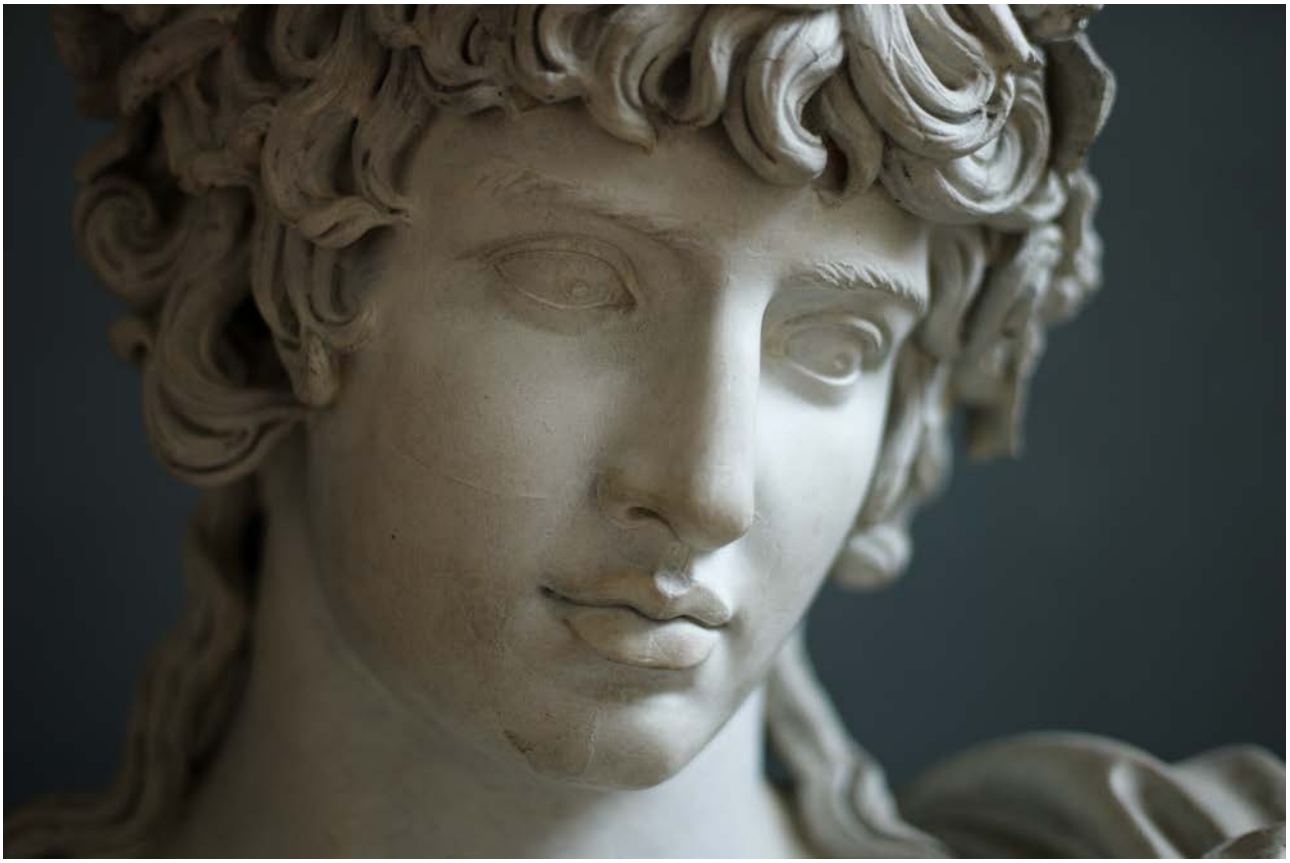
FACULTY OF CLASSICS
UNDERGRADUATE HANDBOOK



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(CAST, MUSEUM OF CLASSICAL ARCHAEOLOGY, CAMBRIDGE)

PREFATORY NOTE

The Faculty of Classics Undergraduate Handbook is published by the Faculty Board of Classics. It is designed in the first instance for undergraduates reading Classics. It is hoped that many others besides current undergraduates will also find the Handbook useful: applicants and prospective applicants; MPhil and PhD students; and members of the academic and administrative staff of the Faculty and the Colleges. Comments on ways in which we could improve it are welcome.

Further information may also be found at the Faculty's website:
http://www.classics.cam.ac.uk

For any last minute revisions consult the on-line copy of the *Handbook* :
http://www.classics.cam.ac.uk/current-students/handbooks

ABBREVIATIONS AND REFERENCES

MT = Michaelmas Term (October to December)

LT = Lent Term (January to March)

ET = Easter Term (April to June)

DoS = Director of Studies

CATR = Computer Assisted Text Reading

AHRC = Arts and Humanities Research Council

Faculty website: http://www.classics.cam.ac.uk
University lecture listings: http://timetables.caret.cam.ac.uk/live/web/index.html
Cambridge University Reporter: http://www.admin.cam.ac.uk/reporter/
AHRC website: http://www.ahrc.ac.uk
Classics Society: http://www.classicssoc.co.uk
Student-Staff Joint Committee: www.classics.cam.ac.uk/current-students/ssjc/
Careers service: www.careers.cam.ac.uk

Classical Papers in the Modern and Medieval Languages Tripos

This Handbook is also for you if you are an undergraduate in the Faculty of Modern and Medieval Languages taking papers in Greek or Latin. You will find a separate section dedicated to yourselves under the section headed ‘Classical papers in the MML Tripos’. If you have any problems or questions concerning your courses which your Director of Studies cannot resolve, you should contact the Liaison Officer for Modern and Medieval Languages and Classics, Prof. Stephen Oakley in Classics (spo23@cam.ac.uk), or Dr Abi Brundin in MML (asb17@cam.ac.uk).

CONTENTS

Welcome to Classics at Cambridge

Preface

This greeting and this section of the Handbook are addressed to you if you are starting a Classics course at Cambridge this year.

First things first: getting going

The Handbook is one handy way for the Faculty to welcome you here – to provide you with the information you need to get going without any hiccups. It will also be your guide through the whole BA course. Those of you who are starting the MPhil have your own separate handbook, but we hope you will find some of this material useful too.

Your teachers and advisers in the Faculty and Colleges rely on it, too, and will help you consult the battery of regulations when they become relevant. We do want you to find your way round the Handbook yourself, in due course, and you might like to give it a quick read through now. But don't think that you are expected to study the whole thing in detail at one go.

This first section is, however, meant for use right now.

Finding your way round

Your College will include you in all sorts of introductory meetings, tours, and events. Your Director of Studies in Classics – who looks after your work at the College end – will contact you for a meeting soon after you arrive. This is the key event in the whole induction sequence. Be sure to take a diary.

You will also receive an invitation to attend the induction programme at the Faculty, and so you will need to find the Faculty Building. This is the first building you get to on the Sidgwick Site if you approach from Sidgwick Avenue.

The Faculty building

It all happens here – lectures, seminars, other Faculty-based teaching. Plus the Faculty Office, where you can get help on almost anything to do with your life as a Cambridge classicist; the various Faculty officers for consultation in their lairs – Chair of the Faculty, Academic Secretary, and so on; the Faculty Library and computing facilities; your common room, with drinks, snacks, and company; and the Museum of Classical Archaeology (housing those classical statues).

A hard copy of the lecture timetable will be displayed in the main foyer of the Faculty Building. Rooms are easy to find in the Faculty Building: 'G + a number' means Ground Floor'; upper storeys are indicated by '1 + number', or '2 + number'.

Induction programme

You will be told where and when to come to the Faculty for this essential programme via your pigeonhole or mailbox in College. Besides meeting up with the whole of your year of classicists, you will be given all the information you need about how to join and use the Faculty Library, what and where the University Library is, as well as how to join it, and when to come for an introduction to the Faculty computing resources. If any problems arise, contact your Director of Studies or ask at the Faculty Office. Notices from the Faculty will also arrive at the e-mail address you are given by the University.

The starting line

By the time that your Director of Studies in College and the Faculty officers running the induction programme are done, you will be ready to start work. The lecture programme (with the important exception of Part 1A lectures for the Easter Term) begins on the morning of the first Thursday of each Full Term; therefore you need to be clear by then which courses of lectures you are expected, or plan, to attend. (The lecture day starts at 9 a.m.) Your Director of Studies fills you in on this, guiding you into and through the programme set out in this Handbook. The University has established a central website to direct enquirers to faculty/departmental lecture timetables:
http://timetables.caret.cam.ac.uk/live/web/index.html.

The lecturing week, as we have said, starts on the first Thursday of Full Term (in Michaelmas Term 2015 this is 6 October), and the last day of lectures is the Wednesday of the final week of Full Term. Hence the lecturing week runs from Thursday to Wednesday. This means that when, in this Handbook or in the official Lecture List, a course is described as e.g. ‘weeks 1-4’, or ‘last 2 weeks’, these are lecturing weeks, running from Thursday to Wednesday. However, it is also common practice, especially when arranging supervisions, to speak of weeks as running from Monday to Friday, so that the week in which Full Term starts is charmingly known as ‘week 0’, and is followed by weeks 1-8. This may sound confusing, but you will quickly get used to it. To preserve your sanity and to navigate successfully through the system, it is essential to get a diary, and to get into the habit of bringing it to supervisions, meetings with your Director of Studies, and so on. Make sure you check the lecture timetable in Entrance 1 for any last minute revisions.

You are free to attend lectures in any Faculty of the University (but not courses marked as ‘classes’, though you can ask about them at the relevant Faculty Office). Plenty of other Arts Faculties are also housed on the Sidgwick Site, so it is easily possible for you to attend lectures in Classics and another subject on the same morning. But your first priority is to make sure you get your week’s work in Classics sorted out properly, following the advice of your Director of Studies.

Lectures and classes

Lectures last for an hour, unless otherwise stated; but it is usual for the session to start at 5 minutes past the hour, and to end at 5 minutes before, to allow for movement between rooms, buildings, and Faculties. The audience may be large or small; most lecturers welcome interventions in the form of questions or comments. Some lecturers distribute handouts giving bibliographies and other types of guidance, e.g. a programme for the course and the topics to be covered, summaries of the main arguments under each heading, or references to ancient sources.

A **class** can be defined as a group meeting devoted to discussion of a chosen topic or text, or of some visual material. It may be led by more than one lecturer, and it may run for

up to two hours. The normal expectation is that all participants will have done some previous work, e.g. in preparing a section of text (as in Intensive Greek and Latin classes) or in attending a lecture and doing some recommended reading in advance (as in follow-up classes related to Part II lectures). In all cases the emphasis is on participation, and the success of a class (like that of a College supervision) depends on the willingness of everyone involved to do the work in advance.

You will be given a good idea of what to expect from lectures in the Faculty induction programme and at your meeting with your Director of Studies. You will soon learn how to take what sort of notes, how to use handouts effectively, and how best to engage with our different teaching styles and methods. This is something of an art or skill, and there are no set formulae, but the Faculty will be keen to hear about, and respond to, your experience of the programme; we have (termly) lecture and language questionnaires, and a yearly global questionnaire.

The handbook

The next section gives a full profile of who does what at the Faculty. It will probably be useful to you soon, when you want something, have a problem, can't recall which responsible person is responsible for what, or their name. The same section also tells you about the principal facilities available in the Faculty, notably the Library and computing resources. It is a good idea to get thoroughly familiar with these early on – so once again, be sure to attend the induction programme laid on.

Then the Handbook turns to the course itself. There is a different section for each year of the course. In the first – 'Prelim to Part IA' or 'Part IA' – year there is a clear-cut common curriculum. Each element in the programme is introduced and its rationale explained. Details are given of the examination papers you sit at the end of the year, and of the lectures and/or classes provided, together with brief reading lists.

Some of the rest of the information will most likely be more use later in the year. There are details of prizes and scholarships with their terms of eligibility, explanations of how your work in examinations is assessed, and a copy of the formal regulations which underpin the whole operation. This last is the section to which you should turn if you want to see the exact and fully authoritative statement of the rules that govern the Classical Tripos. But beware: you would be well advised to seek the help of an expert, such as your Director of Studies, in interpreting this document.

MOODLE

Extra information about some papers can be found on MOODLE, which is the University's Virtual Learning Environment (VLE). You will be advised if this is the case for the papers you are taking. You can access MOODLE using your Raven log in (q.v.) from https://www.vle.cam.ac.uk/login/index.php.

Course costs

The estimated cost of books, study materials and stationery costs for Classics students are covered in the University's estimate of living costs for all students. Photocopying in the Faculty Library costs 5p per A4 or 10p per A3 sheet. You can purchase a rechargeable card from the dispenser beside the student photocopier.

The Faculty of Classics

INTRODUCTION

The members of the Faculty

At present the Faculty includes approximately 33 Teaching Officers (Professors, Readers, University Lecturers, and Language Teaching Officers) whose primary teaching responsibilities are university lectures and classes and graduate supervision. Most hold College Fellowships.

In addition, there are several College Fellows in Classics. Their primary teaching responsibility is undergraduate college teaching although many also give university lectures and supervise graduate students.

There are also about 16 people employed as Research Fellows, Directors of Research and post-doctoral researchers on projects associated with the Faculty.

There are approximately 80 graduate students and 280 undergraduate students in the Faculty at present.

Visitors

The Faculty also hosts various kinds of visitors from time to time: senior scholars resident in Cambridge (retired members of staff and others who have moved to Cambridge); short- or medium-term visitors; visiting graduate students; and members of other Cambridge Faculties with related research interests (in, e.g., Archaeology and Anthropology, History, Asian and Middle Eastern Studies, Modern and Medieval Languages, Philosophy, Theology).

The main areas of work in the Faculty

The work of the Faculty is divided for a number of purposes into five areas of specialist interest. For convenience, they are called ‘caucuses’ and are often referred to by letters of the alphabet.

LITERATURE (A)
PHILOSOPHY (B)
HISTORY (C)
ART AND ARCHAEOLOGY (D)
LINGUISTICS AND PHILOLOGY (E)

In addition, aspects of these areas of interest can be combined to form the area of
INTERDISCIPLINARY STUDIES (X)

Caucuses make recommendations to the Faculty Board on the syllabus and the teaching programme, organise seminars, and promote study and research in their area more generally. The Caucus Secretaries are:

A: Literature	Dr D Butterfield (MT), Prof. T J G Whitmarsh (LT and ET)
B: Philosophy	Mr N C Denyer
C: History	Dr J R Patterson
D: Art and Archaeology	Dr A Launaro
E: Philology and Linguistics	Dr R J E Thompson
X: Interdisciplinary	Dr I Gildenhard

Language learning and teaching are another major area of activity. Most students will make contact sooner or later with our three Language Teaching Officers: Mr F G G Basso (Room 1.13), Dr R S Omitowoju (Room 1.18) and Dr C Weiss (Room 2.12).

THE FACULTY BUILDING AND ITS CONTENTS

The Faculty has a purpose-built building composed of three stages. Stage 1 was, unsurprisingly, the first part to be built and is the main entrance to the Faculty and accommodates the administrative offices. Stage 1 is connected to Stage 2 (the second building to be built) by a bridge and can be accessed through Entrance 2 – this is the entrance where the student noticeboards can be found. Stage 3 adjoins Stage 2 at the far end of the building and is accessed by Entrance 3. The building is open from 8.30 am – 7.00 pm Monday to Friday in term time and 8.30 am – 5.00 pm out of term. The Enquiries Office is usually open from 8.30 am – 5 pm Monday to Friday. In addition to administrative offices, lecture and seminar rooms, and a number of offices for University Teaching Officers, the building contains the following.

Common rooms
A common room providing a social space for students with hot and cold drink facilities, a snack machine, computers and a printer is on the first floor, room 1.10. Room 1.10 serves as the main common room for Undergraduates and room G.10 for Graduates. Students are asked to keep the space clean and tidy.

The staff common rooms are in rooms G.06 and G.22.

The Classical Faculty Library
Email: library@classics.cam.ac.uk

Opening hours

FULL TERM	9.00 TO 19.00	MONDAY TO FRIDAY
	9.00 TO 18.00	SATURDAY
OUTSIDE FULL TERM	9.00 TO 17.00	MONDAY TO FRIDAY
	CLOSED	SATURDAY

Note: Library door locks 10 minutes earlier.

Staff
Librarian: Lyn Bailey
Assistant Librarian: Stephen Howe
Senior Library Assistant: Alicia Periel
Library assistant: Carmen Preston
Graduate Library Trainee: Carlotta Barranu

Please do contact us with any queries or problems you have with locating or using the printed and online resources you need for your assignments.

Book collection
The Library of the Classical Faculty and Museum of Classical Archaeology holds over 60,000 monographs and 331 periodicals: these holdings comprehensively cover all aspects of the discipline. Members of the Classics Faculty are automatically members of the Library. It is, however, necessary to register at the Issue Desk with the University Card before it is possible to borrow books.

IT resources
The Library has a wireless network so that laptop users can access the internet easily. There is a computer room for word processing, printing and access to the internet. Printing is charged at 5p per sheet: users must have a Desktop Services account, provided by University Computing Services.

Mycenaean Epigraphy Group
The study-centre of this group has a library (catalogue accessible via Faculty Library holdings) and photographic collection that make it one of the world's most important research resources for the study of Linear B.

Computing Facilities
Computing facilities for the use of students and academic visitors are provided by the Faculty. These facilities include Windows PCs and Apple Macs, as well as printing and scanning equipment. E-mail, WWW and Microsoft Office software are provided as standard. A University-wide wireless network is available to users in the Faculty; the international 'eduroam' service is also available.

Most machines in the Faculty are networked and provide access to on-line resources such as the Faculty Library catalogue, the University Library catalogue and external resources such as the Thesaurus Linguae Graecae and Perseus. Some specialised systems for archaeologists are available; the Faculty also has a range of audio-visual equipment, a video camera, audio recorder, etc. Other ICT facilities may be made available by arrangement. The Faculty's Computer Officer can offer help and advice on technical issues.

The Faculty has a website, which contains information about the administration, the Library and the Museum, as well as links to other institutions and resources of interest to classicists. The Faculty website is at: http://www.classics.cam.ac.uk.

Computer Resources for Language Learners at the Cambridge Faculty of Classics
During their first year at Cambridge, students are required to read more Greek and Latin texts than they have probably experienced in the whole of their previous education! Acquiring the skills and experience to work through them successfully is one of the most important aims of the first-year course. Much first-year teaching, therefore, focuses on how best to use commentaries, dictionaries, and grammars to achieve this result. Complementing these print-media resources are various computer applications, available over the University network, designed to assist you in reading some of the first-year target texts.

The CATR (Computer Assisted Text Reading) Project
The CATR Project consists of a series of digital texts equipped with electronic tools intended to facilitate ancient language text-reading for students of both the 'intensive' and 'post-A-level' groups. Through its *Lectrix* software, these texts have been made 'rapidly interactive' - by clicking on any word in a *Lectrix* text, the reader can summon up its dictionary entry and view a morphological parse of its ending. Most *Lectrix* texts, furthermore, are supplied with electronic commentaries providing historical and literary notes on the text as well as additional linguistic aid. Students who have a good command of ancient languages' morphology and syntax, but who possess relatively little experience of applying this knowledge in the larger context of extended literary works, should find this significantly increases the rate at which they read the ancient authors.

