of the texts, see below under Paper II and Paper III.

For students not offering Greek at Mods (and for Stream 1 students who prepare a smaller portion of the Greek texts for Papers II, VI, and VIII), the suggested translations in Greek Literature are (for Homer) Verity, A. (2016), *Homer: The Odyssey*, Oxford; (for Euripides) Kovacs, D. (2002), *Euripides*. *Bacchae, Iphigenia at Aulis, Rhesus*, Cambridge MA (Loeb) (for Aristophanes) Henderson, J. (2000), *Aristophanes. Birds, Lysistrata, Women at the Thesmophoria*, Cambridge MA (Loeb); (for Lucian) Harmon, A. M. (1913), *Lucian: Volume I*, London and Cambridge MA (Loeb).

For students not offering Latin at Mods (and for Stream 1 students who prepare a smaller portion of the Latin texts for Papers III, VII, and IX), the suggested translations in Latin

Literature are (for Catullus) Lee, G. (1990) *Catullus: the complete poems,* Oxford (Oxford World's Classics); (for Terence) Barsby, J. (2001), *Terence. Phormio, The Mother-in-Law, The Brothers*, Cambridge MA (Loeb); (for Plautus) de Melo, W. (2011), *Plautus. Casina; The Casket Comedy, Curculio; Epidocus; The Two Menaechmuses*, Cambridge MA; (for Ovid) Melville, A. D. (2008), *Ovid. Metamorphoses*, Oxford (Oxford World's Classics); (for Seneca) Gummere, R. (1917), *Seneca. Epistles I–II*, Cambridge MA (Loeb), and Basore, J. W. (1932), *Seneca. Moral Essays II*, London and Cambridge MA (Loeb).

II. Greek Literature: Commentary

For candidates offering Ancient Greek at Mods (Streams 1–3), this Paper includes some of the finest poetry and prose handed down from Greek antiquity. In these texts you will encounter the masterful storytelling of Odysseus, as he relates to his Phaeacian hosts the fantastical meetings with monsters and gods in the famous *apologoi* of Books IX–XII of Homer's *Odyssey*; the terrifying spectacle of human interaction with a vengeful but just deity in Euripides' last masterpiece, the *Bacchae*; the creation of an alternative world in Athens at the height of the Peloponnesian War in Aristophanes' *Lysistrata*, where women usurp the patriarchy to bring the fighting to an end; and the fantasy and self-consciously fictional travelogue of Lucian's *True Histories*. The texts span the history of Greek literature from its beginnings in the 8th or 7th centuries BCE (*Odyssey*), through the theatocracy of Athens in the late 5th century BCE (*Bacchae*, *Lysistrata*), all the way to 2nd century CE Syria (*True Histories*). They encompass major forms of ancient literature – epic poetry, tragedy, comedy, and the forerunner of the modern novella.

Paper II is assessed by a 1.5-hour written examination. You will be asked to comment on TWO passages from a choice of four, indicating the context where appropriate and discussing points of literary interest. You will be expected to show knowledge of formal and stylistic matters, including language, rhetoric, and (where appropriate) metre, and familiarity with the wider literary context (for detailed guidance, see above, under **10. Commentaries**). One passage is taken from each of the four text groups that you study during the Mods course, as follows.

Intermediate (Stream 1)

- Homer, *Odyssey* Books IX and XI
- Euripides, *Bacchae* 1–861
- Aristophanes, *Lysistrata* 1–780
- Lucian, *True Histories* Book II

Advanced (Streams 2/3)

- Homer, *Odyssey* Books IX–XII
- Euripides, *Bacchae*
- Aristophanes, *Lysistrata*
- Lucian, *True Histories* Books I and II

Stream 1 students will only be asked to comment on passages from their list above, but they will be expected to show knowledge of *Odyssey* IX–XII, all of *Bacchae* and *Lysistrata*, and

Lucian Book I for any commentary in Paper II where reference to those other parts of the work is relevant (the suggested translations for these sections are listed under Paper I above).

The prescribed editions are (for Homer) Allen, T. S. and Monro, D. B. (1920), *Homeri Opera: Tomi III–IV*, Oxford (OCT); (for Euripides) Allan, W. and Swift, L. (2024), *Bacchae*, Cambridge; (for Aristophanes) Henderson, J. (1990), *Aristophanes: Lysistrata*, Oxford; (for Lucian) Macleod, M. D. (1972), *Luciani Opera: Tomus I*, Oxford (OCT).

III. Latin Literature: Commentary

For candidates offering Latin at Mods (Streams 1–3), this Paper includes examples of some of the most stimulating poetry and prose texts handed down from Roman antiquity, spanning a colossal range of lively genres and introducing you to an exciting and linguistically diverse range of different Latin styles. In these texts you will encounter the edgy and boundary-breaking comic world of Plautus and Terence; Catullus' kaleidoscopic poetic landscape, running from vivid snapshots of personal and literary life in late Republican Rome to a startlingly original epyllion (miniature epic) which shaped the aesthetics of generations of poets to come; the subversive and transformative epic voice of Ovid in his *Metamorphoses*, including a show-stopping version of Medea; and the insistent and compelling voice of the morally complex philosopher and politician Seneca, whose spectacular death during Nero's principate in the aftermath of the Pisonian conspiracy is narrated by the startlingly caustic and original imperial historian Tacitus. The thematic interaction between these prescribed texts – encompassing such varied and vital topics as fictionality, storytelling, gender, sexuality, politics, ethnic identity, exemplarity, social relations, and the growing confidence of Latin as a literary language as it emerges from the shadow of the well-established backdrop of Greek literature – will engage your interest and provide an excellent foundation as you progress toward Greats.

Paper III is assessed by a 1.5-hour written examination. You will be asked to comment on TWO passages from a choice of four, indicating the context where appropriate and discussing points of literary interest. You will be expected to show knowledge of formal and stylistic matters, including language, rhetoric, and (where appropriate) metre, and familiarity with the wider literary context (for detailed guidance, see above, under **10. Commentaries**). One passage is taken from each of the four text groups that you study during the Mods course, as follows.

Intermediate (Stream 1)

- Terence, *Adelphoe*
- Catullus 1–14 (not including 14b), 63, 64, 68-80
- Ovid, *Metamorphoses,* Books VII–VIII
- Seneca, *Epistulae Morales* 24, 33, 47, 64, 86

Advanced (Streams 2/3)

- Plautus, *Menaechmi*; Terence, *Adelphoe*
- Catullus, all poems

- Ovid, *Metamorphoses,* Books VII–IX
- Seneca, *Epistulae Morales* 24, 33, 47, 64, 86; Seneca, *De Brevitate Vitae*; Tacitus, *Annals* XV.60–70

Stream 1 students will only be asked to comment on passages from their list above, but they will be expected to show knowledge of Plautus *Menaechmi*, all of Catullus, *Metamorphoses* VII–IX, and Seneca *De brevitate vitae* for any commentary in Paper II where reference to those other parts of the work is relevant (the suggested translations for these sections are listed under Paper I above).

The prescribed editions are (for Terence) Martin, R. H. (1976), *Terence: Adelphoe*, Cambridge; (for Plautus) Gratwick, A. S. (1993), *Plautus: Menaechmi*, Cambridge; (for Catullus) Mynors, R. A. B. (1958), *C. Valerii Catulli Carmina*, Oxford (OCT); (for Ovid) Tarrant, R. J. (2004), *P. Ovidi Nasonis Metamorphoses*, Oxford (OCT); (for Seneca *Epistulae Morales*) Edwards, C. (2019), *Seneca: Selected Letters*, Cambridge; (for Seneca *De brevitate vitae*) Williams, G. D. (2003), *Seneca: De otio, De brevitate vitae*, Cambridge; (for Tacitus) Ash, R. (2018), *Tacitus: Annals Book XV*, Cambridge.

IV.1. Plato, *Euthyphro* and *Meno*

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*).

Candidates offering Greek at Mods either read *Meno* in Greek and *Euthyphro* in English (Streams 2/3) or *Meno* 70a–86d2 in Greek, *Euthyphro* and the rest of *Meno* in English (Stream 1). Those candidates not offering Greek at Mods read both works in English.

This paper is assessed by a 3-hour commentary and essay-writing exam. For students offering Greek at Mods, there will be a compulsory question containing passages for comment from *Meno* 70a-86d2 (for Stream 1), and from the whole of *Meno* (Streams 2/3); any passages beyond these prescriptions, i.e. from *Euthyphro* and the rest of *Meno* for Stream 1 or from *Euthyphro* for Streams 2/3 will be accompanied by a translation. For students not offering Greek at Mods, there will be a compulsory question containing passages for comment.

The prescribed edition for *Meno* is Burnet, J. (1903), *Platonis Opera Tomus III*, Oxford (OCT); the prescribed translation for *Euthyphro* is Tredennick, H. and Tarrant, H. (1993), *The Last Days of Socrates*, Harmondsworth (Penguin); for *Meno* it is Sharples, R. W. (1993), *Meno*, Oxford (Aris and Phillips).

IV.2. Cicero, *De Finibus* I

Cicero's *De Finibus* is a central text in the history of ethics - a dialogue which presents and scrutinises ancient accounts of the end or goal (*finis*) of human life. Students will be introduced to a set of fundamental concepts - goods, virtues, ends, pleasure, happiness, friendship, desire, among others - which are crucial not only for Epicurean philosophy but also for the study of ancient ethics more generally. Students will also encounter questions of

epistemology, physics, and more briefly definition and inference. We will consider Cicero's own philosophical methodology in writing *De Finibus*, including his use of dialogue form and argument *in utramque partem*, while further context for the Epicurean doctrines set out in *De Finibus* I will be provided by studying two letters of Epicurus in translation - the *Letter to Herodotus* and the *Letter to Menoeceus*.
This paper is assessed by a 3-hour commentary and essay-writing exam. For students offering Latin at Mods, there will be a compulsory question containing passages for comment from *De Finibus* I (Streams 2/3) or *De Finibus* I.29–72 (Stream 1); any passage beyond this prescription for Stream 1 students, i.e. from the rest of *De Finibus* Book I, will be accompanied by a translation. For students not offering Latin at Mods, there will be a compulsory question containing passages for comment.