The currently available *Lectrix* texts are: Euripides: *Medea,* Sophocles: *Antigone*, Lysias: *Selected Speeches*, Plato: *Ion*, Apuleius: *Cupid & Psyche*, Ovid: *Heroides*, Virgil: *Aeneid 9*, Cicero: *In Catilinam 1-2*. *Lectrix II* features Cicero: *Pro lege Manilia*.

They are accessible from the Faculty website via links on the Library page:
< http://www.classics.cam.ac.uk/library>

The Greek Lexicon Project

The Faculty is currently hosting a project for an Ancient Greek-English Lexicon, suitable for students and taking account of the most recent scholarship. It will be published by Cambridge University Press and also online, on the *Perseus* website. The project was founded by John Chadwick, noted for his work on Linear B in this Faculty.

The lexicon is not just a revision of a previous dictionary, but is based on a re-examination of Greek words in their literary contexts. It is intended that the lexicon will eventually be integrated with the Faculty's *Computer Assisted Text Reading Project*.

The project is led by Prof. Richard Hunter and Prof. James Diggle, and the editors are Anne Thompson, James Diggle, Bruce Fraser, Patrick James, Oliver Simkin, Simon Westripp; Robert Crellin is also working on the project. Further information can be found on the Project's web pages available via the Faculty's homepage.

The Museum of Classical Archaeology

The Museum is housed on the first floor – approach via the main entrance of the building. It contains a collection of some 460 plaster casts of ancient sculpture, a large holding of epigraphic squeezes, and a research collection of ten thousand pots, sherds and replicas. The collections of casts and sherds are digitised and accessible via the website, where more information about the cast collection is also available. The Cast Gallery plays a significant part in Faculty teaching provision, and in particular is regularly used for supervisions. Students are also welcome to use the Gallery on a more informal basis, for private study and revision. In addition, it is an important centre for public learning, which is supported by a Museum Education and Outreach Coordinator. The Museum hosts a variety of family and adult events, which are advertised on the Faculty website. Finally, the new Volunteer Programme offers students the opportunity to gain valuable experience and get more involved in the day-to-day running of the Museum.

The Cast Gallery is open to the public as follows:
Monday to Friday: 10.00 am to 5.00 pm
Saturday, term time only: 10.00 am to 1.00 pm
Closed Sunday and some public holidays

Staff
Director: Dr Yannis Galanakis
Curator: Dr Susanne Turner
Education and Outreach Coordinator: Ms Jennie Thornber
Museum Attendant: to be appointed

www.classics.cam.ac.uk/museum
www.facebook.com/MuseumofClassicalArchaeologyCambridge
www.twitter.com/classarch

PEOPLE IN THE FACULTY: ADMINISTRATIVE STAFF

Mr Nigel Thompson **Faculty Administrator, Secretary of the Faculty Board** **Room G.03**

- Responsible for oversight of Faculty building, administration and finances
- Secretary of most Faculty committees
- Research Grants administration: liaison with central administration and grant-awarding bodies
- Purchase of computing (and other) equipment, authorisation to use Computing Service facilities (such as e-mail, dial-up services, etc.)

Mrs Amie Mitchell **Executive Assistant to the Faculty Board Officers** **Room G.02**

- Provides assistance to the Chair and Secretary of the Faculty Board in all aspects of Faculty administration
- Looks after many aspects of HR and communications administration
- Orders stationery and equipment

Amie works Monday, Tuesday morning, and Friday.

Ms Lina Undicino **Chief Secretary** **Room G.02A**

- Responsible for the day-to-day running of the Faculty Office, oversees the work of the Receptionist, Programme Administrators and Custodian
- Supports the Academic Secretaries in all areas of Graduate and Undergraduate administration
- Prepares papers for meetings of the Degree Committee
- Prepares papers for Tripos Examiners' meetings
- Administers Faculty open days, special lectures and conferences
- Faculty Card Representative
- Deals with car parking requests
- Room allocations and bookings – for one-off meetings, supervision rooms, etc.
- Secretary of the Health, Safety and Security Committee

Mr Max Kramer **Undergraduate Administrator** **Enquiries Office (G.01A)**

Mr Chris McCartney **Graduate Administrator** **Enquiries Office (G.01A)**

The Programmes Administrators have many responsibilities in common – if one of them is not able to help, the other may be. They report to the Chief Secretary who at very busy times may have to prioritise the secretarial parts of their work.

Main areas of their work:

- Assisting the Chief Secretary in all areas of student administration
- Typing, photocopying, collating committee papers
- Looking after stationery supplies and photocopiers
- Circulating materials/literature to various members of Faculty
- Dealing with mail (university and external)
- Assisting in the administration of Open Days
- Assisting caucuses and classical languages committee with their administration

Mr Tony Brinkman **Custodian** **Room G.02A**

- Preparation of teaching rooms for lectures, seminars, meetings, etc.
- Undertaking minor maintenance tasks
- Departmental Safety Officer

The Custodian works part-time for the Faculty.

Mrs Carmen Preston **Receptionist** **Enquiries Office (G.01A)**

- Deals with enquiries
- Looks after the uploading of information onto the main foyer screen
- Helps with room bookings
- Circulates Faculty Board and other committee papers
- Helps the other staff with administration

Carmen works in the mornings.

Dr Susanne Turner **Curator of the Museum** **Room 1.08**

Susanne manages the Museum and curates the collection, including temporary exhibitions. She also maintains the Museum's presence online and represents the Museum at the UCM (University of Cambridge Museums consortium). She can usually be found on the front desk in the afternoons.

Ms Jennie Thornber **Museum Education and Outreach Coordinator** **Room 1.07**

Jennie runs the Museum's education service, developing resources and organizing activities for schools, families, adults and children. She is also responsible for coordinating the Museum's volunteers.

Museum Attendant **Museum Office (1.03A)**

The Museum Attendant has reception duties at the Museum's front desk and helps the other staff with administration and bookings.

The Museum Attendant works in the mornings.

Mr Steve Kimberley **Computer Officer** **Room 1.15**

Steve is responsible for making sure that computing services in the Faculty run smoothly. Much of his time is taken up with dealing with the Faculty network and servers, and investigating how the Faculty should develop its computing resources in the future. However, he is also available to help sort out hardware and software problems, primarily for members of staff.

Mrs Lucyna Prochnicka **Chief Accounts Clerk** **Room G.02**

- Supports the Finance Committee Secretary, Administrative Officer and Librarian in overseeing accounts
- Carries out day-to-day financial transactions

Lucyna works from Tuesday to Thursday.

Miss Lyn Bailey **Librarian** **The Library**

As Faculty Librarian, Lyn is responsible for offering professional advice on all aspects of the Library Service, its policies and its future direction. She is also Secretary of the Faculty's Library Committee.

Mr Stephen Howe **Assistant Librarian** **The Library**
Stephen is mainly responsible for ordering and cataloguing new books. He is the Library representative on the Student-Staff Joint Committee.

Mrs Alicia Periel **Senior Library Assistant** **The Library**
Alicia is mainly responsible for running the Issue Desk on a daily basis. She also maintains the periodical collection, including electronic journals.

Mrs Carmen Preston **Library Assistant** **The Library**
Carmen will assist at the Issue Desk, and process new books.
Carmen works in the afternoons.

Miss Carlotta Barranu **Library Graduate trainee** **The Library**
Carlotta is the Library trainee for this academic year. She will assist at the Issue Desk.

PEOPLE IN THE FACULTY: ACADEMIC STAFF

University Teaching Officers

Professors

Professor W M Beard (on leave AY 2015-16)	Newnham College
Professor G Betegh	Christ's College
Professor S D Goldhill	King's College
Professor G C Horrocks	St John's College
Professor R L Hunter	Trinity College
Professor M J Millett	Fitzwilliam College
Professor S P Oakley (on leave LT 2016)	Emmanuel College
Professor R G Osborne (on leave MT 2015)	King's College
Professor T J G Whitmarsh (on leave MT 2015)	St John's College

Readers

Dr J P T Clackson	Jesus College
Dr R Gagné	Pembroke College
Dr I Gildenhard	King's College
Dr E J Gowers (on leave AY 2015-16)	St John's College
Dr C M Kelly (on leave MT 2015)	Corpus Christi College
Dr C Vout (on leave AY 2015-16)	Christ's College
Dr R B B Wardy (on leave MT 2015)	St Catharine's College
Dr J I Warren	Corpus Christi College

University Senior Lecturers

Mr N C Denyer	Trinity College
Dr R E Flemming (on leave ET 2016)	Jesus College
Dr T Meißner	Pembroke College
Dr P C Millett	Downing College
Dr J R Patterson	Magdalene College
Dr L Prauscello	Trinity Hall
Dr N J Spivey	Emmanuel College
Dr C L Whitton (on leave LT 2016)	Emmanuel College

University Lecturers

Dr D Butterfield	Queens' College
Dr I Galanakis (on leave ET 2016)	Sidney Sussex College
Dr M Hatzimichali	Homerton College
Dr A Launaro	Gonville & Caius College
Dr R J E Thompson	Selwyn College
Dr H Willey	Murray Edwards College

Temporary Lecturers

Dr T D'Angelo	St Edmund's College
Dr O Bobou	
Ms S Chomse	St John's College
Dr A Hunt	Newnham College
Dr T Mackenzie	
Dr F Middleton	Murray Edwards College

Language Teaching Officers

Dr R S Omitowoju (*Senior LTO*)	King's College
Mr F G G Basso	
Dr C Weiss	Clare College

Faculty Research Staff

Director of Research
Professor A Wallace-Hadrill

Research Associate
Dr L Wallace

Greek Epic Project

Dr E Kneebone	Newnham College
Dr L Miguélez Cavero	
Dr L Ozbek	

Greek in Italy Project

Dr N Zair	Peterhouse
Dr K McDonald	
Dr L Tagliapietra	

Lerna Research Project
Dr L Spencer

New Greek Lexicon Project

Dr B L Fraser	Darwin College
Dr P James	
Dr O Simkin	Girton College
Dr A A Thompson	
Dr S Westripp	

Post-doctoral Fellows

Dr S Campana	
Dr D Filippi	
Dr P Steele	Magdalene College

Visiting Fellow
Dr H von Ehrenheim

Appointments shared with other Faculties

Dr N Wright	Girton College	Interfaculty post in Post-Classical Latin

College-based Staff

Dr N Hopkinson	Trinity College
Dr S S Owen	Fitzwilliam College
Dr P Pattenden	Peterhouse
Dr J Toner	Churchill College
Dr H Van Noorden	Girton College
Dr J Willmott	Corpus Christi College

College Senior Research Fellows

Professor P R Hardie	Trinity College

College Research Fellows

Research Fellows are younger scholars appointed by individual colleges to research posts (usually called 'Junior Research Fellowships'), typically of three or four years' duration. At most times there are around five classical Junior Research Fellows (JRFs) in Cambridge colleges, and you are very likely to be taught by one or more of them.

Dr D Jolowicz	Clare Hall
Dr K McDonald	Gonville & Caius College
Dr HL Spelman	Christ's College
Dr B Raynor	Finley Fellow, Darwin College
Dr H Roche	Alice Tong Sze Fellow, Lucy Cavendish College
Dr A Van Oyen	Homerton College

HOW THE FACULTY IS RUN

Faculty Board and Committees

Major decisions are taken by the Faculty Board (FB) – a body elected from and by various constituencies (including students) of the Faculty. The Board has a Chair and Secretary who carry out its decisions, as well as having some executive authority of their own. The Board meets three times during each term. Election of student members of the Board is carried out each November, according to procedures set out in *Statutes and Ordinances*. There are two undergraduate and one graduate student members of the Board.

The Academic Secretary of the Faculty Board role is split into two; Academic Secretary for Undergraduate Affairs and Academic Secretary for Graduate Affairs.

Business relating to graduate degrees is dealt with by the Degree Committee.

The Board delegates business to various committees – the principal officers and committees are indicated below.

List of principal officers

Chairman of Faculty Board and Degree Committee	Dr J P T Clackson
Academic Secretary for Undergraduate Affairs	Prof. S P Oakley
	Dr T Meißner (from January 2016)
Secretary of Degree Committee and Academic Secretary for Graduate Affairs	Dr J I Warren
Secretary of Faculty Board and Administrative Officer	Mr N M Thompson
Librarian	Ms L K Bailey
Director of the Museum	Dr Y Galanakis
Chair of Finance Committee	Prof. R L Hunter
Secretary of Finance Committee	Dr C L Whitton
Chair of the IT Committee	Dr J P T Clackson
Faculty Safety Officer	Mr A Brinkman
Disability Liaison Officer	Mr N M Thompson
AHRC Officer	Dr J I Warren
Academic Access Officer	Dr I Gildenhard
4 year degree Co-Ordinator	Dr R S Omitowoju
Computer Officer	Mr S J Kimberley

Main Committees

Faculty Board

Chair is Dr J P T Clackson, Secretary is Mr N M Thompson; deals with all aspects of Faculty business, including issues referred to it by the University's central bodies; has elected undergraduate representatives, Alexander Hardwick (Queens') and Rosa Verity (Sidney Sussex), and a graduate representative, currently Bram van der Velden (King's).

Degree Committee

Chair is Dr J P T Clackson, Secretary is Dr J I Warren; responsible for all matters to do with the MPhil and PhD programmes, including admission, supervision and examination of students.

Resources and Personnel Planning Committee (RPPC)

Chair is Dr J P T Clackson, Secretary is Mr N M Thompson; responsible for advising the Board on long-term strategic planning in terms of resources (both Faculty Trust Funds and

University funds) and personnel. Including: the filling of vacant offices, funding priorities, space allocation and distribution of responsibilities within the Faculty.

Finance Committee
Chair is Prof. R L Hunter, Secretary is Dr C L Whitton (Dr M Hatzimichali LT); manages the Faculty's Trust Funds and deals with associated requests for funding.

Student-Staff Joint Committee
Chair is appointed in Michaelmas Term, Secretary is the Undergraduate Administrator, deals with issues relating to undergraduate and graduate activities and especially the academic programme. Usually meets termly.

Library Committee
Chair is Dr R J E Thompson, Secretary is Miss L K Bailey; deals with policy issues relating to the Library. The Committee has a student member.

Committee of the Museum of Classical Archaeology
Chair is Dr N J Spivey, Secretary is Dr S Turner; deals with policy issues relating to the Museum; not a Faculty Board committee; has student and Junior Research Fellow observers.

Education Committee
Chair is Dr J P T Clackson, Secretary is Prof. S P Oakley (Dr T Meißner from January 2016); deals with policy issues related to undergraduate teaching and learning.

College Classical Representatives
Chair is Dr P C Millett, Secretary is Dr J Toner; deals with college aspects of teaching, e.g. admission of undergraduates; not a committee of the Faculty Board. All Directors of Studies and (S)LTOs in Classics are members.

Appointments Committee
Chair is the Vice-Chancellor's Deputy, Prof. G. Ward, Secretary is Mr N M Thompson; is responsible for making appointments to established academic posts; not a committee of the Faculty Board.

Health, Safety and Security Committee
Chair is (as Safety Officer, *ex officio*) Chairman of Faculty Board, Convenor is the Chief Secretary; deals with all aspects of health, safety and security; meets once a term. The Committee has a student member.

IT Committee
Chair is Dr J P T Clackson, Secretary is Mr S Kimberley. Advises Faculty Board on all issues relating to IT from e-learning resources to major equipment purchases and networking issues.

Students are active participants on several of these Faculty bodies, such as the Education Committee and the Faculty Board. Elections are held every November to find two undergraduate and one graduate representative for the Faculty Board. These elected representatives will also be invited to attend other Committee meetings as appropriate. Please look out for more information on the notice boards in the foyer during Michaelmas Term.

The Faculty Board representatives also serve on the Staff Student Joint Committee, along with one graduate nominated by the graduate body and one JRF/Postdoc.

The term of office for both SSJC and Faculty Board student representatives is one year.

This is your opportunity to get involved in the organisation and running of the Faculty. If you would like more information about student representation, please contact the Faculty administrator (administrator@classics.cam.ac.uk).

Another way of getting involved in the Faculty is through the Classics Society (http://www.classicssoc.co.uk) – look out for more information on the Faculty website.

DIRECTORS OF STUDIES IN CLASSICS, 2015 - 2016

Each College appoints a Director of Studies, to take care of its undergraduates studying classics. Your Director of Studies will arrange supervisions for you, and guide you through the complexities of the Tripos. The Directors of Studies are:

Christ's College	Prof. David Sedley
Churchill College	Dr Jeremy Toner
Clare College	Dr Charles Weiss
Corpus Christi College	Dr Jo Willmott (Part 1A + 1B), Dr James McNamara (Part II, MT), Dr Christopher Kelly (Part II, LT + ET)
Downing College	Dr Paul Millett
Emmanuel College	Dr Chris Whitton (MT + ET), Dr Nigel Spivey (LT)
Fitzwilliam College	Dr Sara Owen
Girton College	Dr Helen Van Noorden, Dr Frisbee Sheffield (LT + ET)
Gonville & Caius College	Dr Alessandro Launaro
Homerton College	Dr Myrto Hatzimichali
Hughes Hall	Dr Jerry Toner
Jesus College	Dr James Clackson
King's College	Dr Rosanna Omitowoju (Part II), Dr Ingo Gildenhard (Prelim, Part 1A + 1B)
Lucy Cavendish College	Dr John Patterson
Magdalene College	Dr John Patterson
Murray Edwards College	Dr Hannah Willey (Prelims + Part 1A), Dr Francesca Middleton (Part 1B + Part II)
Newnham College	Dr Emily Kneebone (Prelims + Part 1A), Miss Hannah Price (Part II)
Pembroke College	Dr Torsten Meißner
Peterhouse	Dr Philip Pattenden
Queens' College	Dr David Butterfield
Robinson College	Dr Rosanna Omitowoju
St. Catharine's College	Dr Lacey Wallace (MT), Dr Robert Wardy (LT + ET)
St. Edmund's College	Dr Tiziana D'Angelo
St. John's College	Prof. Geoff Horrocks (MT), Prof. Tim Whitmarsh (LT + ET)
Selwyn College	Dr Rupert Thompson
Sidney Sussex College	Dr Yannis Galanakis (MT + LT), Dr James McNamara (ET)
Trinity College	Dr Neil Hopkinson
Trinity Hall	Dr Pippa Steele
Wolfson College	Dr Pippa Steele

ACADEMIC SECRETARIES FOR STUDENT AFFAIRS

Academic Secretary for Undergraduate Affairs

The Secretary for Undergraduate Affairs, Prof. Stephen Oakley (Dr Torsten Meißner from January 2016), is available to give undergraduates help with problems to do with their work in Classics. In the first instance, students are expected to approach their Director of Studies in College. The Secretary for Undergraduate Affairs may be contacted through e-mail (undergraduate.affairs@classics.cam.ac.uk).