The prescribed edition for *De Finibus* is Reynolds, L. D. (1998), *De Finibus Bonorum et Malorum*, Oxford (OCT); the prescribed translation is Woolf, R. (2001), *Cambridge Texts in the History of Philosophy* (ed. J. Annas), Cambridge. For the letters, the prescribed translation is Inwood, B. and Gerson, L. P. (1997), *Hellenistic Philosophy: Introductory Readings*, 2nd ed., London (Hackett).

IV.3. Introduction to Logic

Logic 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.

V.1. Athenian Revolutions, 411-403 BCE

In the spring of 411 BCE, after almost a century of democratic governance, Classical Athens experienced a short-lived revolutionary coup by a group of ideologically driven oligarchs, the Four Hundred. A mere seven years later, Athens' defeat in the Peloponnesian War in 404 BCE led to a second period of oligarchic rule under a vicious, Spartan-backed cabal, known as the Thirty Tyrants. These two dramatic episodes of civil war and ideological conflict left lasting scars on the Athenian popular consciousness and led to a radical rethinking of the shape of democratic politics, law and the social order in Athens. They also pose key problems for any history of political thought in the ancient world more generally.

This paper explores these Athenian revolutions and the democratic response. It aims to set the events more broadly in the narrative history of the fifth century BC, considering their political and ideological contexts, as well as their relation to broader social and economic changes; it will also feature detailed analysis of two outstanding authors in Classical Greek historiography, Thucydides and Xenophon.

This paper is examined by a 3-hour exam. For students offering Greek at Mods (Streams 1–3), the texts in α below will be studied in Greek and the texts in β in English translation. The gobbets question will comprise passages from α only. For students not offering Greek at

Mods, α and β will be studied in English translation. The gobbets question will comprise passages from α only. All students should show knowledge of the texts in β in their essays.

Intermediate (Stream 1)

α

- Thucydides, Book VIII.63–92
- Xenophon, *Hellenica* II.3.11 to end of Book II

β

- Thucydides, rest of Book VIII
- [Aristotle], *Constitution of the Athenians* (‘*Ath. Pol*.’) 29–40
- Aristophanes, *Frogs*
- Lysias, *Against Eratosthenes*
- [Xenophon], *Constitution of the Athenians* (‘The Old Oligarch’)
- fragment of Antiphon, *On the Revolution*
- fragments of Critias
- Osborne, R. and Rhodes, P. J. (2017), *Greek Historical Inscriptions 478-404 BC* nos. 173, 176–178, 182.
- Osborne, R. and Rhodes, P. J. (2003), *Greek Historical Inscriptions 404–323 BC,* no. 4.

Advanced (Streams 2/3)

α

- Thucydides, Book VIII.38-98
- Xenophon, *Hellenica* II.3.11 to end of Book II
- [Aristotle], *Constitution of the Athenians* (‘*Ath. Pol*.’) 29–40

The β is as above (= Intermediate), with the exception of the *Ath. Pol.,* which is now in α.

The prescribed editions are (for Thucydides) Jones, H. S. and Powell, J. E. (1938), *Thucydidis Historiae Tomus Posterior*, Oxford (OCT); (for Xenophon) Marchant, E. C. (1961), *Xenophontis Opera Omnia. Tomus I: Historia Graeca*, 2nd ed., Oxford (OCT); (for the *Ath. Pol.*) Kenyon, F. G. (1920), *Aristotelis Atheniensium Respublica*, Oxford (OCT).

The prescribed translations are (for Thucydides) Hammond, M. (2009), *Thucydides. The Peloponnesian War*, Oxford (Oxford World Classics); (for Xenophon) Warner, R. (1978), *Xenophon. A History of my Times*, Harmondsworth (Penguin); (for the *Ath. Pol.*) Rhodes, P. J. (1984), *Aristotle. The Constitution of the Athenians*, Harmondsworth (Penguin); (for Aristophanes’ *Frogs*) Sommerstein, A. (1996), *Aristophanes Frogs*, Warminster (Aris and Phillips); (for Lysias *Against Eratosthenes*) Lamb, W. R. M. (1930) *Lysias*, London and Cambridge, MA (Loeb); (for the Old Oligarch) Marr, J. L. and Rhodes, P. J. (2008), *The Old Oligarch. The Constitution of the Athenians attributed to Xenophon*, Oxford (Aris and Phillips); (for Antiphon), Maidment, K. J. (1941), *Minor Attic Orators 1. Antiphon, Andocides*, London and Cambridge, MA (Loeb); (for Critias) Gagarin, M. and Woodruff, P. (1995), *Early Greek Political Thought from Homer to the Sophists*, Cambridge.

V.2. Greeks and Persians

Herodotus was not only the ‘father of history’ but a wonderful story-teller and the main

source for the rise of the Persian Empire and their conflict with the Greeks in the Persian Wars (490, 480–79 BCE). This series of events was the probable catalyst for the beginnings of Greek history-writing about the recent past rather than the mythical: Herodotus used oral traditions and memories of the Persian Wars before they disappeared. He also sought a deeper picture of the rise of Persia from Cyrus as an essential background to the Greek victory, and included a study of difference – Greek versus Persian, monarchy versus polis, freedom versus slavery – while also examining and questioning these distinctions against increasingly political claims of Greek superiority.

Yet his moralizing and Hellenocentric version has also been questioned by historians of the Persian Empire as too partial and prejudiced against the complexity and expanse of Persian imperial might (extending as far as Afghanistan); Persian evidence can offer a very different picture. This paper therefore examines Herodotus' account of the Persian Empire from its foundation by Cyrus to the battle of Salamis, looking both at his authorial vision and the reinterpretations of the Persians offered by other sources. Some of these Persian and Egyptian texts, and archaeological evidence from Persia itself, will be relevant.

This paper is examined by a 3-hour exam. For students offering Greek at Mods (Streams 1–3), the texts in α will be studied in Greek and the texts in β in English translation. The gobbets question will comprise passages from α only. For students not offering Greek at Mods, α and β will be studied in English translation. The gobbets question will comprise passages from α only. All students should show knowledge of the texts in β in their essays.

Intermediate (Stream 1)

α

- Herodotus I.1-5, 95–140, III.1–16, 61–87

β

- Herodotus, rest of Books I and III, and Books VII and VIII
- Aeschylus, *Persians*

Advanced (Streams 2/3)

α

- Herodotus I.1-5, 95–140, III.1–16, 61–87, VII.179–234.

The β is as above (= Intermediate), excepting the portion of Book VII that is to be read in Greek.

The prescribed edition for Herodotus is Wilson, N. (2015), *Herodoti Historiae. Tomus I-II*, Oxford (OCT). The prescribed translation (for Herodotus) is Waterfield, R. (2008) *Herodotus. The Histories*, Oxford (Oxford World's Classics); (for Aeschylus' *Persians*) Collard, C. (2008), *Aeschylus: Persians and other plays*, Oxford.

V.3. People and Politics in the Roman Republic, 58–52 BCE

Rome in the 50s BCE was a troubled place, struck by food shortages, popular unrest, public violence, and public and personal disputes. A handful of prominent political figures tested constitutional propriety to its limits. This is a period richly attested through the voice and the

pen of one man, Marcus Tullius Cicero, whose oratory paints a vivid picture of social and political perturbations and of the struggles between Rome's most prominent politicians and generals, but whose writings also offer an important window into wider society and the vibrant political culture of the Roman world at a critical moment in the city's history.
This paper explores the politics and society of Rome in the last decade before the outbreak of the civil war. It looks in particular at the tensions between popular politics of appeal to the urban *plebs* and more conservative politics of military and judicial authority. For all their usefulness in reconstructing a detailed picture of politics and society in the late Republic, Cicero's speeches provide a one-sided view of the social and political issues of the day. Analysing his speeches, and comparing his evidence to the (often confused or incomplete) evidence of later writers, provides not only an introduction to the crisis of the Roman Republic, but also a training in critical approaches to historical sources.

This paper is examined by a 3-hour exam. For students offering Latin at Mods (Streams 1–3), the texts in α below will be studied in Latin and the texts in β in English translation. The gobbets question will comprise passages from α only. For students not offering Latin at Mods, α and β will be studied in English translation. The gobbets question will comprise passages from α only. All students should show knowledge of the texts in β in their essays.

Intermediate (Stream 1)

α

- Cicero, *Pro Milone*

β

- Cicero, *Cum populo gratias egit*; *De domo sua*; *De provinciis consularibus*; *In Pisonem*
- Appian, *Civil Wars* II.1–33

Advanced (Streams 2/3)

α

- Cicero, *Pro Milone*; *Cum populo gratias egit*; *De provinciis consularibus*

β

- Cicero, *De domo sua*; *In Pisonem*
- Appian, *Civil Wars* II.1–33

The prescribed editions are (for *Pro Milone*) Keeline, T. J. (2021), *Cicero: Pro Milone*, Cambridge; (for *Cum populo gratias egit* and *De provinciis consularibus*) Peterson, W. (1911) *M. Tulli Ciceronis: Orationes, Vol. 5*, Oxford (OCT).

The prescribed translations are (for *Pro Milone*) Berry, D. H. (2008), *Cicero: Defence Speeches*, Oxford (Oxford World's Classics); (for *Cum populo gratias egit*) Manuwald, G. (2021), *Cicero: Post Reditum Speeches*, Oxford; (for *De domo sua*) Watts, H. (1923), *Cicero: Orations. Pro Archia, Post Reditum in Senatu, Post Reditum ad Quirites, De Haruspicum Responsis, Pro Plancio* London (Loeb); (for *De provinciis consularibus*) Gardner, R. (1958), *Pro Caelio. De Provinciis Consularibus. Pro Balbo*, London and Cambridge, MA (Loeb); (for *In Pisonem*) Watts, N. H. (1931), *Pro Milone. In Pisonem. Pro Scauro. Pro Fonteio. Pro Rabirio Postumo. Pro Marcello. Pro Ligario. Pro Rege Deiotaro,* London and Cambridge, MA (Loeb); (for Appian) McGing, B. (2020), *Appian, Roman History, Volume IV. Civil Wars, Books 1–2*,

London and Cambridge, MA (Loeb).