Academic Secretary for Graduate Affairs

The Secretary for Graduate Affairs, Dr James Warren, provides information for prospective graduate students and also acts as a source of information and advice for graduates once admitted, especially in cases where (for whatever reason) a graduate's supervisor is unable to

assist. He is happy to be consulted on an informal or confidential basis as appropriate. The Secretary for Graduate Affairs may be contacted through e-mail (graduate.affairs@classics.cam.ac.uk).

Professors

All members of teaching staff in the Faculty are happy to be consulted on academic-related matters. But the Professors (see section headed ‘People in the Faculty: academic staff’), in particular, undertake an advisory role for students, and you are warmly encouraged to approach them at any time, requesting a meeting if that seems the appropriate way to proceed. They can be contacted via their e-mail addresses, or, failing that, by a note left in their Faculty pigeonhole or sent to their college address. For these contact details, see the inside back cover of this Handbook.

PRIZES AND SCHOLARSHIPS

Full details of these awards are given in the Awards number of the *Cambridge University Reporter*, which is published annually in November. For all other than those designated 'Faculty' prizes, you are also advised to check the *Statutes and Ordinances of the University of Cambridge* under 'Funds, Studentships, Prizes, Lectureships etc. General regulations for Awards', especially regulations 10 and 11.

UNIVERSITY CLASSICAL SCHOLARSHIPS
HENRY ARTHUR THOMAS PRIZES
HALLAM PRIZE
JOHN STEWART OF RANNOCH SCHOLARSHIPS IN GREEK AND LATIN
CORBETT PRIZE

These Scholarships are awarded on the performance of candidates in the examination for Part IB of the Classical Tripos. Normally, no candidate is considered for the award of a John Stewart of Rannoch Scholarship unless he or she has achieved an aggregate first-class mark in the papers set for translation from Latin and Greek into English, and no candidate is considered for the award of a University Classical Scholarship unless he or she has achieved a first-class aggregate mark in the examination as a whole (excluding Papers 11 and 12). These Scholarships range in value from £40 to £100 a year and the Examiners have discretion to award additional prizes of books to successful candidates. The Hallam Prize (valued at c. £1650) is to be used for travel to Italy, including a visit to Rome. The Corbett Prize is awarded on the performance of candidates in Paper 2 and in Paper 11 (if offered). In awarding the Prize, the Examiners have regard to the extent of each candidate's knowledge of Greek at the time of matriculation.

PITT PRIZE

This prize is awarded annually by the Examiners for Part IB to a candidate who has previously taken the Preliminary Examination for Part IA or a candidate who offers Paper 4 in Part IB. The Prize is awarded on the performance of candidates in Paper 3 or Paper 4 and in Paper 12 (if offered). In awarding the Prize, the Examiners shall have regard to the extent of each candidate's knowledge of Latin at the time of matriculation. The value of the Prize is determined by the Managers.

FACULTY PRIZE FOR GREEK AND LATIN PROSE COMPOSITIONS

The Faculty offers a prize for the best translations of a set passage from an English author into Greek and Latin prose. The present value of the Prize is about £60. Any resident undergraduate may be a candidate for these prizes. The examiners will give public notice of the subject on or before 1 June in each year, and all exercises for the prize must be sent to the Chief Secretary, Faculty of Classics, no later than 1 February next following. Each candidate must submit three copies of his/her exercise in a printed or typewritten form; it must bear a motto but not the candidate's name, and must be accompanied by a sealed envelope bearing the same motto outside and containing the name of the candidate and of his/her College. A copy of the passage set for 2015-16 may be obtained from your Director of Studies.

PORSON PRIZE

The Porson Prize for 2016 will be given for the best translation into Greek Verse, in the tragic iambic metre and accentuated, of the following passage:

> C Tourneur, *The Atheist's Tragedy*, Act IV Scene 5 ('O God! My husband! … [Stabs herself.'])

Any resident undergraduate may be a candidate for the Prize. Candidates must send three copies of their exercise to the Chief Secretary, Faculty of Classics, no later than 1 February 2016. The exercise must be printed or typewritten: it must bear a motto (a short phrase, in English or Latin script), but not the candidate's name, and must be accompanied by a sealed envelope bearing the same motto outside and containing the candidate's name and College. The present value of the Prize is about £60.

MONTAGU BUTLER PRIZE

The Montagu Butler Prize, 2016, for Latin Hexameter Verse, will be given for the best original exercise, not exceeding one hundred and fifty lines in length, on the subject of 'The Death of Hector'.

Any resident undergraduate may be a candidate for the Montagu Butler Prize. Candidates must send three copies of their exercise to the Chief Secretary, Faculty of Classics, no later than 1 February 2016. Such copies are not to be in the handwriting of the candidate. They must bear a motto (a short phrase, in English or Latin script), but not the candidate's name, and must be accompanied by a sealed envelope bearing the same motto outside and containing the candidate's name and College. The value of the Prize for 2016 will be approximately £400 to be taken in books.

SIR WILLIAM BROWNE'S MEDALS

These Medals are offered for competition as follows in 2015-16:

One for a Greek Ode, not exceeding fifty lines in length, or Greek Elegy, not exceeding one hundred and fifty lines in length, on 'Camilla';
One for a Latin Ode, not exceeding fifty lines in length, or Latin Elegy, not exceeding one hundred and fifty lines in length, on 'Achilles and Lycaon';
One for a Greek Epigram on 'Austerity';
One for a Latin Epigram on 'FIFA'.

Any resident undergraduate may be a candidate for any of Sir William Browne's Medals.

Candidates must send three copies of their exercise to the Chief Secretary, Faculty of Classics, no later than 1 February 2016. The exercise must be in a printed or typewritten form; it must bear a motto (a short phrase, in English or Latin script), but not the candidate's name, and must be accompanied by a sealed envelope bearing the same motto outside and containing the candidate's name and College.

MEMBERS' CLASSICAL PRIZES

Two Members' Classical Translation Prizes and two Members' Classical Reading Prizes are open for competition in the academical year 2015-16 to all undergraduate students in residence.

Classical Translation Prizes are offered for the translation into English verse in any style and form appropriate to the original of a passage or passages of Greek or Latin verse set by the Examiners. One Prize is offered for the translation of Greek verse and one for the translation of Latin verse. A copy of the translation shall be presented by any successful candidate to the Library of the Faculty of Classics. The passages of Greek and Latin verse set for translation in 2015-16 are:

Aristophanes *Clouds* 269-313
Amores 1.9

Candidates may compete for Prizes in one or both languages but the winner of a Prize may not compete a second time in the same language. Candidates must send three copies of their translations to the Chief Secretary, Faculty of Classics, no later than 17 January 2015.

The translations must be printed or typewritten; they must bear a motto (i.e. a short sentence or phrase in English or Latin script, but not the candidate's name) and must be accompanied by a sealed envelope bearing outside the same motto and the words 'Members' Classical Translation Prizes', and containing the candidate's full name and College. The present value of the prizes is about £150 each.

Classical Reading Prizes. Candidates who wish to offer themselves for the Members' Classical Reading Prizes must send their names to the Chief Secretary, Faculty of Classics, no later than 17 January 2016. One Prize is offered for the reading of Greek, and the other for the reading of Latin. The winner of a Prize may not compete a second time in the same language. Candidates for the prizes will be required to read aloud in their chosen language:

(a) a set piece of verse and a set piece of prose. For 2015-16 the Greek passages are:
1. Prose: Aeschines, *De falsa legatione* 1-3
2. Verse: *Iliad* 18.478-513

The Latin passages are:
1. Prose: Livy, *Ab urbe condita* 1 Pr.1-5
2. Verse: Avianus Fable XVI *De Quercu et Harundine*

(b) one unprepared piece of verse chosen by the Examiners;

(c) one piece of verse or prose chosen by the candidate; this piece should be comparable in length with the pieces given in (a) above.

The competition will be held in the Classics Faculty Building during the first half of the Lent Term. Candidates will be informed in due course of the time at which they should attend. The present value of the Prizes is about £100 each.

Classical Essay Prizes: Two or more Members' Classical Essay Prizes shall be awarded each year. One Prize shall be awarded for a thesis submitted by a candidate for Part II of the Classical Tripos, and one for a thesis submitted by a candidate for the examination in Classics for the M.Phil. Degree (one-year course). Each successful candidate shall present a copy of his or her thesis to the Library of the Faculty of Classics. The current value of the prizes is about £250 each.

HENRY ARTHUR THOMAS TRAVEL EXHIBITIONS

A number of these Exhibitions, currently worth up to a maximum of £600, are awarded each year, to enable students to travel to Greece, Italy, and other Mediterranean lands. No application is required; the Exhibitions are awarded in June on the basis of examination results.

CORBETT, COUNTESS MARTINENGO CESARESCO AND KOUMOULIDES TRAVEL AWARDS

Grants are open for application in the Lent and Easter Terms for travel in the Easter and Long Vacations by those students reading for the Classical Tripos who have not received a Henry Arthur Thomas Travel Exhibition. Preference in making the awards is normally given to those who have not visited the Classical lands before, who carry a strong recommendation from their Director of Studies, who have worked out a thoughtful and productive itinerary (or who have been accepted to take part in archaeological fieldwork or a course of study),

and who have performed satisfactorily in their examinations. Details and application forms will be circulated to Directors of Studies.

Awards are also available from these funds for graduates; these are for travel to Classical lands not directly related to research. Those whose travel is specifically work-related should apply to the Finance Committee Secretary on the Henry Arthur Thomas form available from the Faculty of Classics CAMTOOLS site.

F.S. SALISBURY FUND

Grants may be made from the Fund to assist members of the University *in statu pupillari* who are engaged in excavation on Roman sites in Britain. For further details see the Awards number of the *Cambridge University Reporter*, normally published in November.

EXCHANGES AND FIELD TRIPS

CAMBRIDGE – MUNICH EXCHANGE PROGRAMME

The Faculty of Classics usually operates an annual exchange programme with the University of Munich, one of the leading European centres for the study of Classical antiquity. The exchange is open to and suitable for undergraduate students from the second year onwards, as well as for graduate students. This unique opportunity enables you to become familiar with a different academic culture and introduces you to areas of study or approaches not covered at Cambridge.

On a practical level, the exchange consists of spending a week in Munich after the end of the Cambridge Michaelmas term. In Munich, term still goes on at that time and you will be able to attend lectures, seminars and classes. Visits to the museums of Classical Antiquity (Staatliche Antikensammlung, Glyptothek) and various other activities and social gatherings round off the programme.

During the visit to Munich, students from Cambridge stay with their German counterparts in private accommodation. Students from Munich make a return visit to Cambridge towards the end of Lent Term. Cambridge students who went to Munich help to arrange a social schedule for the visitors, who stay in college guest rooms. No knowledge of the German language is required to participate in the exchange programme, although some familiarity would be of benefit. More information will be available early in the Michaelmas Term, when a meeting will be held for all those interested in participating. Please also see the information on the Faculty website.

FIELD TRIPS

Students will be notified during the year of any approved field trips.

Students should contact the Faculty Administrator concerning a suitable risk assessment if they intend to carry out research or visit museums or sites which are

a. Outside the EU, and/or
b. Beyond the normal course of tourism, and/or
c. In countries with any FCO safety warnings.

AFTER YOUR BA

Further Study in Classics

If you have enjoyed and successfully met the challenges of the undergraduate Classical Tripos it makes sense for you to think about undertaking graduate study in Classics, either in Cambridge or elsewhere. Many undergraduates realise that they wish to go on to graduate study in the course of taking 1B of the Classical Tripos, and the end of your second year is a good point at which to discuss the possibilities with your Director of Studies, for others it is the writing of a dissertation in Part II Classics that excites them about further research, and in such cases it normally makes sense to take a gap year before beginning graduate study.

Graduate study in Classics almost always involves a period of further closely directed study which may then be followed by a substantial piece of original research. PhD programmes in the USA build substantial coursework into the first part of the programme. In the UK this means a one-year or two-year Masters degree followed by a PhD. Masters degrees vary in the degree to which they involve following prescribed courses and the degree to which their content is determined by the student. The Cambridge one-year (nine-month) MPhil in Classics is a course that allows you to construct your own programme of study, choosing for yourself the topic of each of the four pieces of assessed work (a 10,000-word dissertation and either three 5000-word essays or two such essays and an examination or exercise in an ancient language or some specialist skill.

Fuller details are given by the University's Prospective Graduate Students webpage (available at http://www.admin.cam.ac.uk/students/gradadmissions/prospec/) and by the Graduate Admissions pages on the Faculty's website (http://www.classics.cam.ac.uk/prospective/postgraduate), where you will also find the MPhil Handbook. As well as consulting the Faculty and University websites for further information on how to apply, and the relevant application deadlines, it makes sense for you to consult your Director of studies and your undergraduate supervisor in the area in which you wish to pursue further study.

Funding for MPhil and PhD degrees is highly competitive. The University funds a number of MPhil studentships, some in conjunction with colleges, and some colleges offer independent MPhil funding. The Classics Faculty is able to offer partial support to some successful applicants for the MPhil (no separate application is required; all who apply by the 9 January 2015 will be considered). Some PhD funding is offered by the University from funds given by the Arts and Humanities Research Council and from University Trust funds. Information on the various possibilities is available on the CamFunds database accessible via the University's 'Prospective Graduate Students' webpage. Funding tends to be closely linked both to past track record and to future promise, and those who expect to do substantially better in Part II of the Classical Tripos than they have in Parts 1A and 1B are often well advised to take a gap year after their BA and apply then rather than applying while still taking Part II.

If you are thinking of a career in Classics teaching, then you may like to consider applying for the PGCE in Classics which can be taken within Cambridge or at King's College London. For all information about Classics teaching as a career (including information about PGCE courses) see www.classicsteaching.com.

Careers

The University has an excellent Careers Service located in Stuart House, Mill Lane. It is a good idea to establish contact with the Careers Service not later than midway through your second year (see their website: www.careers.cam.ac.uk). There are five Information Staff to help with your enquiries (Tel: 38286) and eleven Careers Advisers, all with individual specialisms based on their professional experience, to whom you can talk in confidence about future moves – whatever stage in your thinking you have reached, and whether you

want to continue with further study or move into a job after graduation. There is no limit to the numbers of careers advisers you can see or discussions you can have.

Another useful resource is the Faculty website which includes a section on the wide range of transferable skills that classicists at Cambridge can acquire. These skills, as well as enhancing academic performance, can be used beyond university, and are highly valued by employers.

The section that will now follow summarises how we approach teaching, learning and assessment in the Faculty.

A Short Introduction to Teaching, Learning and Assessment in the Faculty of Classics

People come into Classics from all sorts of different directions and with their own ideas about what to expect from reading for a Classics degree. The same can be said about those who are involved in teaching and research. This plurality is one of the strengths of the subject; if, in fact, Classics in its variety can be seen as a single subject. In what follows, we have tried to sum up what seem to us to be the key features of the teaching and learning process for undergraduates as practised in our Classical Faculty. Although much of this might seem to be self-evident or common sense, we hope it may prove helpful to pass on to students our reflections on this central aspect of our activity as a community of scholars.

The experience of studying Classics in Cambridge is enriched by the interplay of Faculty and college teaching. The following account necessarily concentrates on the Faculty side of the process. In practice, the distinction between Faculty and colleges is blurred by the participation of virtually all those involved in college teaching as Members of the Classical Faculty.

Attributes of Cambridge Classics Graduates

Our overall aim is to encourage students not only to acquire a sophisticated understanding of Greek and Roman cultures, but also critically to engage with them, developing an informed awareness of similarities and significant differences between the ancient and our own cultures. At the heart of this process is the acquisition of the Greek and Latin languages, to a level at which students consider themselves to be 'confident readers' in both languages. Alongside language skills, students also gain a broad knowledge of what are traditionally the main areas of classical knowledge: Greek and Latin literature, ancient philosophy, ancient history, Greek and Roman art and archaeology, and philology and linguistics. But our Classicists are also encouraged to pursue theme-based topics which cross over conventional subject boundaries. This might happen incidentally (e.g. in the study of religion or gender issues), or in courses consciously constructed to unite diverse subject areas (the 'X Papers' offered in Part II). For Part II of the Tripos there is also available a schedule of papers with classical affinities which have been 'borrowed' from other Triposes.

An increasingly important aspect of our teaching involves the reception of the Classics through time. We believe that this assists our students in understanding the characteristic qualities of the discipline of Classics and also its changing role in society beyond school and university.

In the course of their studies, Classics students acquire familiarity with a variety of primary materials requiring their own techniques of interpretation; mainly literary and other texts, but also inscriptions, and the evidence of art and archaeology. They also come to command a range of approaches and methodologies: library- and IT-based research skills, informed reading of texts, visual skills, and techniques of argumentation. This necessarily includes the ability to assimilate and critically evaluate a variety of viewpoints. In this way, students are able to arrive at and present their own, individual syntheses of ideas.

We hope that our students will be assisted by their classical studies in acquiring a range of adaptable skills. Learning the classical languages forms a firm basis for acquiring or developing knowledge of many modern languages. So far as time permits, learning of additional languages is encouraged and, in the case of Modern Greek, actively promoted through a 'borrowed' Paper available in Part II. A range of Classics papers (mainly but not exclusively language papers) is available to students reading Modern and Medieval Languages. So far as possible, they are taught alongside their classical counterparts.

Among the most valuable skills gained by Classics students is a developed critical judgement, coupled with a high degree of intellectual autonomy, assisted by the capacity effectively to manage time spent in learning. At a more detailed level, these skills involve

the collection, organizing and deployment of material, the extraction of crucial elements from complex information, and the selection of appropriate methodologies. Also distinct to the discipline of Classics, driven by the diverse nature of the subject, is the ability to make lateral connections between information and ideas in different fields of study. Where appropriate, teaching and learning are given a strongly comparative focus.

At every stage, we wish to assist our students in acquiring the ability to marshal their thoughts and arguments concisely and cogently, in both thinking and writing. This might also involve presentational skills, whether in writing or in addressing an audience directly, using appropriate audiovisual aids. Both call for the acquisition of at least a basic familiarity with IT resources. This includes word-processing essays and dissertations with footnotes and basic formatting, using Powerpoint to make presentations, searching databases and text-files, and locating, evaluating and exploiting websites.

Methods of Teaching and Learning

We believe that the modes of teaching and learning adopted and developed by our Faculty encourage and assist Classics students in acquiring the attributes and skills described above. We are keenly aware that students enter the Classical Faculty from a wide range of educational experience in terms of subjects studied. That is reflected in our various modes of entry: the Preliminary Year for those without Latin and Greek; Intensive Greek for those with only Latin. On arrival, all students are assessed in terms of their specific language needs, and there are regular reassessments thereafter.

What almost all students do have in common is the experience of a pre-university educational regime that has been heavily taught, working to highly specific examination syllabuses. Our aim is to provide a supportive environment which enables individual students to acquire over time the self-confidence necessary for taking responsibility for their own learning, gaining maximum benefit from the expanding element of choice as they progress through the Classics course. Part IA aims at least to introduce students to the central areas of classical learning; choice of options is therefore limited. For Part IB the scope for choice of and within options is increased. When students arrive at Part II, they are given an almost completely free choice to specialise within one area of Classics or constructing their own programme of papers. In particular, the possibility of writing a dissertation for Part II provides a fresh kind of educational challenge, which combines skills already acquired with a strong element of independent research and writing. Frequently, third-year dissertations provide a valuable stepping-stone between undergraduate and graduate work.

In terms of study methods, the Faculty aims to gain the maximum benefit from a combination of traditional techniques (lectures, classes and seminars) with new and ongoing developments (databases, websites and computer-assisted learning). Overall, there is a balance between more formal teaching and types of learning that depend on active input by students.

It would not be particularly helpful to include here an exhaustive list of the range of study methods that students might encounter through their three or four years as undergraduates in the Classical Faculty; not least because the whole experience is enhanced by learning and teaching within the college environment. But the major methods would include the regular writing of essays; normally, but not exclusively, overseen by the Supervisors appointed by the colleges. Those new to Supervising (typically, but not exclusively graduate students) are encouraged to take up the training in their subject-area offered by the Faculty. Assistance in the reading of Greek and Roman texts is shared by Faculty and colleges, as is guidance in unprepared translation and prose composition. Lectures and classes provide support in source analysis and practical literary criticism. For those pursuing courses in art and archaeology, there is specific training in the identification and analysis of art objects and archaeological artefacts. Where possible, students are offered the opportunity to handle artefacts. All students are encouraged to familiarise themselves

with the topography and ecology of the Greco-Roman world and to visit sites of specific interest. To these ends, the Faculty provides generous assistance for those with suitable plans to visit Mediterranean lands.

Computer-assisted learning plays an increasingly fruitful part in the acquisition of language skills; key texts are available on-line, with accompanying vocabulary and commentary on grammar and syntax. Modern art and architecture, music, film, radio and television programmes are an established aspect of exploring the reception of classical themes.

Methods of Assessment

The variety of study methods is reflected in the range of techniques of assessment. It may be helpful to draw a distinction between formative assessment (frequently informal, with feedback), and that which is summative (more formal, with optional feedback, typically used in grading students).

Classics students at Cambridge are fortunate in their opportunities for formative assessment: both within the Faculty and through their college. Supervisions arranged by the college provide excellent occasions for detailed assessment of work and progress. Where written work is produced it will typically be read in advance of the Supervision and be the subject of detailed written comment and discussion. At the end of each term every Supervisor submits to his students' Director of Studies formal reports of the progress in their studies. The teaching may be one-to-one; it is more likely that two, three or four students will be involved. Where more than one student participates, there is scope for co-operative learning. A similar sense of co-operation prevails in the classes and seminars organised by the Faculty. Although classes are run alongside lecture courses (especially for Part II), they form the staple method of language teaching. For the Preliminary Year to IA and for IA itself there are termly assessments of linguistic learning. Again, teachers pass on to Directors of Studies written reports of students' progress. Directors of Studies will also ask students for their feedback on the term's teaching.

Summative assessment largely consists of formal examinations at the end of each year. Revision classes are provided where appropriate. The Pass List for the Preliminary Year is undivided; for Part IA the Second Class is undivided. All students are supplied with details of marking criteria. Students have returned to them a full account of the marks gained in each paper: alphabetical and numerical marks awarded by each of the two examiners (all papers are double-marked) and an agreed numerical mark. The dissertation for Part II combines formative with summative elements. Supervision for this is provided on a one-to-one basis and every candidate is given a half-hour viva examination, providing an opportunity to discuss his or her work with the two examiners.

Future Developments

We are always anxious to consider ways of improving our methods of teaching, learning and assessment. Suggestions may be made informally to teachers, or passed on via a member of the Student-Staff Joint Committee (which meets three times each year), or through the Undergraduate Academic Secretary of the Faculty.

PRELIM. TO PART IA COURSES
(FOUR YEAR DEGREE ONLY)

Introduction

The Prelim. year is the first year of a Four Year Degree, a course designed to give access to the detailed study of the Ancient World to students who have not studied Latin or Ancient Greek to A level (occasionally we have students who have Ancient Greek at A level standard or equivalent but have not studied Latin). This first year has two main aims: (i) to give you a secure grounding in the Latin language so that you can understand and enjoy original Latin texts; (ii) to start you thinking about other areas of the ancient world and the tools and skills that a Classicist needs to investigate them. The core of the language teaching is a programme of reading and grammar classes taken by our language specialists.

Language classes

As new first years studying the Four Year Degree, you will have attended a Latin Summer School. This is language-based and designed to introduce you to the basic structure of the Latin language and to begin or enhance your experience of it. The term-time course takes you on from there. One of our most important aims over the course of this year is to start you on the road to becoming a confident reader of original Latin, so that you can read the works of Roman authors with accuracy and pleasure. A substantial part of the first year course is built around the reading of a group of Latin texts, and you will begin with your first author around the middle of the first term. The language classes you attend are designed to teach and support your language learning in a variety of ways. On one level, they will be teaching you the grammar and syntax basic to the functioning of the Latin language; on another level, introducing you to the support materials and tools which students need to develop their understanding of Latin (for instance, dictionaries, commentaries, IT learning resources and others), and at a third level, they will be helping you to read the texts in a structured way.

Learning to read an ancient language is a complex and challenging business and is at the core of much of what we do as Classicists. There is a huge difference between reading the works of Roman (and later, Greek) authors in translation and reading them in the original language, where the pattern and structure of the language itself provide a vital insight into the thought processes and cultural assumptions of the writers and society which produced them. This centrality to the task of the Classicist – which is to find out as much about the Ancient World as possible and to interrogate and respond to what has been discovered – is why language learning is at the heart of the first part of our degree, whether you are approaching it as a Four-Year or as a Three-Year candidate. Four-Year Degree students take Latin first to enable them to concentrate on one language and culture before taking on the next.

The Lectures

Four Year Degree students have their own programme of lectures. These introduce candidates to the breadth and variety of what we study in the Classics Faculty in Cambridge: literature, history, art and archaeology and philology and linguistics. They will focus on a central period of Roman history, but with a consciousness of a Greek background where appropriate.

Teaching and learning

A central element of the teaching and learning experience of Cambridge is the dovetailing of Faculty teaching with College provision: and this is no different for the Four Year Degree. You will have supervisions organised by your Director of Studies in your College. Some of these supervisions will be designed to support and extend the work you are doing in your Faculty language classes. Others will be essay supervisions. Using material gained from lectures and from guided reading you will be working to write essays about different aspects of Roman culture, piecing together evidence and developing arguments about the material and ways to think about it.

The dovetailing between Faculty and College teaching may – and should – take on a number of different forms during the first year of the Four Year Degree, and indeed, during your time in Cambridge. Sometimes the connection between them will seem almost seamless: at other times, there may be a noticeable difference of approach. For instance, a supervisor may see a particular problem very differently from the way a lecturer has presented it and want to offer a very different argument for the way to apply the evidence. This has a number of benefits: it means that you get to have different points of view put before you and discussed; it can mean that you feel more confident about expressing your view – if there is no strict 'orthodoxy' then why shouldn't your views on a question be just as valid as other people's?; it can mean that the teaching and learning, in both content and style, can be tailored to individual needs. Your College Director of Studies is there to keep an overall view of what teaching you are receiving and to be ready to deal with problems if they arise. Four Year Degree candidates also have the Four Year Degree Course Co-Ordinator (Dr R S Omitowoju) in the Faculty to ask for advice.

The teaching for the Four Year Degree falls broadly into five kinds:

1) Faculty Latin language and reading classes
2) Faculty lectures on Latin literature and the Target Texts
3) Faculty lectures on Roman culture
4) College language supervisions
5) College essay supervisions

The Preliminary Examination

Four-Year Degree candidates sit the Preliminary Examination during their first year. This exam consists of three papers. Papers 1 and 2 are in the form of traditional examination papers and take place in the first week of Easter Full Term. Paper 3 consists of a portfolio of the two essays done in Easter term. It is to be submitted by the seventh Tuesday of the Full Easter Term in which the examination takes place (31 May 2016).

Papers 1 and 2 are language exams and are intended to reflect and test the level of reading reached by this time in the course. Like all language papers in the Classics Faculty, these papers are marked positively: i.e. you will gain credit for what you do well, rather than just losing marks for what you do less well. The different passages will aim to test a variety of skills, so that everyone has the best chance to show what they can do. Paper 1 will focus primarily on translation and appreciation of passages from the Target Texts. Paper 2 will contain two unseens, a passage from the Target Texts for linguistic comment and English sentences for translation into Latin. Passages for unseen translation may come from other works by the same authors as the Target Texts, or they may be from others: however, passages will be chosen to avoid, as far as possible, an accumulation of rare vocabulary or idiosyncratic syntax.

Schedule of Texts

- Cicero *In Catilinam I*
- Ovid *Metamorphoses 4*
- Catullus, a selection of shorter poems (1,5,6,7,8,10,11,15,29,32,35,48,50,51,58,70,72,75,83,85,87,100,101)
- Julius Caesar, *De Bello Gallico* 4.20–36, 5.8–23

The Portfolio of two essays

Part of the first year work is examined by means of a portfolio of essays which is submitted in the second half of Easter term. The portfolio contains two essays on subjects relating to the two target texts which will be studied in the Easter term: a selection of Catullus' poems and Caesar's *De Bello Gallico*. One of the essays is to be broadly literary in approach; the other may approach the target text from the standpoint of any of the sub-disciplines within Classics.

The titles are to be decided upon by the student in consultation with his or her supervisor. The titles are then to be countersigned by the student's Director of Studies and the Four Year Degree Co-Ordinator. The Academic Secretary for Undergraduate Affairs will circulate forms to students at the beginning of Easter term. **It is the student's responsibility to submit the completed form, countersigned by their Director of Studies and the Four Year Degree Co-Ordinator, to the Academic Secretary for Undergraduate Affairs of the Faculty by the fourth Monday of Full Easter Term (16 May 2016)**.

There is a word limit of 4,000 words for each essay, including notes, but excluding bibliography. For these essays, students should receive two hours of supervision on each of the essays. In the first supervision, detailed feedback, constructive criticism and advice about both content and structure will be offered by the supervisor. The second supervision enables the supervisor to see and comment on the work that the student has done in response to the suggestions made in the first supervision. The supervisor should not normally see the essay again.

The portfolio is conceived as a way in which students may demonstrate the development of their skills in essay work over the year, and as such should not be thought of as a wholly different form of exercise. Rather, it is aiming to be a 'normal' essay, but with the benefit of one additional opportunity to respond to detailed comments and one additional opportunity to 'polish' the essay. Qualities which will be looked for will be: a good knowledge of the texts and an ability to comment on their language and style where appropriate; knowledge of the most relevant secondary material and the capacity to offer some level of close reading and criticism of this material; the ability to construct a coherent argument.

The portfolio is to be submitted by the student to the Academic Secretary for Undergraduate Affairs of the Faculty by the seventh Tuesday of the Full Easter Term (31 May 2016). Students are required to sign a declaration that the essays in their portfolio are their own work, and do not contain material already used to any substantial extent for a comparable purpose. All essays must be word processed (1.5 spacing) unless permission has been obtained from the Faculty Board to present them in handwritten form. The style of presentation, quotation and reference to books, articles and ancient authorities should be consistent and comply with the standards required by a major journal (such as *Classical Quarterly*). Two copies of each essay should be submitted: if bound, each copy must be bound separately.

Calendar for portfolio

Easter term week 0: after exam papers 1 and 2, students receive their copy of the portfolio form from the Academic Secretary for Undergraduate Affairs.
Easter term weeks 1 and 2: students have initial discussions with their supervisors about titles for the two essays. They may also seek advice from their DoS and the Four Year Degree Co-Ordinator. By the fourth Monday of Full Easter Term (16 May 2016) the completed form with the titles, signed by the student and countersigned by the student's Director of Studies and the Four Year Degree Co-Ordinator, is submitted to the Academic Secretary for Undergraduate Affairs of the Faculty. It is the student's responsibility to ensure that this is done by the relevant date.

During the subsequent weeks the two essays are completed, including both the initial supervisions and the additional half-hour supervision for each essay. **By the seventh Tuesday of the Full Easter Term in which the examination takes place (31 May 2016) the two essays are submitted to the Academic Secretary for Undergraduate Affairs of the Faculty.**

PAPER 1: LATIN TRANSLATION AND PAPER 2: LATIN QUESTIONS

Aims and objectives

1. *To introduce students to the Latin language and to develop their knowledge, abilities and skills towards the supported reading of original Latin texts and the independent reading of short passages from a variety of Latin authors.*

2. *To foster and enhance students' understanding of the structure and functioning of the Latin language.*

3. *To support students' acquisition and understanding of Latin vocabulary.*

4. *To offer guidance in the reading of texts in connection with students' work for Papers 1 and 3.*

Scope and structure of the examination papers 2015–16

Paper 1. Latin translation. This paper will be divided into two sections. Section (*a*) will contain passages in Latin for translation into English from texts prescribed from time to time by the Faculty Board. Section (*b*) will contain passages for critical discussion taken from the prescribed texts.

Paper 2. Latin questions. This paper will be divided into two sections. Section (*a*) will contain two passages of Latin for unseen translation. Each passage will account for 25% of the marks available for the paper. Section (*b*) will contain (i) English sentences for translation into Latin (accounting, in total, for 25% of the marks available for the paper), and (ii) a passage for linguistic comment from the texts prescribed for Paper 1 (accounting, in total, for 25% of the marks available for the paper).

Course descriptions

LATIN LANGUAGE AND TEXTS — ANO
DR P C MILLETT
DR R S OMITOWOJU
DR C WEISS
(2 groups, each 78C: all year)

All those taking the four year course receive four Faculty classes a week in order to consolidate their grasp of the language and to read the set texts. The schedule breaks down as follows: Michaelmas weeks 1–4 Latin language course material; Michaelmas weeks 5–8 Cicero *In Catilinam I*; Lent, Ovid *Metamorphoses 4*; Easter weeks 1–7 Catullus, a selection of shorter poems and, concurrently, Caesar *De Bello Gallico* 4.20–36, 5.8–23. The recommended edition for Cicero is that of Gould and Whiteley. Bring a text of the recommended edition. In Easter term these classes will also include an introduction to Greek.

For Ovid, recommended resources will be circulated; for Caesar, use *Caesar's expeditions to Britain* (Bristol Classical Press), and for Catullus, John Godwin, *Catullus: the Shorter Poems* (Aris and Phillips).

PAPER 3: PORTFOLIO OF TWO ESSAYS

Aims and objectives

1. *To introduce the linguistic, literary, material and intellectual culture of Roman antiquity.*

2. *To set the learning of the Latin language in its historical, social and cultural context.*

3. *To develop the students' skills as readers and interpreters of Roman culture and society.*

4. *To develop the students' essay writing skills.*

Scope and structure of the examination 2015–16

Students submit a portfolio of two essays completed in the course of Easter Full Term.

Course descriptions

ELEMENTS OF LATIN LITERATURE — MS S CHOMSE
(4 L: Michaelmas, weeks 1–4)

These sessions will map and interrelate the classic Roman texts in terms of historical context and literary genre, featuring sample passages of prose and poetry. Susanna Braund *Latin Literature* (2002) and Oliver Taplin (ed.) *Latin Literature in the Roman World* (2000) make a lively introduction.

CICERO, *IN CATILINAM I* — DR P C MILLETT
(4 L: Michaelmas, weeks 5–8)

These lectures will reflect on the importance of, and background to, the Catilinarian conspiracy – both as an historical event and an oratorical/textual moment. Can we get to the "truth" behind Cicero's speeches? Why did they become the most famous Roman speeches ever? Why is "Quousque tandem …" still used as a political slogan?

OVID, *METAMORPHOSES* 4 — DR H VAN NOORDEN
(4 L: Lent, weeks 3–6)

An introduction to the most ambitious of Ovid's works – the enchanting, violent and often hilarious world of the Metamorphoses. The lectures will read book IV in detail, untangling a complex web of stories, from the the tragicomedy of Pyramus and Thisbe to the gender fusion of Salmacis and Hermaphroditus to the legendary heroism of Perseus. Read the text with Dr Omitowoju's commentary and read the whole poem in translation beforehand.

CAESAR, *GALLIC WAR* 4.20–36, 5.8–23 — MS S CHOMSE
DR A HUNT
(4 L: Easter, weeks 1–2)

Julius Caesar, perhaps the most influential man in the history of Rome and its empire, had interests that stretched beyond the battlefield. He was a celebrated writer of Latin prose narrative who sought not only to portray his own military exploits in a favourable light but also to achieve an elegant and engaging literary style. His seven-book *Gallic Wars* covers seven years of his military campaigns in Western Europe in the 50s B.C. These two sections of Books 4 and 5 from that work describe Caesar's two remarkable assaults on Britain in 55 and 54 B.C.: did he bite off more than he could chew? Questions of broader significance will be considered: why did Caesar write such a work, and why in the third-person? Can he be treated as a trustworthy source? Is there more to these accounts than meets the eye? Use the text in D.A. John, *Caesar's Expedition to Britain* (Bristol Classical Press, 1991).

CATULLUS, A SELECTION — DR D J BUTTERFIELD
(4 L: Easter, weeks 3–4)

Here is Rome's most famous love-poet. We shall look at what he says about love and hate, what is innovative and influential in his poetry, and what it meant to be smart and sophisticated. In general, we will consider how Catullus fits into the Roman society of his day. Edition to use: John Godwin, *Catullus: the Shorter Poems* (Aris and Phillips).

ROMAN PHILOSOPHY — DR J I WARREN
(2 L: Michaelmas)

An introduction to philosophical writing at Rome, with a particular focus on Lucretius, Cicero and Seneca.

INTRODUCTION TO ROMAN HISTORY — DR R E FLEMMING
(4 C: Michaelmas, weeks 1–4)

This course provides an outline of Rome's political, social and cultural development from the foundation of the city into the early imperial period. The formation, working, and then unravelling of the Republican system, of the Roman Republican state and society, will be the focus of these classes, to provide some historical context for the texts to be studied, but these changes will also be placed within a wider timeframe, a wider set of circumstances and contingencies.

Introductory reading: M. Beard & M.H. Crawford, *Rome in the Late Republic* (2nd edn, London, 1999); D. M. Gwynn, *The Roman Republic: A Very Short Introduction* (Oxford, 2012).

INTRODUCTION TO ROMAN HISTORY — DR H WILLEY (4 C: Lent, weeks 1–4)

A key factor in Rome's transition from Republic to Principate was her ever-expanding empire. Complementing Dr Flemming's Michaelmas lectures, in this course that empire takes centre stage. What factors (political, cultural, social and military) drove Roman imperialism? How and why did it work? What changed from Republic to Principate in the discourse and practicalities of empire? In addition to exploring these questions, this course will also provide an introduction to some of the historical issues that arise from the Catullus and Caesar texts to be read in Easter Term.

Introductory reading: G. Woolf, *Rome: an empire's story* (2012); A. Lintott, *Imperium Romanum: politics and administration* (1993).