V.4. Roman Imperialism in Britain and Gaul

Caesar's *Gallic War* – a self-congratulatory account of his own conquests in Gaul – and Tacitus' *Agricola* – a monograph recounting his father-in-law's governorship in Britain – offer two compelling and complex accounts of Roman imperialism. Students will read these narratives of conquest in dialogue with archaeological and documentary evidence from Gaul and Britain. At the heart of the paper is the question of how the literary presentation of Roman imperialism compared to the realities of conquest as experienced on the ground by people of different genders, origins, social and legal status. We will evaluate the impact of conquest on local culture, language, society, identity, politics and religion, and also consider ways that empire changed Romans' own self-perception and generated new geographies and constructions of space, alongside questions about who or what got to count as 'Roman', about the perception and representation of different groups, and about the various practices that enabled empire.

The paper's central focus will be on conquest and its immediate aftermath, in Gaul in the first-century BCE and Britain in the first-century CE. But another strand of enquiry will be how Roman imperialism has been variously represented, admired and critiqued across ancient and modern contexts.

This paper is examined by a 3-hour exam. For students offering Latin at Mods, the texts in α will be studied in Latin and the texts in β in English translation. The gobbets question will comprise passages from α only. For students not offering Latin at Mods, α and β will be studied in English translation. The gobbets question will comprise passages from α only. All students should show knowledge of the texts in β in their essays.

Intermediate (Stream 1)

α

- Caesar, *Gallic War* I.1–30; IV.24–36; V.12–14
- Tacitus, *Agricola* 10–38

β

- rest of Caesar, *Gallic War* I–V.23
- Strabo, *Geography* IV
- rest of Tacitus, *Agricola* and *Germania*

Advanced (Streams 2/3)

α

- Caesar, *Gallic War* I; IV.20–V.23
- Tacitus, *Agricola*

β

- Caesar, *Gallic War* II, III, IV.1–19
- Strabo, *Geography* IV
- Tacitus, *Germania*

The prescribed editions are (for Caesar) Du Pontet, R. L. A. (1901), *C. Ivli Caesaris commentariorvm. Vol. 1, Libri VII de Bello Gallico*, Oxford (OCT); (for Tacitus) Winterbottom, M. and Ogilvie, R. M. (1975), *Cornelii Taciti Opera Minora*, Oxford (OCT). The prescribed translations are (for Caesar) Hammond, C. (2008), *Caesar. The Gallic War*, Oxford (Oxford World's Classics); (for Tacitus) Birley, A. (2009), *Tacitus. Agricola and Germany*, Oxford (Oxford World's Classics); (for Strabo) Jones, H. L. (1923) *Strabo, Geography. Volume II: Books 3–5*, London and Cambridge, MA (Loeb).

V.5. Pots and Pictures: the Painted World of Greek Ceramics, 800-300 BCE

Greek figure-decorated pottery is the best source for life in the ancient Mediterranean world and beyond next to the literary sources. Its images shed light on the public aspects of private lives, religion, death, myths (many of which have not survived in the literary record), and the theatre. Moreover, vases preserve some of the earliest Greek inscriptions and "popular" writing. They are the best dated objects, originals, quite beautiful, and their study is uniquely well-supported in Oxford. The Beazley Archive in the Classical Art Research Centre houses the world's largest collection of photographs of figure-decorated vases, Beazley's original drawings and sketches, a collection of useful publications, and – best of all – original pottery.

This paper familiarizes students with Greek figure-decorated pottery made in the various regions of ancient Greece and enables them to use pottery as a source of information. *Inter alia*, you will study Late Geometric figure decorated pottery (800–700 BCE) from Athens, Argos and Corinth, with its evidence for aristocratic life, the status of women, and the emergence of recognisable artists, and consider the scale of the pottery industry and its place in the Athenian and Corinthian economies. In particular, 7th Century pottery from Corinth and Athens demonstrates the emergence of recognisable mythological paintings, the influence of trade routes, social status, and – above all - contact with the arts of Assyria, Persia, Lydia, and Egypt, which led to the emergence of Greek Art as we know it. Then you can see how Athenian black-and red-figure vase illuminate daily life in this city: burial customs, daily life, religion, theatrical performances, women, athletes, symposia, foreigners, and a wealth of mythological scenes represented on vases and numerous inscriptions. Pottery was used as a status symbol and carried illustrations of the aristocratic highlife, and was desired by the kings and princes of the Hallstatt culture and Macedonia. Pottery will also be used to chart social developments from aristocracy to democracy and changes in trade routes and culture contacts (esp. Etruria, France, Southern Germany, and the Black Sea). Moving away from mainland production centres, South Italian vases show us the spread of artists and the pottery trade, while their images of the theatre, paintings of myth, and numerous inscriptions shed light on the lives and aspirations of Greek and indigenous inhabitants of Apulia, Lucania, Campania, and Sicily.