INTRODUCTION TO ROMAN MATERIAL CULTURE — DR A LAUNARO (4 L: Michaelmas, weeks 5–8)

These four sessions will introduce you to the study of material evidence for the Roman world. Through an examination of various types of artefact, from buildings to everyday objects, we will explore the contributions of archaeology to understanding the classical past.

Suggested introductory reading: K. Greene, *Archaeology: An Introduction* (2002).

INTRODUCTION TO LATIN PHILOLOGY — DR P M STEELE (4 L: Lent, weeks 5–8)

A brief introduction to the formal and systematic study of language. We will look at the origin and history of the Latin language and the Latin alphabet, as well as thinking about some ways in which the modern discipline of linguistics can be applied to the study of Latin. This will include a consideration of some literary and non-literary texts, and you may find the lectures helpful to your language-learning, and historically interesting, even if you are not intending to take the study of linguistics further. Previous experience of linguistics is NOT expected.

Suggested introductory reading: J. Clackson and G. Horrocks, *Blackwell History of the Latin Language* (Blackwell, 2007).

INTRODUCTION TO GREEK LANGUAGE

INTRODUCTORY CLASS — MR F BASSO (28 C: Easter, weeks 1–7)

We shall work through Sections 1–6 of the *Reading Greek* course (2nd edition CUP 2007) both the *Text and Vocabulary* and the *Grammar and Exercises* components.

PART IA COURSES: MICHAELMAS AND LENT TERMS

Introduction

Your work over these first two terms will be preparatory for the Part 1A examination.

There are two main aims of the Part IA, or first year of the Part I course: to extend and improve your knowledge of the ancient languages, and to get you started on your main areas of enquiry. An integrated programme of Faculty lectures and classes on a varied selection from core Greek and Latin authors (Target Texts) is supported by classes and supervisions organised by Colleges. Combined with this are introductory lectures and college supervisions and classes which focus on Literature and Language, Philosophy, History, Art and Archaeology, Philology and Linguistics. You will get a general overview of the Ancient World, find out which aspects especially appeal to you, and discover which kinds of work are most rewarding. What follows explains something of the way in which your work on the languages will develop and also feed into your study of other aspects of the Ancient World over the two years of Part I.

Important notice: time of examination

It is important to note a difference between the Classics Part 1A course and Part 1B and Part II, and indeed most courses in Cambridge: Classics Part 1A undergraduates take their examinations in the **first week** of the Easter (Summer) Term rather than in late May or June. The teaching in the remainder of the Easter Term will then be preparatory for Part 1B, which will be taken by you in 2017.

Please note that the 1A course runs for all three terms of this academical year (2015-16); examination results will not be available until after the end of Easter Full Term.

The ancient languages

There are many possible answers to the question ‘Why learn Latin and Greek?’, but in the context of Classics at Cambridge, learning to read a range of different types of Greek and Latin is central to a programme which aims to explore and interrogate classical culture as a whole. The connections between, on the one hand, the way a language works and the ways in which native speakers and writers express themselves and, on the other, the intellectual and cultural patterns which inform a particular society are complex and far from easy to reduce to a simple list, but direct access to these connections is both a necessary and exciting part of the study of any aspect of Classical Antiquity.

One of the overarching aims of Parts IA and IB of the Classical Tripos is to foster a ‘feel’ for how Greek and Latin work, what they are ‘like’, so that translation and reading are not merely a process of mapping dictionary entries on to a text, but rather an experience of thought and expression within another culture. Language learning provides a common core which gives coherence and shape to everyone’s experience of Classics.

Because preparedness and ability in language lie at the core of your work, language is the dominant focus of the Part 1A examination. There are ‘Language and texts’ papers in Greek and Latin, testing confidence in handling Greek and Latin texts by presenting two passages which have not been prepared (so-called ‘unseens’), as well as two passages from the Target Texts (see the list under the section headed ‘Schedule of texts’), from which you have to choose one on which to offer a critical discussion. You also have the option of doing composition from English into Greek and/or Latin in Papers 6 and 7.

Some undergraduates will have had experience of this prior to Cambridge, but others start it here; all who take this option say that it helps greatly with their command of the languages.

These papers are designed to support various broader aims. The skills you develop at Cambridge should give you the confidence to read Greek and Latin independently, outside any set syllabus. Within the Part I course linguistic confidence will enable you to get the most, not only out of the Literature and Philology options, but also out of the study of Ancient Philosophy and History; to limit your experience of Greek and Latin texts 'in the original' to the particular groups you choose for Papers 5 and 6 in Part IB would be to limit your ability to pursue philosophical, historical and cultural problems: plenty of literary texts (to say nothing of inscriptions and papyri) have no accessible English translation. Part IA and IB are importantly about learning *how to learn* about the ancient world and acquiring some of the main skills which will enable you to put that knowledge to best effect.

Teaching and learning

The teaching for language papers falls broadly into five kinds:

1. the Part IA Intensive Greek classes in reading and grammar;

2. the various support classes in both Greek and Latin, which are available for Part IA and IB, and which are open to all;

3. the Part IA Target Text lectures, several of which are concerned with questions of meaning and style;

4. College 'language' supervisions;

5. Faculty and College Prose and Verse Composition teaching.

As far as College teaching is concerned, there are various approaches possible, and every undergraduate will experience a variety of kinds of teaching during Part I. Such flexibility allows tailoring to the needs of individuals and small groups within Colleges; and there is scope for the special provision of particular forms of instruction where appropriate.

For example, the supervisor may simply present you with a piece of Greek or Latin and then take part in an active collaboration to ascertain the sense. This exercise is designed not only so that the supervisor can see undergraduates' processes of comprehension at work and help to refine them, but more importantly so that you can see together how the language works, how words have 'meaning', and how writers either close down or open up potential meanings. Alternatively, the supervisor may ask you to produce a written translation of certain passages before the supervision, or to read a longer text from which s/he will choose a particular passage for the supervision.

Whichever structure is used, it is axiomatic that 'translation' and interpretation are twin aspects of the same activity of sense-making. To ask 'What is at stake in translating a word as X rather than Y?' always takes us straight to the heart of ancient culture, and the more you know about the cultural context of ancient literature, the more rewarding you will find the exercise of translation.

Structure of the Part IA Examination

The Part IA Examination consists of seven papers. Each candidate must take **three** papers from 1–5:

- **either** Paper 1 (Greek language and texts) **or** (for candidates who had little or no Greek at entrance) Paper 2 (Alternative Greek language and texts)

- **either** Paper 3 (Latin language and texts) **or** (for candidates who had only a limited knowledge of Latin at entrance) Paper 4 (Alternative Latin language and texts)

- Paper 5 (Classical Questions)

In addition, candidates may take **either or both** of:

- Paper 6 (Greek Prose and Verse Composition)

- Paper 7 (Latin Prose and Verse Composition)

Schedules of texts

Learning and teaching are organised around the following schedules of texts (the Target Texts):

- For candidates taking Paper 1: Lysias 1; Ps.-Xenophon, *Athenaion Politeia*; Plato, *Crito*; Herodotus 1.1–92; Euripides *Medea.*

- For candidates taking Paper 2: Lysias 1; Herodotus 1. 29–46; Ps.-Xenophon, *Athenaion Politeia* 1–2; Plato, *Crito* 50a5–end; Euripides, *Medea* (1038 lines of trimeter; no choral odes).

- For candidates taking Paper 3: Ovid, *Ars Amatoria* 1; Cicero, *Pro Caelio*; Augustus, *Res Gestae* (to be studied with its Greek translation), Tacitus, *Annals* 1; Lucretius 3. 830–1094, 4. 1037–1287.

- For candidates taking Paper 4: Ovid, *Ars Amatoria* 1; Augustus, *Res Gestae* (to be studied with its Greek translation), Tacitus, *Annals* 1; Lucretius 3. 830–1094.

Towards the end of your Part IA year (after your examinations, but before you leave for the Long Vacation) you will need to think about and decide upon your literature options for next year. You should seek advice from your Director of Studies, and consult the ‘Greek and Latin literature (Papers 5 and 6)’ section under ‘Part IB Courses’.

PAPERS 1–4: GREEK AND LATIN LANGUAGE AND TEXTS

Aims and objectives

1. To offer students help in reading a variety of types of Greek and Latin, and to develop their knowledge, abilities and skills towards the independent reading of authors of whom they have prior experience.

2. To enhance students' understanding of the structure and functioning of the Greek and Latin languages.

3. To further students' command of Greek and Latin vocabulary.

4. To further students' ability to write perceptively about passages that they study

5. To offer guidance in the reading of texts in connection with students' work for Papers 5 and 6.

Scope and structure of the examination papers 2015–16

Paper 1: the paper will last for three hours and will consist of three questions. Q. 1 will be a passage of Greek prose, previously unseen, for translation into English. Q. 2 will be a passage of Greek verse, previously unseen, for translation into English. These passages will be selected from the works of authors studied at Part 1A (i.e. Lysias, Herodotus, Plato and Euripides) or Xenophon. Q. 3 will offer two passages from the schedule of texts prescribed by the Faculty Board for study at Part 1A, of which one must be chosen for critical discussion.

Paper 2: the paper will last for three hours and will consist of three questions. Q. 1 will be a passage of Greek prose, previously unseen, for translation into English. Q. 2 will be a passage of Greek verse, previously unseen, for translation into English. These passages will be selected from either works by the authors studied at Part 1A (i.e. Lysias, Herodotus, Plato and Euripides) or Xenophon. Q. 3 will offer two passages from the schedule of texts prescribed by the Faculty Board for study at Part 1A, of which one must be chosen for critical discussion. Paper 2 is intended for candidates who had little or no knowledge of Greek before entry to the University.

Paper 3: the paper will last for three hours and will consist of three questions. Q. 1 will be a passage of Latin prose, previously unseen, for translation into English. Q. 2 will be a passage of Latin verse, previously unseen, for translation into English. These passages will be selected from the works of authors studied at Part 1A (i.e. Ovid, Cicero, Lucretius, and Tacitus). Q. 3 will offer two passages from the schedule of texts prescribed by the Faculty Board for study at Part 1A, of which one must be chosen for critical discussion. (If a passage from Augustus, *Res Gestae* is chosen, it will be presented with its Greek translation.)

Paper 4: the paper will last for three hours and will consist of three questions. Q. 1 will be a passage of Latin prose, previously unseen, for translation into English. Q. 2 will be a passage of Latin verse, previously unseen, for translation into English. These passages will be selected from the works of authors studied at Part 1A (i.e.Ovid, Cicero, Lucretius, and Tacitus). Q. 3 will offer two passages from the schedule of texts prescribed by the Faculty

Board for study at Part 1A, of which one must be chosen for critical discussion. (If a passage from Augustus, *Res Gestae* is chosen, it will be presented with its Greek translation.) Paper 4 is intended for candidates who had little or no knowledge of Latin before coming up and who have not previously taken the Preliminary Examination to Part Ia.

ANSWERING THE TRANSLATION QUESTIONS

1. Overall, the translation questions are intended to reflect the range and level of reading of undergraduates at the end of the year.

2. The questions are positively marked, that is you will gain credit for what you do well, rather than just losing marks for what you do less well. Within each paper, the two passages set will present a range of different challenges, so that everyone has the best chance to show what s/he can do.

3. Just as authors who are well beyond the usual range are normally avoided, so too examiners aim, as far as is possible, to avoid an accumulation of rare vocabulary or idiosyncratic syntax in passages set for unseens in Papers 1–4. Most students will find a few words in a passage which they have not met before (or have forgotten), but what is important is that the interpretation of the whole passage will not depend on that 'hard word'; rather, there will always be room for intelligent guesses. Essentially, it is what you have learned –not what you do not know –which matters.

ANSWERING THE QUESTIONS ON THE PASSAGES SET FOR CRITICAL DISCUSSION

The passages set in these questions are accompanied by the rubric 'Provide a critical discussion of one of the following passages. You may (if you wish) draw attention to features of language and style that are of interest. Where appropriate, you may illustrate your interpretation by providing an English translation of particular clauses, but you are not expected to translate the passage as a whole.'

These questions are intended to test a candidate's detailed knowledge of, and ability to discuss critically, target texts that will have been read and worked on during the two terms before the examination. It is important to say at the outset that these questions are not just an exercise in 'literary' practical criticism: although it may be possible to answer some of the passages set by using predominantly the skills of literary analysis or criticism, many of the target texts have been chosen precisely because of the light that they throw on historical, philological, philosophical and archaeological questions. If a passage has been set that invites historical, philological, philosophical or archaeological comment, it would be sensible for you to provide it in addition to any appropriate literary discussion. The exercise that you are being asked to perform therefore differs significantly from that which will be required of you in Part 1B, Papers 5 and 6, where you are expected to comment on passages only (or predominantly) from a literary perspective.

There is no single format for this exercise, and therefore no single 'right answer' for any individual passage, and no check-list of points against which a candidate's answer will be marked. Cambridge recognises that there are many things that can be done with texts, and that there is a plurality of scholarly and critical methodologies. The fact that the rubric is 'Provide a critical discussion of the following passage', rather than 'Comment on points/themes x, y, and z in the following passage' reflects this openness. What is agreed by all classicists in Cambridge is that one of the most valuable ways of attending to ancient texts is through a close engagement with their detailed texture, and that this is an

essential complement to the more synoptic command of texts that is developed in supervision essays and tested in essay questions in examinations.

In general, examiners look for a combination of well-informed comment on details of a passage with an ability to link those details to wider questions. Asking for a 'critical discussion' tests both the care and diligence with which undergraduates have read their texts, and also their ability to think about those texts within the frameworks of literary history, literary criticism and theory, and the wider culture of Greece and Rome. An extract from a larger work offers the opportunity to show how wider interpretative issues are focussed in a brief context.

It is inadvisable to attempt to produce a commentary in the traditional sense of that word, that is, a largely disconnected series of observations on points of interest or difficulty in the order that they arise in the text (although those skills certainly can form a key part of any first-rate answer). At the other extreme, candidates will certainly *not* score highly if they use the passage as a hook on which to hang a very general discussion of the text as a whole with little reference to the specific passage set: it should not be used it as an excuse simply to regurgitate a supervision essay. One possible model for tackling a 'critical discussion' question within the limited time available would be to identify three or four central topics or issues informing the passage, and then to write a connected set of paragraphs discussing these matters, with constant reference to the details of the passage itself.

COURSES FOR ALL CANDIDATES

GREEK TEXTS — COURSE DIRECTORS: PROF. S P OAKLEY (Michaelmas)
DR T MEIßNER (Lent)
(8 L: Michaelmas; 8 L Lent)

This course is designed to support undergraduates in their reading of texts for Part 1A. Its emphasis is multidisciplinary: that is, texts are looked at from a multiplicity of perspectives—literary, linguistic, historical, and sometimes archaeological and philosophical. The texts are studied both because of their own intrinsic interest and as providing a window into many diverse aspects of the ancient world which interest modern scholars.

Michaelmas Term
Texts studied: Lysias 1 (recommended edn.: Carey, Cambridge 1989); Herodotus 1.1–92 (recommended edn.: Sheets, Bryn Mawr, 1993); Pseudo-Xenophon, *Athenaion Politeia* (recommended edn.: Gray, Cambridge, 2007).

1. October 8 Lysias: oratory/rhetoric in society and as literature (DR MACKENZIE)
2. October 15 Lysias: men and women in Athens: the legal case (DR MILLETT)
3. October 22 Lysias: the Greek house: the material evidence (DR GALANAKIS)
4. October 29 Herodotus 1: Herodotus' Ionic Greek (DR THOMPSON)
5. November 5 Herodotus 1: the invention of history (DR BASSO)
6. November 12 Herodotus 1: seeing the world from Halicarnassus (DR WILLEY)
7. November 19 Herodotus 1: Croesus' tale as literature; fate and the gods (DR GAGNÉ)
8. November 26 *Athenaion Politeia*: the beginnings of Greek political thought (PROF. CARTLEDGE)

Lent Term
Texts studied: Plato *Crito* (recommended edn.: Burnet, Oxford, 1924, often reprinted) Euripides *Medea* (recommended edn.: Mastronarde, Cambridge, 2002).

9. January 15 *Athenaion Politeia*: what it tells us about Athenian democracy (PROF. CARTLEDGE)
10. January 22 *Crito*: why was Socrates put to death? (DR MILLETT)
11. January 29 *Crito*: the Platonic dialogue as a literary form (DR MACKENZIE)
12. February 5 *Crito*: philosophical questions (DR HATZIMICHALI)
13. February 12 *Medea*: Greek dramatic festivals and Euripidean drama (DR MACKENZIE)
14. February 19 *Medea*: reading the play (i) (DR MIDDLETON)
15. February 26 *Medea*: reading the play (ii) (DR GAGNÉ)
16. March 4 *Medea*: poetic language in *Medea* (PROF. HORROCKS)

LATIN TEXTS COURSE DIRECTORS: PROF. S P OAKLEY (Michaelmas)
DR T MEIßNER (Lent)
(8 L: Michaelmas; 8 L Lent)

This course is designed to support undergraduates in their reading of texts for Part 1A. Its emphasis is multidisciplinary: that is, texts are looked at from a multiplicity of perspectives—literary, linguistic, historical, and sometimes archaeological and philosophical. The texts are studied both because of their own intrinsic interest and as providing a window into many diverse aspects of the ancient world which interest modern scholars.

Michaelmas Term
Texts to be studied: Ovid, *Ars Amatoria* 1 (recommended edn.: Hollis, Oxford 1977); Cicero, *Pro Caelio* (recommended edn.: Dyck, Cambridge, 2012); Augustus, *Res Gestae* (also to be read in Greek) (recommended edn.: Cooley, Cambridge, 2009).

1. **October 13** *Ars* 1: When didactic meets elegy (DR WHITTON)
2. **October 20** *Ars* 1: Urban myth (DR WHITTON)
3. **October 27** *Ars* 1: The poet and the princeps (DR WHITTON)
4. **November 3** *Ars* 1: Roman history and monuments in *Ars* 1 (DR HUNT)
5. **November 10** *Pro Caelio*: the historical background to Ciceronian oratory (DR FLEMMING)
6. **November 17** *Pro Caelio*: the case against Caelius (DR GILDENHARD)
7. **November 24** *Pro Caelio*: the language of Cicero (PROF. OAKLEY)
8. **December 1** *Res Gestae*: how Augustus describes himself (PROF. WALLACE-HADRILL)

Lent Term
Texts to be studied: Augustus, *Res Gestae* (also to be read in Greek); Tacitus, *Annals* 1 (recommended edn.: Miller, reprinted often by Bristol Classical Press); Lucretius 3. 830–1094 (recommended edn. Kenney, 2nd edition 2014), 4. 1037–1287 (recommended edn.: the Loeb of Smith).

9. **January 14** *Res Gestae*: epigraphy from the *Res Gestae* (DR PATTERSON)
10. **January 21** *Res Gestae*: a bilingual text (DR CLACKSON)
11. **January 28** *Annals* 1: Tacitus on Tiberius, Germanicus, and power (DR GILDENHARD)
12. **February 4** *Annals* 1: language and style (DR BUTTERFIELD)
13. **February 11** *Annals* 1: can we believe Tacitus? (DR PATTERSON)
14. **February 19** Lucretius: Lucretius and didactic poetry (DR BUTTERFIELD)
15. **February 25** Lucretius: Lucretius and Epicurus on death (DR WARREN)

16. **March 3** Lucretius: Lucretius and Epicurus on love (DR WARREN)

ADVANCED GREEK SYNTAX (NON-IG) — PROF. R L HUNTER, DR R J E THOMPSON (6 L: Michaelmas)

In this course we will cover the essential topics of Greek syntax, primarily using examples drawn from your target texts. The aim is to consolidate and deepen your knowledge by seeing how Greek grammar works in practice. In each topic we will start with the basics and progress to more advanced issues, so these lectures will be of use to students of all levels of experience. As a reference grammar we recommend Smyth and Messing, *Greek Grammar* (1956). All Part IA non-IG students are strongly encouraged to attend.

ADVANCED LATIN SYNTAX — PROF. S P OAKLEY, DR C L WHITTON (6 L: Michaelmas)

How does your knowledge of the Latin language keep pace with your broadening literary horizons and developing literary-critical skills? This course will consolidate and extend your understanding of essential Latin syntax, covering key constructions and introducing less familiar topics such as speech particles. Examples will be taken primarily from Part IA target texts, and lectures will cater to both the least and the most experienced students. We suggest no initial reading but, if you want to understand syntax and not just learn 'the rules', E. C. Woodcock, *A New Latin Syntax* (1959), is an excellent place to start. All Part IA students are strongly advised to attend.

GREEK ACCENTS — DR N HOPKINSON (4 L: Michaelmas)

Two lectures, explaining the general principles of Greek accentuation, followed by two practical classes. Handouts will be provided.

CRITICAL DISCUSSION OF GREEK AND LATIN LITERATURE — DR F MIDDLETON, ANO (4 L: Lent)

How to 'discuss critically' the literary aspects of passages from ancient texts. Examples and hands-on practice drawn from Part IA texts. Photocopies supplied.

COURSES FOR CANDIDATES TAKING PAPER 1

NON-INTENSIVE GREEK READING AND CONSOLIDATION — MR M LEVENTHAL (16 C: Michaelmas)

A course of reading and language consolidation for Non-Intensive Greek students, focused on Lysias 1 and Plato's *Crito*.

NON-INTENSIVE GREEK READING CLASSES — MR M LEVENTHAL (16 C: Lent)

Reading classes to help Paper 1 candidates with their set texts. The classes will focus on Crito (second half) and Euripides, *Medea*.

NON-INTENSIVE GREEK READING CLASSES — MR F G G BASSO (8 C: Michaelmas; 8 C: Lent)

In Michaelmas we shall read Ps.-Xenophon's *Athenaion Politeia*. In Lent and Easter we shall read Herodotus 1. These classes will give detailed grammatical help as well as offering interpretative suggestions and prompting discussion of the text. We shall use the text and commentary included in: V.J. Gray, *Xenophon on Government* (Cambridge 2007), 97–105, 187–210. More basic help with the language is provided by: M. Joyal (ed.), *Xenophon's Constitution of the Athenians* (Bryn Mawr Commentaries 2001).

INTENSIVE GREEK COURSES FOR CANDIDATES TAKING PAPER 2

In most years the majority of students who read for the Classical Tripos have not studied Greek up to A-level standard and therefore take Paper 2.. In Faculty teaching for this paper, undergraduates are divided into groups (normally five or six); these groups are roughly graded to reflect knowledge of the Greek language. The larger sub-set of these students - those who have not taken Ancient Greek to GCSE (normally all groups except the highest) - are required to study on pre-terminal courses, before the Michaelmas and Lent Terms. If you are one of these students, you will be notified of what is expected of you before the Michaelmas Term in which you arrive in Cambridge; similarly, at the end of the Michaelmas Term you will be notified about what the course pre-terminal to the Lent Term.

It is important to note that undergraduates are often moved between groups as their attainment prior to arriving in Cambridge and their proficiency in the Greek language become clearer.

PRETERMINAL INTENSIVE GREEK CLASSES — MR F G G BASSO, MR N C DENYER, DR T MACKENZIE, DR R S OMITOWOJU, DR C WEISS

Tues 29th Sept – Fri. 2nd Oct 2015 (9 C: 3 per day)

PRE-LENT TERM COURSE — MR F G G BASSO, MR T NELSON, DR R S OMITOWOJU, DR C WEISS

Tues 12th + Weds 13th Jan 2016

Undergraduates who are to attend this course will be notified during the Michaelmas Term.

In the Michaelmas and Lent Terms the Faculty runs compulsory Intensive Greek Classes for those studying for Paper 2. The aim of these classes is twofold: first, to provide instruction in the Greek language through study of grammar, translation seen and unseen, and the reading of Greek texts; second, to help undergraduates in their reading of the texts prescribed for those taking Paper 2. The group for those that have GCSE before arrival meets on four days of the week, normally at 9.00 a.m. The other groups meet on each of Monday–Friday, normally at 10.00 a.m. The teachers for these classes change throughout

the year, but you may expect the same teacher to take you for the first preterminal course and for weeks 1–5 of the Michaelmas Term. The whole of Lysias 1 will be translated aloud in class; as for the other texts, although a substantial portion of them will be translated aloud, some portions will be left for private study: a prime aim of the course is to give undergraduates confidence that they can read Ancient Greek on their own.

The schedule for all classes is as follows:

Michaelmas Term, preterminal	Language Revision and Lysias 1
Michaelmas Term, weeks 1–5	Lysias 1
Michaelmas Term, weeks 6–7	Ps.Xenophon, Athenaion Politeia
Michaelmas Term, weeks 7-8	Herodotus 1.29-46
Lent Term, Preterminal	Herodotus 1.29-46
Lent Term, weeks 1–2	Plato, *Crito*
Lent Term, weeks 3–8	Euripides, *Medea*

Please come to classes with the edition recommended; additional material to support your studies will be distributed in class.

COURSES FOR CANDIDATES TAKING PAPER 3

LATIN LANGUAGE CATCH-UP — MISS C BLANCO
(12 C: Lent)

The course is designed for undergraduates wishing to reinforce their knowledge of grammar and develop strategies for reading set texts and translating unseens. For the first sessions we concentrate on essential constructions, and in the later ones we look at selected passages from a range of prose authors. It is by invitation please consult your Director of Studies.

LATIN LANGUAGE AND READING FOR EX-PRELIMS STUDENTS — MISS C BLANCO, MR R SING, MISS C TSAKNAKI, DR R S OMITOWOJU
(16 C: Michaelmas and Lent)

This course is designed to help Four-Year Degree canidates consolidate their Latin Grammar and have structured help with their 1A texts.

PAPER 5: CLASSICAL QUESTIONS

Aims and objectives

1. To introduce the linguistic, literary, material, and intellectual culture of Greek and Roman antiquity.

2. To develop the practice of interpretation across the whole range of classical study through close study of texts and artefacts.

3. To introduce the variety of critical methodologies possible in the study of classical antiquity and major current trends in scholarship.

4. To develop a sense of the importance of classical antiquity and its study for the modern world.

Scope and structure of the examination paper 2015–16

This paper will be divided into two sections. Section A will contain about eight questions that will require knowledge of the 'target texts'. Many of these questions will be 'literary', but some will require knowledge of archaeological, historical, or philosophical or philological matters that have been covered in the lectures on the texts and in other lecture courses. The questions will often be general and undergraduates are encouraged to deploy their knowledge of more than one text in answering them. For example, a question on ancient marital and sexual ethics and practices may allow you to deploy information acquired in reading e.g. Lysias 1, *Medea*, *Ars Amatoria* 1, *Pro Caelio*, and Lucretius 4. Section B will contain about twelve questions that require knowledge of subjects studied in the introductory lectures to Ancient History, Classical Art and Archaeology, Philology and Linguistics, and Ancient Philosophy. Candidates will be required to answer **three** questions, one from Section *(a)*; one from section (*b*); and one from either section.

Courses

Greek Literature

INTRODUCTION TO GREEK LITERATURE — PROF. R L HUNTER, DR T MACKENZIE
(4 L: Michaelmas, weeks 5–8)

This course of lectures is designed to place the Target Texts in context and to serve as a more general introduction to the study of Greek literature. The structure of the lectures will be broadly chronological, but the focus will be on the cultural and social contexts in which literature was produced and on the varieties of critical approach which Greek literature invites. No preliminary reading is necessary, but a first orientation to the whole subject may be found in O. Taplin (ed.), *Literature in the Greek & Roman Worlds* (Oxford, 2000) or T. Whitmarsh, *Ancient Greek Literature* (Cambridge, 2004).

Latin Literature

INTRODUCTION TO LATIN LITERATURE — DR C L WHITTON
(4 L: Michaelmas, weeks 1–4)

These lectures will set the Part IA Target Texts in the context of half a millennium of Latin literature. History, culture and genre will all make an appearance, as will texts from the Part IB and Part II schedules and more. For introductory reading, try Susanna Braund, *Latin Literature* (2002), or dip into Stephen Harrison's *Blackwell Companion to Latin Literature* (2005).

Philosophy

INTRODUCTION TO ANCIENT PHILOSOPHY: SOCRATES AND PLATO — PROF. G BETEGH, MR N C DENYER, DR R B B WARDY
(8 L: Michaelmas; 8 L: Lent)

This set of lectures provides an introduction to Ancient Philosophy by focusing initially on the figure of Socrates, who was of seminal importance for most subsequent developments in Greek thought. We will look mainly at Plato's presentation of this enigmatic figure, a presentation that is often inseparable from Plato's own philosophical views. The lectures will consider how to read and interpret Plato's 'Socratic conversations' philosophically and show how they can be a provocation to further philosophical inquiry. The main texts will be Plato's *Apology*, *Euthyphro*, *Laches*, *Protagoras*, *Gorgias*, *Meno*, *Phaedo* and *Republic*. Those attending the course are encouraged to read as much as possible of these in advance. A convenient translation, all in one volume, is John Cooper ed. *Plato: the complete works* (Hackett: Indianapolis, 1997). In the Lent Term, this introductory course will include a block of lectures devoted particularly to 'methods and themes in Ancient Philosophy', aimed primarily at Classicists who are thinking of taking Ancient Philosophy options at Part 1B and beyond.

HELLENISTIC AND ROMAN ETHICS — DR R B B WARDY
(8 L: Lent)

How can we be happy? Should our goal in life be to maximise our pleasures and minimise our pains, or should we focus on our souls and virtue, disregarding anything to do with the body? We shall explore the rival solutions to these problems, as well as some of their implications for social values and inter-personal relationships. We will often find ourselves accessing the thought of the Hellenistic schools indirectly, through the eyes of Roman thinkers such as Cicero and Seneca, and we will be asking what they contributed to the debate. The sourcebook for this course is Long and Sedley, *The Hellenistic Philosophers* (2 vols. Cambridge, 1987) – see especially the sections on 'Ethics' under 'Epicureanism' and 'Stoicism'.

See also 'Cicero: Ethics and Politics' under Part 1B, Paper 6.

History

GREEK HISTORY: IMPERIAL ATHENS — DR H WILLEY
(8 L: Michaelmas)

The course will introduce a key period in Greek and Athenian history, from the Persian invasion of Greece in the early fifth century BC to the defeat of Athens in the war with Sparta, close to its end. The title of the course encapsulates its overarching theme: how crucial aspects of Athens, including its democracy can best be understood in terms of the acquisition, exploitation and eventual loss of imperial power. Along the way will be explored Athenian identity, the city's buildings and topography, and its people. This will involve the study of a range of types of ancient testimony, including literature of various genres, inscriptions and archaeology.

Introductory Reading: Thucydides, History of the Peloponnesian War, R. Osborne (ed.), *Short History of Europe*, vol I *Classical Greece* (2000).

ROMAN HISTORY: IMPERIAL EXPANSION AND POLITICAL CONFLICT FROM THE MID REPUBLIC TO AUGUSTUS — DR J R PATTERSON
(8 L: Michaelmas)

The story of Rome under the Republic (c. 509-31 BC) and the rule of Augustus, the first emperor (31 BC-AD 14) can be narrated either as an account of the expansion of Roman power first within and then beyond Italy, or as one of intensifying political competition and eventual crisis within the Roman state, resolved by the establishment of one-man rule. The course will pursue both of these themes, and aims to show how they inter-relate. Topics to be covered include motivations for, and mechanisms of Roman imperialism, and

its cultural and economic consequences; the institutions of Roman politics and how they were subverted in the late Republic; and how far Augustus succeeded in providing a solution to the crisis. The final lecture will explore how these changes were reflected in the physical layout and appearance of the City of Rome. The course will also provide some historical contextualization for Cicero's *Pro Caelio*, Augustus' *Res Gestae*, and the first chapters of Tacitus *Annals* 1, which students will be reading as target texts.

Suggested preliminary reading: M. Beard & M. Crawford, *Rome in the late Republic* (2nd edn, 1999). W. Eck, *The Age of Augustus* (2003).

LIVING AND DYING IN THE ANCIENT WORLD — DR R E FLEMMING (8 L: Lent)

This course aims to introduce students to several key aspects of life in the ancient world, and various possible approaches to their study. It will focus on the rituals, rules, and behaviours associated with the key moments and stages in the life-cycle—that is birth and childhood, marriage and family formation, death and commemoration—in both Classical Greece and late Republican/early Imperial Rome, and as both similar to and distinct from each other. The intention is also to promote a broader understanding of the texture and structure of ancient life, and a familiarity with the range of types of evidence, and methodological approaches, which can be used to gain such an understanding.

You might like to look in advance at some of the following: J. Evans-Grubbs and T. Parkin (eds), *The Oxford Handbook of Childhood and Education in the Classical World* (Oxford, 2013); R. Garland, *The Greek Way of Death* (London, 1985); M. Harlow and R. Laurence (eds), *A Cultural History of Childhood and Family in Antiquity* (London, 2013); M. Harlow and L. Larsson Lovén (eds), *Families in the Roman and Late Antique World* (London, 2012); V. Hope, *Roman Death* (London, 2009); R. Laurence and A. Strömberg (eds), *Families in the Greco-Roman World* (London 2012); B. Rawson (ed.), *A Companion to Families in the Greek and Roman Worlds* (Oxford, 2011).

Art and Archaeology

ART & ARCHAEOLOGY OF THE GREEK AND ROMAN WORLDS — DR Y GALANAKIS ET AL (8 L: Michaelmas; 16 L: Lent)

This course provides an introduction to the scope and potential of the art and archaeology of the Greek and Roman worlds, from the Minoan and Mycenaean societies to Late Antiquity. Lectures in the Michaelmas Term offer an overview of the questions, methods, and themes of classical 'art' and archaeology and introduce the importance and inter-relationship of these strands of knowledge for studying the Greek and Roman worlds. The Lent lectures familiarise students with the range of material culture produced by different peoples across the chronological and geographical span of Classical Antiquity. The focus of these lectures is on key sites, issues and approaches, especially of classical Athens and Augustan Rome.

Suggested reading: S. Alcock and R. Osborne, *Classical Archaeology*, 2nd edn. (Oxford, 2011); A. Schnapp, *The Discovery of the Past* (1996); C. Shelmerdine (ed.), *The Cambridge Companion to the Aegean Bronze Age* (Cambridge, 2008); I. Morris (ed.) *Classical Greece: Ancient Histories and Modern Archaeologies* (Cambridge, 1994); R. Osborne, *Archaic and Classical Greek Art* (Oxford, 1998); N.J. Spivey, *Greek Sculpture* (Cambridge, 2013); A.W. Lawrence (revised by R.A. Tomlinson), *Greek Architecture* (London, 1983); M. Beard and J. Henderson, *Classical Art from Greece to Rome* (Oxford, 2001); N.J. Spivey and M.J. Squire, *Panorama of the Classical World* (2004); E.J. Owens, *The City in the Greek and Roman World* (London, 1991); T.W. Potter, *Roman Italy* (London, 1987); M. Beard, *Pompeii: The Life of a Roman Town* (London, 2008); J. Elsner, *Imperial Rome and Christian triumph: the Art of the Roman Empire A.D.100–450*

(Oxford, 1998); P. Zanker, *The Power of Images in the Age of Augustus* (Michigan, 1988); M. Thorpe, *Roman Architecture* (London, 1995); C. Renfrew and P. Bahn, *Archaeology - Theories, Methods and Practice* (London, several editions); M.H. Johnson, *Archaeological Theory: an Introduction* (Chichester, 2010).

Philology and Linguistics

The course is designed for those interested in the systematic study of language in general and of the classical languages in particular. It provides an introduction both to the concepts and techniques of modern descriptive and theoretical linguistics and to the ways in which these can be fruitfully applied to the analysis of Greek and Latin. There will be discussion of selected testimonia from ancient authors and analysis of passages and examples taken from mainstream authors on the Part IA literature schedules. An advanced knowledge of Greek and Latin is not presupposed, and indeed, many of those taking the Intensive language courses have found this option a very useful complement to their language learning efforts.

Students may find the following introductory text-books to linguistics helpful as introductory or follow-up reading for many of the concepts introduced throughout the whole first-year course: R.L. Trask, *Language: The Basics (*Routledge 1999 (2nd edn.)), R. Fasold and J. Connor-Linton (eds), *An Introduction to Language and Linguistics* (Cambridge, 2006); V. Fromkin (ed.), *An introduction to Linguistic Theory* (Blackwell, 2000); E.J. Bakker (ed.), *A Companion to the Ancient Greek Language* (Blackwell, 2010); J. Clackson (ed.), *A Companion to the Latin Language* (Blackwell, 2011).

SUBJECT TO DIRECTORS OF STUDIES' APPROVAL, SUPERVISIONS WILL BE ORGANISED CENTRALLY TO COMPLEMENT THE LECTURES.

Those who plan to offer one or more of the Group E papers (Historical and Comparative Linguistics) in Part II of the Tripos are advised to attend at least some of the lectures for linguistics in Part IA, even if they do not intend to answer linguistics questions in Paper 5 of Part IA, or to take Paper 10 in Part IB.

INTRODUCTION TO CLASSICAL PHILOLOGY AND LINGUISTICS — DR R J E THOMPSON ET AL (8 L: Michaelmas; 16 L: Lent)

THE SOUNDS OF GREEK AND LATIN — DR R J E THOMPSON (4 L: Michaelmas)

After a brief survey of the basic concepts and methods of Linguistics, the sounds of language and the relationship between speech and writing are explored. This knowledge is then applied to the Classical languages. The problems of reconstructing just how Latin and Greek sounded receives special attention. This is then followed by a discussion of the phonology of the two languages.

Introductory reading: J. Clark, C. Yallop and J. Fletcher, *An Introduction to Phonetics and Phonology (*Blackwell, 2006), R. Lass, *Phonology* (Cambridge, 1984), W.S. Allen, *Vox Graeca* (Cambridge, 1987), *Vox Latina* (Cambridge 1978).

DIALECTOLOGY AND SOCIOLINGUISTICS — DR K MCDONALD (4 L: Michaelmas)

An introduction to some of the many ways in which people spoke and wrote Greek and Latin. These lectures will give examples (taken mainly from familiar authors) of the varieties of Greek and Latin used in different areas, by different social classes and by

different genders. They will also discuss how this variation can be quantified, and what it might tell us about Greek and Roman society.