V.6. Archaeologies of Athens, 600-350 BCE

This option uses archaeology to investigate life in ancient Athens and to assess the impact of the historical and political centrality of the city on its urban and rural community. Starting with an assessment of the circumstances that led to the discovery and use of the archaeology of Athens - traditionally focused on the state-funded buildings of the Acropolis as longstanding models of cultural identity - the paper will first address the question of how

and to which extent the archaeological record helps to reconstruct Athenian life. Beyond the destruction and plunder brought about by history and modern excavations, it will focus on the variety and wealth of evidence pertaining to the life of ordinary Athenians and on those themes that are still relevant for us, such as the participation in democracy; the relations with the 'other' (women, slaves, foreigners); the attitudes to death and disease; the need for shelter and defence in war; the expressions of religious beliefs.

The specific lens of material culture will allow a close focus on how individual lives were affected by the changes brought about, from the mid-6th to the end of the 4th centuries BCE, by the evolution of the city from an aristocrat-led entity and, later, a radical democracy, to imperial power, down to the final conquest by Macedonia.

V.7. Rome: a World City

Rather than focusing on who ruled Rome and how, this paper uses material culture to explore different aspects of how the city grew and functioned as a metropolitan and cosmopolitan centre between the late republic and high empire. With a close focus on the city and its immediate hinterland, the paper will analyse how wealth, art, people, cults, spoils, food and water flowed in, became part of the urban fabric, and affected the lives of those beyond the elite. Potential topics include the art of conquest; the archaeology of 'bread and circuses'; Roman 'Egyptomania'; plebeian culture, the urban poor, and slavery; Ostia and infrastructure such as aqueducts; and the ways in which Romans curated the treasures of others.

V.8. Life and Death on the Bay of Naples

This paper examines the rich material culture of Pompeii, Herculaneum, Oplontis, Stabiae and Boscoreale to reconstruct aspects of daily life on the Roman Bay of Naples. Both the archaeology of local elites and non-elites will be explored, including evidence for freedmen and freedwomen, along with the domestic, religious, civic, and commercial contexts in which they interacted and participated in community life. In addition, the history of excavations and the disproportionate influence that finds from the region have exerted on histories of Roman archaeology will be considered, as will larger issues of archaeological ethics, heritage, and site management.

V9. Historical Linguistics and Comparative Philology

This paper introduces the study of the origins of Greek and Latin and their development from a common ancestor, Proto-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 inscriptions in Oscan (a language of ancient Italy related to, but distinct from, Latin) 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 the language of Homer and that of Oscan inscriptions.

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: Oscan.

The exam questions 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 Oscan texts covered in the classes.

VI. Greek Prepared Translation

This paper is taken by all students offering Greek at Mods (Streams 1–3), and tests your ability to translate the texts you have been studying throughout the course, from Papers II, IV.1, V.1 and V.2. The prescription to be tested is as follows:

Intermediate (Stream 1)

1. Homer, *Odyssey*, Books IX and XI.
2. Euripides, *Bacchae* 1–861.
3. Aristophanes, *Lysistrata,* 1–780.
4. Lucian, *True Histories*, Book II.
5. Herodotus I.95–140.
6. Thucydides, VIII.63–85.
7. Plato, *Meno* 70a–86d2.

Advanced (Streams 2/3)

1. Homer, *Odyssey*, Books IX–XII.
2. Euripides, *Bacchae*.
3. Aristophanes, *Lysistrata*.
4. Lucian, *True Histories*, Books I and II.
5. Herodotus I.1-5; 95-140; III.1–16, 61–87.
6. Thucydides VIII.63-85; Xenophon, *Hellenica* II.3.11–end.
7. Plato, *Meno.*

Many of these texts will be the subject of commentary/reading classes from the faculty's Language Teaching Team, though much of your own time will also be spent in preparing them.

In the exam, which will last 3 hours, you will have to translate SIX out of seven passages. You will also have to scan a short passage in hexameters taken from the Homer prescription under 1. in the list immediately above, indicating one caesura in each line.

VII. Latin Prepared Translation

This paper is taken by all students offering Latin at Mods (Streams 1–3), and tests your ability to translate the texts you have been studying throughout the course, from Papers III, IV.2, V.3 and V.4. The prescription to be tested is as follows:

Intermediate (Stream 1)

1. Terence, *Adelphoe*.
2. Catullus 1–14 (not including 14b), 63, 64, 68–80.
3. Ovid, *Metamorphoses* Books VII–VIII.
4. Seneca, *Epistulae Morales* 24, 33, 47, 64, 86.
5. Cicero, *Pro Milone* 1–60.
6. Caesar, *Gallic War* I.1–30; IV.24–36; V.12–14.
7. Cicero, *De finibus* I.29–72.

Advanced (Streams 2/3)

1. Plautus, *Menaechmi*; Terence, *Adelphoe*.
2. Catullus (the whole corpus).
3. Ovid, *Metamorphoses* Books VII–IX.
4. Seneca, *Epistulae Morales* 24, 33, 47, 64, 86; *De Brevitate Vitae*; Tacitus, *Annals* XV.60–70.
5. Cicero, *Pro Milone*.
6. Caesar, *Gallic War* I.1–30; IV.24–36; V.12–14; Tacitus, *Agricola* 10–38.
7. Cicero, *De finibus* Book I.

Many of these texts will be the subject of commentary/reading classes from the faculty's Language Teaching Team, though much of your own time will also be spent in preparing them.

In the exam, which will last 3 hours, you will have to translate SIX out of seven passages. You will also have to scan a short passage in hexameters taken from the Ovid prescription under 3. In the list immediately above, indicating one caesura in each line.

VIII. Greek Unprepared Translation and Language

This paper is taken by all students offering Greek at Mods (Streams 1–3), and combines testing (a) your ability to translate unseen Greek poetry and prose into English with (b) your grammatical understanding of the prose texts from Papers II, IV.1, V.1 and V.2.

The 3-hour exam will have two unseen passages for translation into English (questions 1 and 2), and a choice of linguistic commentary on the texts listed below (question 3) OR composition of sentences in Ancient Greek (question 4) OR composition of a continuous passage of prose in Ancient Greek (question 5). Practice for the unseen translation component will take place within college, while the faculty's Language Teaching Team will

use a mixture of grammar instruction, writing practice and commentary/reading class time to prepare you for the rest of this paper (for details, see above under **7. Faculty Language Classes**).

Intermediate (Stream 1)

1. Lucian, *True Histories,* Book II.
2. Herodotus I.95–140.
3. Thucydides, VIII.63–85.
4. Plato, *Meno* 70a–86d2.

Advanced (Stream 2/3)

1. Lucian, *True Histories,* Books I and II.
2. Herodotus I.1-5; 95-140; III.1–16, 61–87.
3. Thucydides VIII.63–85; Xenophon, *Hellenica*, II.3.11–end.
4. Plato, *Meno.*

The prescribed editions are listed above under Papers II, IV.1, V.1 and V.2.

IX. Latin Unprepared Translation and Language

This paper is taken by all students offering Latin at Mods (Streams 1–3), and combines testing (a) your ability to translate unseen Latin poetry and prose into English with (b) your grammatical understanding of the prose texts from Papers III, IV.2, V.3 and V.4.

The 3-hour exam will have two unseen passages for translation into English (questions 1 and 2), and a choice of linguistic commentary on the texts listed below (question 3) OR composition of sentences in Latin (question 4) OR composition of a continuous passage of prose in Latin (question 5). Practice for the unseen translation component will take place within college, while the faculty's Language Teaching Team will use a mixture of grammar instruction, writing practice and commentary/reading class time to prepare you for the rest of this paper (for details, see above under **7. Faculty Language Classes**).

Intermediate (Stream 1)

1. Seneca, *Epistulae Morales* 24, 33, 47, 64, 86.
2. Cicero, *Pro Milone* 1–60.
3. Caesar, *Gallic War* I.1–30; IV.24–36; V.12–14.
4. Cicero, *De finibus* I.29–72.

Advanced (Stream 2/3)

1. Seneca, *Epistulae Morales* 24, 33, 47, 64, 86; *De Brevitate Vitae*; Tacitus, *Annals* XV.60–70.
2. Cicero, *Pro Milone*.
3. Caesar, *Gallic War* I.1–30; IV.24–36; V.12–14; Tacitus, *Agricola* 10–38.
4. Cicero, *De finibus,* Book I.

The prescribed editions are listed above under Papers III, IV.2, V.3 and V.4.

18. 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.

	Faculty teaching provision (hours)						Typical college teaching provision (hours)	
	Lectures			Classes				
Paper	MT	HT	TT	MT	HT	TT	Tutorials	Classes
I. Greek and Latin Literature: Portfolio	24	24					8	
II. Greek Literature: Commentary			4				4	
III. Latin Literature: Commentary			4				4	
IV.1. Plato, Euthyphro and Meno	12						8	
IV.2. Cicero, De Finibus I	12						8	
IV.3. Introduction to Logic	8						8	
V.1. Athenian Revolutions, 411-403 BCE	8						8	
V.2. Greeks and Persians	8						8	
V.3. People and Politics in the Roman Republic, 58-52 BCE	8						8	
V.4. Roman Imperialism in Britain and Gaul	8						8	
V.5. Pots and Pictures: The Painted World of Greek Ceramics, 800-300 BCE	8	8					8	
V.6. Archaeologies of Athens, 600-350 BCE	8	8					8	
V.7. Rome: A World City	8	8					8	
V.8. Life and Death on the Bay of Naples	8	8					8	
V.9. Historical Linguistics and Comparative Philology	8 (Year 1) 8 (Year 2)	16	8				6	
VI. Greek Prepared Translation							8	
VII. Latin Prepared Translation							8	
VIII. Greek Unprepared Translation and Language (Stream 1)				32 (Year 1) 24 (Year 2)	32 (Year 1)	16 (Year 1)		
VIII. Greek Unprepared Translation and Language (Stream 2)				16 (Year 1) 8 (Year 2)	16 (Year 1)	16 (Year 1)		

Paper	Faculty teaching provision (hours)						Typical college teaching provision (hours)	
	Lectures			Classes				
	MT	HT	TT	MT	HT	TT	Tutorials	Classes
VIII. Greek Unprepared Translation and Language (Stream 3)				8 (Year 1)	8 (Year 1)	8 (Year 1)		
IX. Latin Unprepared Translation and Language (Stream 1)				32 (Year 1) 24 (Year 2)	32 (Year 1)	16 (Year 1)		
IX. Latin Unprepared Translation and Language (Stream 2)				16 (Year 1)	16 (Year 1)	16 (Year 1)		
IX. Latin Unprepared Translation and Language (Stream 3)				8 (Year 1)	8 (Year 1)	8 (Year 1)		

19. List of Faculty and Sub-Faculty Officers

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. Email addresses and telephone numbers for the whole University are available at www.ox.ac.uk/contact.