Recommended introductory reading: Natalie Schilling-Estes, 'Dialect Variation', in R.W. Fasold and J. Connor-Linton (eds.), *An Introduction to Language and Linguistics* (Cambridge University Press, 2006), 311–341; J. Clackson, 'The Social Dialects of Latin', in J. Clackson (ed.), *A Companion to the Latin Language* (Wiley-Blackwell, 2011) 505–526.

THE FORMS OF GREEK AND LATIN — DR T MEISSNER
(8 L: Lent)

An introduction to the basic concepts of the inflectional morphology of Greek and Latin, followed by a systematic survey of the categories of the noun and verb and their functions.

Introductory reading: B. Blake, *Case*, Cambridge, 1994, W.W. Goodwin, *Syntax of the moods and tenses of the Greek verb*, 2nd edn., London, 1965; B. Comrie, *Tense*, Cambridge 1985; B. Comrie, *Aspect*, Cambridge, 1976, J. Willmott, *The Moods of Homeric Greek*, Cambridge, 2007.

It is important to bring pen and paper to the lectures.

THE WORDS OF GREEK AND LATIN — DR P JAMES
(3 L: Lent)

An introduction to the basic concepts of morphological analysis, in particular the distinction between lexical and inflectional morphology. The lectures then concentrate on issues in lexical morphology: lexical roots and derivational paradigms; productive and non-productive types of formation; semantic fields and lexical registers; loan-words and foreign influences.

Introductory reading: A. Spencer, *Morphological Theory*, Oxford, 1991 ch. 1; P.H. Matthews, *Morphology*, 2nd edn., Cambridge, 1991.

GREEK AND LATIN SYNTAX — DR R J E THOMPSON
(3 L: Lent)

An introduction to the syntactic analysis of Greek and Latin, examining inter alia the basic structure of phrases and sentences, the relationship of syntactic structure to meaning, and the formal bases for the operation of such key linking relations as government and concord (agreement).

Introductory reading: P. H. Matthews, *Syntax*, Cambridge, 1981; N. Burton Roberts, *Analysing Sentences*, 3rd edition, Harlow: Longman (2011).

PRAGMATICS OF GREEK AND LATIN — PROF. G C HORROCKS
(2 L: Lent)

Pragmatics is the branch of linguistics concerned with language in context: how people do things with words; how words can be used to mean different things in different situations; how sections of text relate to one another and how they highlight or introduce information. Subjects covered will include implicature, speech acts, presupposition, textual coherence and cohesion, topic and focus.

Recommended introductory reading: E.J. Bakker, 'Pragmatics: Speech and Text', in E.J. Bakker (ed.), *A Companion to the Ancient Greek Language* (Wiley-Blackwell 2010), 151–167.

Papers 6 and 7: Greek and Latin Composition

Aims and objectives

1. To develop students' understanding of the structure and functioning of the Greek and Latin languages.

2. To further students' command of Greek and Latin vocabulary.

3. To encourage in students an appreciation of different Greek and Latin prose and/or verse styles.

4. To give students the opportunity, which many will not have been offered at school, to enjoy writing Greek and Latin themselves.

Scope and structure of the examination papers 2015–16

PAPER 6. GREEK PROSE AND VERSE COMPOSITION

This paper will be divided into three Sections. Candidates will be required to attempt one Section only. Candidates for Paper 1 may attempt either Section (a) or Section (c). Candidates for Paper 2 may attempt any one of the three Sections. Credit will be given for knowledge of the general principles of Greek accentuation.

Section (a) contains four passages of English for translation into Greek (candidates should attempt only one):

1. a passage of law-court oratory from Lysias
2. a philosophical dialogue (i.e. a 'question-and-answer' passage) from Plato
3. a passage of poetry for translation into Greek iambics
4. a passage of poetry for translation into Greek elegiacs

Section (b) contains one passage of English prose based on Lysias 1, for translation into Greek prose.

Section (c) contains four passages of English for translation into Greek, each approximately half the length of those set in Section (a). Candidates should attempt two passages, at least one of which should be verse.

1. a passage of law-court oratory from Lysias
2. a philosophical dialogue (i.e. a 'question-and-answer' passage) from Plato
3. a passage of poetry for translation into Greek iambics
4. a passage of poetry for translation into Greek elegiacs

PAPER 7. LATIN PROSE AND VERSE COMPOSITION

This paper will be divided into three Sections. Candidates will be required to attempt one Section only. Candidates for Paper 3 may attempt either Section (a) or Section (c). Candidates for Paper 4 may attempt any one of the three Sections.

Section (a) contains five passages of English for translation into Latin (candidates should attempt only one):

1. a ‘freestyle’ prose passage from any modern author
2. a passage of oratory from Cicero
3. a passage of poetry for translation into Latin hexameters
4. a passage of poetry for translation into Latin elegiacs

Section (b) contains one passage of English prose based on one of the Latin prose texts prescribed for Part 1A.

Section (c) contains five passages of English for translation into Latin, each approximately half the length of those set in Section (a). Candidates should attempt two passages, at least one of which should be verse.

1. a ‘freestyle’ prose passage from any modern author
2. a passage of oratory from Cicero
3. a passage of poetry for translation into Latin hexameters
4. a passage of poetry for translation into Latin elegiacs

Course

Most of the teaching for these papers is provided through college supervisions. However, the Faculty offers the following course:

WRITING GREEK AND LATIN — DR C WEISS
(16 C: Michaelmas, Lent and Easter)

Prose composition is a valuable tool for learning Greek and Latin: it reinforces our knowledge of the languages and gives us a chance to be creative with them! This course is designed for complete beginners but those who would like to improve their skills are also welcome. Lectures are presented in the form of an informal workshop (though no preparation or participation is required) and normally alternate between Greek and Latin. In Michaelmas we concentrate on the trickier subordinate clauses and idioms, in Lent we attempt to imitate particular authors and genres, and in Easter we revise and attempt contemporary pieces. Those interested in verse composition will find this course useful but they should also contact their Director of Studies. Those offering the Greek composition paper will be aided by the course on Greek accents.

PART IA COURSES: EASTER TERM

PLEASE NOTE THAT, FOR THIS TERM ONLY, LECTURES FOR PART 1A, RUN FROM THE FIRST MONDAY OF FULL-TERM (and not the first Thursday).

Your work in this term is preparatory for Part 1B, to which lectures and supervisions look forward. For full details of how Part 1B is structured, see the ‘Part 1B’ section of this handbook. The examination in 2017 will follow the same format as in 2016; any changes in syllabus for second year work in 2016/17 will be announced in 2015/16, and will feature in next year’s handbook.

In addition to courses on Greek and Latin epic (see below), there are two general courses on Greek and Latin literature, open to students studying for any part of the Tripos:

INTRODUCTION TO LITERARY THEORY — DR I GILDENHARD (4 LECTURES)

After an introductory lecture devoted to 'theorizing theory', we will spend the following three sessions visiting the major 'sites of meaning' in literary and cultural studies: the reader, the text, the author and the context. We'll look at the theoretical inflections these variables have attracted, from antiquity to the present, with some illustrative examples from contemporary classical scholarship. The final lecture will place recent developments in theory in relation to the history of (classical) philology and the modern knowledge industry. The overall aim of these lectures is threefold: (*a*) to stimulate critical engagement with the basic categories on which we all rely in making sense of texts (and culture more generally); (*b*) to provide a first mapping of theoretical positions; and (*c*) to facilitate independent study of a domain of thought and practice that can seem daunting or even off-putting, but is fundamental to everything we do. All are welcome, especially the curious novice. Those wishing to get into the spirit beforehand could do worse than sample Jonathan Culler's eminently readable *Literary Theory: A Very Short Introduction* (Oxford, 2011).

GREEK AND LATIN METRE — DR D J BUTTERFIELD (12 LECTURES)

Discussion of all the main Greek and Latin metres. These metres will be examined roughly in ascending order of difficulty or unfamiliarity, beginning with the dactylic hexameter and elegiacs, passing through the iambic trimeter and Roman comic metres, and ending with more complex lyric metres in Greek and Latin. Copies of passages discussed, and optional practice passages, will be provided. The earlier lectures, in particular, are recommended for undergraduates. Graduate students are also invited to attend, and they may find the later lectures, which will acquaint them with the less familiar metres, beneficial.

Greek and Latin Literature: the epic and other modules

Greek and Latin literature both have their roots in epic poetry, in large-scale tales of mythical events, particularly the interaction between gods and men. Such foundational texts form the spine of both the Greek and Roman literary traditions: not only were they read and reread throughout successive generations but they inspired and influenced new epic poems, which in turn helped shape their successors in the genre. In Easter Term of Part 1A undergraduates will begin reading elements of the most important Greek and Roman epic texts: Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid* and Ovid's *Metamorphoses*.

For their Part IB studies, every candidate for Paper 5 must take the Greek Epic module, and every candidate for Paper 6 must take the Roman Epic module. All texts are to be read in Greek or Latin; a reduced specification is read by intensive-language candidates. Since these texts form a central part of Papers 5 and 6, lectures for the two epic modules begin in Easter Term and are continued into Michaelmas Term of IB.

Alongside the compulsory epic modules, each undergraduate must read two modules of their choice in both Greek and Latin literature. These modules, which are lectured on in the Michaelmas or Lent Terms of IB, are focused on a particular author, period or theme. Each module contains 'Schedule A' and 'Schedule B' texts: Schedule A texts are to be read in Greek or Latin and form the core texts of the module; Schedule B texts are to be read in English and provide further context and depth to the Schedule A texts. Non-intensive-language candidates for Papers 5 and 6 will be required to have read all of the Schedule A texts in Greek and Latin. Intensive-language candidates for Papers 5 and 6

will be required to have read a reduced specification of texts from the same module, with the remaining texts to be read in English.

Greek Literature in Easter 2016

There is only one lecture course that is specifically literary (on Greek Epic), but all students taking Paper 5 are strongly advised to attend Prof. Horrocks's lectures on the language of Homer.

GREEK EPIC (COMPULSORY MODULE) DR R GAGNÉ
PROF. R L HUNTER
DR T MACKENZIE
(12 LECTURES)

This module is designed as an introduction to early Greek epic in its Aegean and Eastern Mediterranean milieu, with a focus on the *Iliad*. General introductory lectures will cover various issues of Homeric diction and language, the structure of the text, the history of scholarship, notably the 'Homeric Question' and debates concerning oral literature, heroic values, Homeric theology, and the place of the *Iliad* in the larger context of Archaic hexameter poetry. Following these more thematic lectures, close readings of the individual Schedule A (to be read in Greek) *and* B (to be read in English) texts will then span over both Easter and Michaelmas terms. The summer should be used fully by students to prepare and revise the texts. Note that Schedule B texts are an integral part of the module.

Please read as much of the set texts in advance as possible. (Schedule A in Greek, Schedule B in English). Full bibliography will be distributed in lectures.

For the *Iliad*, use Allen and Monro's Oxford Classical Text. For Books 6 and 8 of the *Odyssey* use Garvie's CUP edition of books 6–8. Brief commentary of the *Iliad* in Willcock's 2-vol. edition (Bristol Classical Press); fuller commentary in Kirk *et al.*'s 6-vol. edition (Cambridge University Press). Full commentary of the *Odyssey* in Heubeck *et al.*'s 3-vol. edition (Oxford University Press). There are separate commentaries on Book 1 of the *Iliad* (S. Pulleyn, Oxford 2000), Book 6 (B. Graziosi and J. Haubold, Cambridge 2010), Book 9 (J. Griffin, Oxford 1995), Book 22 (I. de Jong, Cambridge 2012), Book 24 (C. Macleod, Cambridge 1982). Further bibliography and advice on Schedule B and bibliography will be given during the lectures.

Schedule A:

Non-IG: Homer *Iliad* 1, 6, 9, 22, 24; *Odyssey* 6, 8.

IG: Homer *Iliad* 1, 6, 24; *Odyssey* 6, 8.

Schedule B: Remainder of both the *Iliad* and the *Odyssey*; *Gilgamesh* (Penguin 2003); Hesiod, *Theogony* and *Works and Days*; Epic Fragments (West Loeb 497); *Homeric Hymn to Aphrodite*; *Homeric Hymn to Apollo*; Plato, *Ion*.

THE LANGUAGE OF HOMER PROF. G C HORROCKS
(4 LECTURES)

These four lectures will provide a brief introduction to the epic dialect and explain the background to what at first sight seems a very curious amalgam of phrasal repetition, weird antique formations and several different dialects.

Latin Literature in Easter 2016

There is only one lecture course this term:

ROMAN EPIC (COMPULSORY MODULE) DR C L WHITTON ET AL (12 LECTURES)

This course studies Roman epic from Ennius to Statius (and beyond), tracing how six authors negotiate the great themes of love and heroism, myth and modernity, Greek and Roman, and the epic canon itself. The Schedule A texts are three of the most celebrated and influential poems in the western tradition: Catullus' remarkable epyllion on Peleus and Thetis / the abandoned Ariadne; the framing books of Virgil's *Aeneid*; and the central book of Ovid's revolutionary *Metamorphoses*, with its tales (among others) of Scylla, Meleager and the autophagous Erysichthon. The lectures will consider these three texts in turn and set them, with particular reference to the Schedule B texts, in the longer *durée* of the epic tradition.

Please read as much of the set texts in advance as possible (Schedule A in Latin, Schedule B in English). Full bibliography will be distributed in lectures.

Schedule A: Catullus 64, Virgil *Aeneid* 1 and 12, Ovid *Metamorphoses* 8.
IL Schedule A: Catullus 64, Virgil *Aeneid* 1, Ovid *Metamorphoses* 8 (with *Aeneid* 12 to be read in English).

Schedule B: Ennius *Annals* fragments 1–163 Warmington, Lucan *Civil war* 1, Statius *Thebaid* 12.

Recommended editions of Schedule A texts (all with commentary): J. Godwin, *Catullus poems 61–68* (Warminster 1995), R. G. Austin, *P. Vergili Maronis Aeneidos liber primus* (Oxford 1971), R. J. Tarrant, *Virgil Aeneid Book XII* (Cambridge 2012). For Schedule B texts use the Loebs of E. H. Warmington, *Remains of old Latin. I Ennius and Caecilius* (1935), J. D. Duff, *Lucan. The civil war* (1928), D. R. Shackleton Bailey *Statius Thebaid 8–12 and Achilleid* (2003).

Ancient History in Easter 2016

There is only one lecture course this term:

LAW AND LIFE IN ANCIENT GREECE AND ROME DR P C MILLETT ET AL (12 LECTURES)

This course will explore ancient Greek and Roman society through the medium of their laws and legal culture, as well as reflect on the differences and similarities between the two, and on general issues of relations between law, morality, and community more broadly. There is abundant, if uneven, evidence for the legal worlds of classical Greece and late Republican/early imperial Rome, in terms of legislation and regulation, law-court speeches (real and imagined), juristic debate, and wider discussions of justice, of guilt and punishment, and all of these resources will be used in addressing a series of key topics across both cultures: such as law and political power, crime and 'policing', legal status and identity, family and property, access to justice and the development of legal argument and rhetoric.

Specified texts: Demosthenes (54), *Against Conon*; Aulus Gellius, 14.2; [Quintilian], *Minor Declamations* 264; Gaius *Institutes* 1.1-12; Justinian *Digest* 48.1 and 4.

Introductory Reading: D. Cohen, *Law, Violence and Community in Classical Athens* (1995); J. Crook, *Law and Life of Rome* (1967); A. Riggsby, *Roman Law and the Legal World of the Romans* (2010); D. Philips, *The Law of Ancient Athens* (2013).

Ancient Philosophy in Easter 2016

There is only one lecture course this term:

EARLY GREEK PHILOSOPHY AND SCIENCE — PROF. G BETEGH (8 LECTURES)

The course will discuss the relationship between science and philosophy from Thales to Plato's *Timaeus*, based on the relevant fragments of the Presocratic philosophers and sections from Hippocratic treatises. The primary questions will be the following:
Science and natural philosophy: what is the difference and what difference does it make? What were the basic phenomena and explananda in cosmology, astronomy, and medicine? What was the role of observation? Topics considered will include
'Building models: theoretical models and methods of visualisation', 'The methods of the early Greek mathematicians', 'The early Pythagoreans: lore and/or science', 'The ancient feud between doctors and philosophers', and 'Plato's reaction to early Greek science in the *Timaeus*'.

Advance reading: G.E.R. Lloyd, E*arly Greek Science: Thales to Aristotle*; R. McKirahan, *Philosophy Before Socrates* (2nd edition); A.A. Long (ed.), *The Cambridge Companion to Early Greek Philosophy.*

Classical Art and Archaeology in Easter 2016

There is just one lecture course this term:

THINKING WITH OBJECTS IN CLASSICAL ART AND ARCHAEOLOGY — DR T D'ANGELO, DR N J SPIVEY (8 LECTURES and 3CLASSES)

Ancient objects have the potential to tell us many stories, which begin from the moment of their creation and continue to their modern rediscovery. By looking carefully at an individual object or a group of objects, examining their archaeological contexts, materials, manufacturing techniques, styles and iconography, we can reconstruct how and for whom they were made, explain their functions, audience and users (including their modern reception) and also better understand the culture and society that produced and consumed them.

Expanding from the general 1A introduction to Greek and Roman art and archaeology, this course aims to provide students with a set of archaeological and art historical skills which will enable them to 'read' and make use of ancient objects in future research, recognizing the extent as well as limitations of the information they can provide. Each lecture focuses on an object or group of objects, ranging from Greek figurines and vases to Roman mythological sarcophagi.

Three handling classes (on the history of collections, coins and casts), in the Faculty and the Fitzwilliam Museum, will encourage you to think further with objects in Classical art and archaeology.

Preliminary reading: C. Gosden and Y. Marshall, 'The Cultural Biography of Objects', *World Archaeology* 31 (1999), 169-178; S. Alcock and R. Osborne, *Classical Archaeology* (Oxford, 2012, 2nd ed.); R. Osborne, *Archaic and Classical Greek Art* (Oxford, 1998); J. Elsner, *Roman Eyes: Visuality and Subjectivity in Art and Text* (Princeton, 2007).

Classical Philology and Linguistics in Easter 2016

There is only one lecture course this term:

THE LANGUAGE OF HOMER — PROF. G C HORROCKS (4 LECTURES)

These four lectures will provide a brief introduction to the epic dialect and explain the background to what at first sight seems a very curious amalgam of phrasal repetition, weird antique formations and several different dialects.

PART IB COURSES

Introduction

Part IB provides the opportunity for you to begin to choose your own path of study. The schedule of prescribed texts is designed to allow a wide individual choice from works within and outside the traditional canon, allowing for thematic or comparative study. And besides continuing your work on language and literature, you continue with the two of the main classical sub-disciplines that you selected in the Easter Term of Part 1A for further exploration from the four on offer

At the end of the year you will take exams – Part IB of the Classical Tripos:

- This examination includes translation exercises. These are included because the aim of developing your confidence and fluency in reading texts in Greek and Latin is one of the Faculty's highest priorities, and the skills learned in producing different styles of translation are rewarding and valuable in themselves. You are required to take one paper in each language containing passages for both prepared and unseen translation.