Faculty of Classics

Chair: Professor Llewelyn Morgan (Brasenose)
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: Ms Erica Clarke (Ioannou Centre, 66 St Giles')
Academic Support Officer - Undergraduates: Ms Nikki Carter (Ioannou Centre, 66 St Giles')

Sub-Faculty of Classical Languages and Literature

Chair: Professor Adrian Kelly (Balliol)
Secretary and Lecture-List Secretary: Professor Bruno Currie (Oriel)

Sub-Faculty of Ancient History and Classical Archaeology

Chair: Professor Peter Thonemann (Wadham)
Secretary and Lecture-List Secretary: Dr Anna Clark (Christ Church)

Faculty of Philosophy

Director of Undergraduate Studies: Dr Alex Kaiserman (Balliol)
Undergraduate Studies Administrator: Emily White (Schwarzman Centre)
Head of Administration: Lisa Harris (Schwarzman Centre)

Chair of Standing Committee for Mods and Greats

Professor Peter Thonemann (Wadham)

Equality and Diversity Officer

Professor Llewelyn Morgan (acting)

Harassment Officers

Classics: Dr Thomas Mannack
Mrs Juliane Kerkhecker
Philosophy: Dr Bernhard Salow (Magdalen)
Dr Cecilia Trifogli (All Souls)

Other Useful Contacts

Schools Liaison Officer for Classics: Dr Georgy Kantor (St John's)
Schools Liaison Officer for Philosophy: Dr Dave Leal (Brasenose)
Classics Librarian (for Bodleian and AA&AW Libraries): Dr Charlotte Goodall
Philosophy Librarian: Dr Hilla Wait

20. Equality, Diversity and Inclusion Statement

The Oxford Classics Faculty is committed to working together to ensure that we are inclusive and welcoming to all. We aim to provide an environment which promotes equality, values diversity, and maintains a working, learning, and social environment in which the rights and dignity of all its staff and students are respected to assist them in reaching their full potential. The Classics Faculty's EDI webpages and contact details for the Faculty's EDI Officer and Harassment Advisors can be found at https://www.classics.ox.ac.uk/edi-policy-classics.

The following is a University statement, which the Faculty strongly endorses:

"The University of Oxford is committed to fostering an inclusive culture which promotes equality, values diversity and maintains a working, learning and social environment in which the rights and dignity of all its staff and students are respected. We recognise that the broad range of experiences that a diverse staff and student body brings strengthens our research and enhances our teaching, and that in order for Oxford to remain a world-leading institution we must continue to provide a diverse, inclusive, fair and open environment that allows everyone to grow and flourish." University of Oxford Equality Policy

As a member of the University you contribute towards making it an inclusive environment and we ask that you treat other members of the University community with respect, courtesy and consideration.

The Equality and Diversity Unit works with all parts of the collegiate University to develop and promote an understanding of equality and diversity and ensure that this is reflected in all its processes. The Unit also supports the University in meeting the legal requirements of the Equality Act 2010, including eliminating unlawful discrimination, promoting equality of opportunity and fostering good relations between people with and without the 'protected characteristics' of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and/or belief, sex and sexual orientation. Visit our website for further details (https://edu.web.ox.ac.uk) or contact us directly for advice (equality@admin.ox.ac.uk).

The Equality and Diversity Unit also supports a broad network of harassment advisors in departments/faculties and colleges as part of the Harassment Advisory Service. For more information on the University's Harassment and Bullying policy and the support available for students visit https://edu.web.ox.ac.uk/harassment-advice.

There are a range of faith societies, belief groups, and religious centres within Oxford University that are open to students. For more information visit https://edu.admin.ox.ac.uk/religion-and-belief-0.

Student Welfare and Support Services

The University's unique and close-knit collegiate system provides a wealth of pastoral and welfare services for students to support engagement with studies and University life, promoting student wellbeing by providing opportunities for social interaction and sport and arts. Additionally, the central Student Welfare and Support Services department offers

professional support that complements provision in colleges and departments. More detail can be found in the University's Common Approach to Support Student Mental Health.

The Disability Advisory Service (DAS) can provide information, advice and guidance on reasonable adjustments to teaching and assessment, and assist with organising disability-related study support. For more information visit https://www.ox.ac.uk/students/welfare/disability.

Corrections to the Handbook

Date	*Vsn*	*Page(s)*	*Description of change*
23/10/2025	1.2	31	Clarification that the translations listed for Paper I are suggested only, not compulsory.
27/03/2026	1.3	25	Submission deadline for portfolio corrected.
18/06/2026	1.4	25, 32	Clarification that portfolio essays must be entirely the candidate's own work and must not be discussed with tutors.

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