- There are also six papers on various subjects containing comment and essay questions. You are required to take the papers on Greek and Latin literature. In addition, you choose two of the four papers on other subjects: history, philosophy, art and archaeology, and linguistics. Work on these papers will form a substantial part of your supervision programme, which together with lectures will help you develop your command of the relevant primary materials and interpretative methods, as well as your abilities in controlling information and argument. It should also help you prepare for your choice of Part II options.

- If you choose to take up or continue writing compositions, in prose or verse, there is an optional paper in each language. You will take these at the beginning of the Summer Term so that you are not overloaded when the other papers start in June. Prose composition can take the form of translating an author like Plato or Cicero from a standard translation back into the original language, or of rendering into an ancient language a piece of English prose. In either case, you can find this a creative part of your work as well as a help in learning and learning to appreciate Greek and Latin.

Candidates who are successful in Part IB are awarded honours. The precise class depends, of course, on their marks in the various papers. However, the examiners do not simply take an average mark, and award a class on that basis. In particular:

- your marks in the composition papers, if you take them, will never lead to your getting a class below that indicated by the rest of your marks, but may (if sufficiently good) lead to your getting a higher one.
- if you are deemed to have failed overall in one of the languages, you may fall below the class suggested by your marks on other papers; **in some circumstances this could lead to your failing Part IB as a whole, even if you get passing marks in most of your papers**.

PAPERS 1–4: TRANSLATION

Paper 1: Greek

Paper 2: Alternative Greek

Paper 3: Latin

Paper 4: Alternative Latin

Aims and objectives

1. To develop students' knowledge, abilities and skills in reading Greek and Latin to a point where they can tackle independently and with confidence authors of whom they have prior experience.

2. To enhance students' understanding of the structure and functioning of the Greek and Latin languages.

3. To further students' command of Greek and Latin vocabulary.

4. To develop students' familiarity with a range of different kinds of Greek and Latin.

5. To give students an experience of particular texts and authors that will better equip them for tackling Papers 5–8 and 10.

Scope and structure of the examination paper 2015–16

Each paper will be divided into three sections: A (two prose passages) and B (two verse passages and C (one 'seen' passage from the texts of writers of epic set for Papers 5 and 6); Section A will carry 40% of the marks, Section B will carry 40%, and Section C will carry 20%.

In Paper 1 at least one passage in Section A will come from Thucydides or Plato or Demosthenes; in Section B at least one passage will be taken from Homer or tragic trimeters. For the 'seen' passage in Section C, a passage will be set from the set-books prescribed for the Greek epic module in Paper 5

In Paper 2 at least one passage in Section A will come from Plato or Lysias or Xenophon; in Section B at least one passage will be taken from Homer or tragic trimeters. For the 'seen' passage in Section C, a passage will be set from the reduced prescription of set-books for the Greek epic module in Paper 5 that is designed for candidates taking Paper 2. This paper is intended for candidates who had little or no knowledge of Greek before entry to the University.

In Paper 3 at least one passage in Section A will come from Cicero (speeches) or Livy; in Section B there will be at least one passage of hexameters (Virgil, *Georgics* or *Aeneid*, or Ovid, *Metamorphoses*) or of elegiacs (Propertius, Tibullus, Ovid). For the 'seen' passage in Section C, a passage will be set from the set-books prescribed for the Latin epic module in Paper 6.

In Paper 4 at least one passage in Section A will come from Cicero (speeches) or Livy; in Section B there will be at least one passage of hexameters (Virgil, *Georgics* or *Aeneid*, or Ovid, *Metamorphoses*) or of elegiacs (Propertius, Tibullus, Ovid). For the 'seen' passage in Section C, a passage will be set from the reduced prescription of set-books for the Latin epic module in Paper 6 that is designed for candidates taking Paper 4. This paper is intended for candidates who had little or no knowledge of Latin before entry to the university and who have not previously taken the Preliminary Examination to Part Ia.

COURSES FOR ALL CANDIDATES

If you did not manage to attend these courses in your Part IA year, now is the time to go to:

GREEK ACCENTS — DR N HOPKINSON
(4 L: Michaelmas)

Two lectures, explaining the general principles of Greek accentuation, followed by two practical classes. Handouts will be provided.

GREEK AND LATIN METRE — DR D BUTTERFIELD
(12 L: Easter)

Discussion of all the main Greek and Latin metres. These metres will be examined roughly in ascending order of difficulty or unfamiliarity, beginning with the dactylic hexameter and elegiacs, passing through the iambic trimeter and Roman comic metres, and ending with more complex lyric metres in Greek and Latin. Copies of passages discussed, and optional practice passages, will be provided. The earlier lectures, in particular, are recommended for undergraduates. Graduate students are also invited to attend, and they may find the later lectures, which will acquaint them with the less familiar metres, beneficial.

Greek and Latin Literature [Papers 5 and 6]

Aims and objectives of Papers 5 and 6

1. To introduce samples of the variety and scope of pagan Greek and Latin literature and their importance to the Western literary tradition.

2. To place that literature in a historical and cultural context, in accordance with the general aims and scope of the Part I course.

3. To introduce the variety of critical approaches possible in the study of classical literature and current trends in criticism.

4. To develop the practice of literary and textual interpretation at the level of detail through 'close reading' in Greek and Latin.

Papers 5 and 6

The literature papers in Part IB are designed to offer you a wide choice of topics representing texts from across the field of pagan Greek and Latin literature. Within this

spread, however, we regard it as very important that during the Part IB years everyone should study authors who have always been regarded as central to any engagement with the literature of Greece and Rome; this is the reason why, in the first year, there is a much more narrowly defined syllabus of Target texts – Homer, tragedy, oratory, Cicero, Virgil, Ovid etc. The topics studied in the second year focus largely on texts in these same areas, but also afford the opportunity to range more widely outside the traditional canon.

In each of Papers 5 and 6 two topics from a choice of four are selected for study and examination. Each topic includes two groups of texts labelled Schedule A and Schedule B. The three sections of Schedule A constitute the 'core' texts of that topic, while the texts in a Schedule B offer scope for further exploration. The topics are designed to have a unity either of genre (e.g. Paper 5 Topic 3 'The Greek novel'), or of period (Paper 6 Topic 1 'Cicero and Caesar'), or of theme (e.g. Paper 5 Topic 4 'Persians').

Non-intensive-language candidates for either Paper 5 or Paper 6 will be required to have read both texts in the Schedule A of a topic studied for examination. Intensive-language candidates for either Paper 5 or 6 have a reduced schedule that is noted in the prescriptions below.

Reading lists

Reading lists for Papers 5–6 lecture courses are distributed by the lecturers themselves. They are also available in the Faculty Library and can be consulted on Camtools.

The teaching and examining for Papers 5 and 6 will be organised around the following schedules of texts:

PAPER 5. GREEK LITERATURE

Topic 1 *Greek Lyric*

Schedule A: Sappho and Alcaeus; Archilochus and Hipponax; Tyrtaeus*;* Mimnermus*;* Solon*;* Theognis*;* Anacreon*;* Bacchylides 5 *(these texts as in Campbell);* Pindar *Olympian* 1;

IG: Archilochus and Hipponax; Tyrtaeus; Mimnermus; Solon; Theognis; Anacreon; Bacchylides 5 (*these texts as in Campbell*);

Schedule B: Homer; *Odyssey* 8; Simonides (Plataea Elegy); Bacchylides 1 and 3; Pindar *Olympian* 2; *Pythian* 1; *Isthmian* 2.

Topic 2 *Athens on Stage*

Schedule A: Euripides, *Ion*; Aristophanes, *Acharnians.*

IG: Aristophanes, *Acharnians* 1-556, 719-859, 1000-1233*;* Euripides *Ion* 1-451, 510-565, 859-1047, 1370-1622 (with the rest of the plays in English);

Schedule B: Aeschylus *Eumenides*; Sophocles, *Oedipus at Colonus*; Aristophanes, *Wasps and Knights.*

Topic 3 *The Greek Novel*

Schedule A: Achilles Tatius; *Leucippe and Clitophon* 1; Longus, *Daphnis and Chloe* 1, 4;

IG: Achilles Tatius; *Leucippe and Clitophon* 1; Longus, *Daphnis and Chloe* 1, (4 in English);
Schedule B: remainder of Achilles Tatius; *Leucippe and Clitophon* (2-8); remainder of Longus, *Daphnis and Chloe* (2-3); Chariton, *Chaereas and Callirhoe*.

Topic 4 *Persians in Greek Literature*

Schedule A: Aeschylus, *Persians*; Herodotus 3.17-88;
IG: Aeschylus, Persians 140-531, 598-622, 681-851, 909-1066; Herodotus 3.39-88.
Schedule B: Any remaining part of Aeschylus, *Persians*; Herodotus 1, 3.1-16, 3.89-160, Bisitun inscription; Xenophon, *Cyropaedia* 1-2; Ctesias, fragments.

PAPER 6. LATIN LITERATURE

Topic 1 *Cicero and Caesar*

Schedule A: Caesar, *Bellum ciuil*e 1; Cicero, *De amicitia*;
IL: *BC* 1.1-33; *Am*. 33-104 (the rest of both to be read in English);
Schedule B: Catullus 29, 57, 93, 94, 105; Cicero, *Pro Marcello*; Cicero, *Ad Atticum*, Book 7, letters 11-27; Cicero, *Ad familiares*, Book 4 (all); Cornelius Nepos, *Life of Atticus*; Suetonius, *Diuus Julius*.

Topic 2 *Seneca in poetry and prose*

Schedule A: Seneca *Thyestes*; Seneca *Apocolocyntosis*; Seneca *De breuitate uitae*;
IL: Seneca *Thyestes*; Seneca *Apocolocyntosis* 9-15 (1-8 to be read in English); Seneca *De breuitate uitae* 1-9 (rest to be read in English);
Schedule B: Seneca *Phaedra*, *De clementia*, *De ira* 1, *Epistulae morales* 1 (= letters 1-12).

Topic 3 *Roman youth*

Schedule A: Statius *Achilleid*; Apuleius *Cupid and Psyche* (*Met*. 4.28-6.24);
IL: Statius *Achilleid* 1 (2 in English); Apuleius *Cupid and Psyche* (*Met*. 4.28-5.31; rest to be read in English);
Schedule B: Catullus 61-3; Ovid *Metamorphoses* 4.55-166, 4.274-388, 9.666-797; Statius *Thebaid* 9.570-907; Augustine *Confessions* 2.

Topic 4 *Roman comedy*

Schedule A: Plautus, *Menaechmi*; Terence, *Eunuchus*;
IL: Plautus, *Menaechmi*; Terence, *Eunuchus* 46-506, 910-1094 (remainder to be read in English);

Schedule B: Plautus, *Miles Gloriosus*; Terence, *Adelphoi*; Menander, *Dyskolos*; Cicero, *Pro Roscio Amerino*.

Scope and structure of the examination paper 2015–16

Each of Papers 5 and 6 will consist of six sections (A to F).

Paper 5

The paper will be of three hours' duration, with a period of fifteen minutes of reading time before the start. Candidates for the Classical Tripos offering Paper 1, and candidates for the MML Tripos offering Paper GL11 must answer Section A, one question from Section B and two questions from Section C. Candidates for the Classical Tripos offering Paper 2, and candidates for the MML Tripos offering Paper GL12 must answer Section D, one question from Section E and two questions from Section F. Sections A and D will each contain a passage for discussion from the Greek Epic module and Sections B and E will contain a choice of essay questions relating to the Greek Epic module. Sections C and F will contain a choice of questions relating to the other four options. Candidates must prepare both the compulsory Greek Epic module and two of the optional modules. All four questions answered by candidates carry equal weight.

Paper 6

The paper will be of three hours' duration, with a period of fifteen minutes of reading time before the start. Candidates for the Classical Tripos offering Paper 3, and candidates for the MML Tripos offering Paper GL13 must answer Section A, one question from Section B and two questions from Section C. Candidates for the Classical Tripos offering Paper 4 must answer Section D, one question from Section E and two questions from Section F. Sections A and D will each contain a passage for discussion from the Roman Epic module and Sections B and E will contain a choice of essay questions relating to the Roman Epic module. Sections C and F will contain a choice of questions relating to the other four options. Candidates must prepare both the compulsory Roman Epic module and two of the optional modules. All four questions answered by candidates carry equal weight.

Credit will be given for knowledge of Schedule B texts. In each paper each question carries a quarter of the marks.

Course descriptions

Greek and Latin Literature: Papers 5 & 6

INTRODUCTION TO LITERARY THEORY — DR I. GILDENHARD (4 L: Easter)

After an introductory lecture devoted to 'theorizing theory', we will spend the following three sessions visiting the major 'sites of meaning' in literary and cultural studies: the reader, the text, the author and the context. We'll look at the theoretical inflections these variables have attracted, from antiquity to the present, with some illustrative examples from contemporary classical scholarship. The final lecture will

place recent developments in theory in relation to the history of (classical) philology and the modern knowledge industry. The overall aim of these lectures is threefold: (*a*) to stimulate critical engagement with the basic categories on which we all rely in making sense of texts (and culture more generally); (*b*) to provide a first mapping of theoretical positions; and (*c*) to facilitate independent study of a domain of thought and practice that can seem daunting or even off-putting, but is fundamental to everything we do. All are welcome, especially the curious novice. Those wishing to get into the spirit beforehand could do worse than sample Jonathan Culler's eminently readable *Literary Theory: A Very Short Introduction* (Oxford, 2011).

DR R GAGNÉ

CRITICAL DISCUSSION (4 L: Easter, weeks 1–2)

These sessions will develop your techniques for discussing passages from classical texts. The structure will be between lectures and classes, with audience participation required as we consider examples drawn from the Part IB set texts. Photocopies supplied.

Greek Literature [Paper 5]

TOPIC 1 *Greek Lyric* DR T MACKENZIE
DR R GAGNÉ
(8 L: Michaelmas, weeks 1–4)

This option aims at introducing students to a wide-ranging selection of Greek Archaic and early Classical lyric poetry (7^{th}-5^{th} cent. BC), focusing on its various genres and contexts of performance. The course will offer close readings of some of the most fascinating poetic texts of classical antiquity: Sappho's poems on love & poetry, Alcaeus' political songs of fight and exile, the multifarious elegiac tradition, Anacreon's odes on *eros* and wine, Pindar and Bacchylides' epinicians. Texts will be studied and analysed in detail and interpreted in their literary and historical contexts, with particular attention to diction, style and subject matter. The option will include discussions of the evolution of lyric poetic genres and dictions, the complex relationships between texts and contexts, the socio-cultural background of performance practices and some episodes of their reception.

All A texts, with the exception of Pindar and Bacchylides, are taken from D. A. Campbell, *Greek Lyric Poetry*, Bristol Classical Press 1992. Read all of the texts from Campbell for each author in the list. For Bacchylides 5 use H. Maehler, *Bacchylides, A Selection*, Cambridge 2004: 38-46 (text) + 106-129. For Pindar's *Olympian* 1, use D. Gerber: *Pindar's Olympian One: a commentary*, Toronto, 1982 (*Phoenix* suppl. volume 15) and S. Instone: *Pindar. Selected Odes: Olympian One, Pythian Nine, Nemeans Two & Three, Isthmian One*, Warminster, 1996.

A full bibliography will be provided during the lectures.

TOPIC 2 *Athens on Stage* DR F MIDDLETON
(8 L: Michaelmas, weeks 5-8)

Oral performance pervaded all parts of civic life in classical Athens, where speaking well was a necessary skill in the law courts, the assembly and, of course, the theatre. As citizens took to the stage, they found themselves playing out stories from the mythological past alongside absurdist visions of the present, taking on different roles as they exposed the problems and paradoxes of democratic social order. This course examines Athenian drama within both the discourse and practice of citizenship, to explore the dynamic between state and individual and to look at the theatre as a place

of both community ritual and self-examination. We will consider how Athens saw itself – how much we can trust that image – and what it meant to live and speak in classical Athens.

Recommended editions for Aristophanes' *Acharnians* are Douglas Olson's Oxford edition (2002) and Alan Sommerstein's Aris & Philips; for Euripides' *Ion* use A.S. Owen's Oxford edition (1939) and Kevin Lee's Aris & Philips (1997).

A full bibliography will be provided during the lectures.

TOPIC 3 *The Greek Novel* PROF. T WHITMARSH
DR E KNEEBONE
DR D JOLOWICZ
(8 L: Lent, weeks 1–4)

The novel was late Greek culture's most stunning literary innovation. Between the first and the fourth centuries AD, when the Greek-speaking world was subject to the Roman Empire, literary romances were hugely popular amongst the educated elite from Egypt to Greece to Asia Minor. This module explores these sophisticated, risqué and exuberant texts, placing the emphasis both on their literary qualities (including their intertextual engagement with Homer and classical texts) and on their cultural significance: what can these heterosexual romances tell us about the society that produced them, and its attitudes towards identity, politics, sexuality and gender? The rediscovery of these magnificent works in the 16th century had a huge impact on European society, and ultimately gave the modern novel the central cultural role it enjoys today. Goethe called *Daphnis and Chloe* 'a masterpiece', and recommended reading it each year; Ravel composed a ballet version, Chagall painted scenes from it, Yukio Mishima wrote a Japanese novel on the theme. Achilles Tatius' overt sexuality and literary flamboyance, on the other hand, have always generated controversy. Anyone who wants to understand the origins of the modern novel should consider this option.

Achilles Tatius: use Garnaud's Budé edition or Gaselee's Loeb for text, but for translation either T. Whitmarsh (Oxford World's Classics) or J.J Winkler in B.P. Reardon ed. *Collected Ancient Greek Novels* (Berkeley, 1989, repr. 2003). Longus: use John Morgan's edition, translation and commentary (Aris and Phillips 2004), and/or Phiroze Vasunia's translation (Penguin, 2011) / Chris Gill's in *Collected Ancient Greek Novels*. For general discussions of the novels see Simon Goldhill, *Foucault's Virginity* (Cambridge, 1995); Helen Morales, *Vision and Narrative in Achilles Tatius' Leucippe and Clitophon* (Cambridge, 2004); T. Whitmarsh (ed.) *The Cambridge Companion to the Greek and Roman Novel* (Cambridge, 2008); T. Whitmarsh, *Narrative and Identity in the Ancient Greek Novel* (Cambridge, 2011). A full bibliography will be provided in the lectures.

A full bibliography will be provided during the lectures.

TOPIC 4 *Persians in Greek Literature* PROF. T WHITMARSH
DR T MACKENZIE
(8 L: Lent, weeks 5–8)

The Greeks' defence of the peninsula against the two Persian invasions was arguably the most significant event in their ancient history. It was certainly the most mythicized: in art, theatre, history and song, they continually recurred to the idea of the barbarian 'other': violent but effeminate, despotic but weak, imperial but incapable of self-control. Yet there was much more to the Greeks' fascination with Persia than simple rejection: Persia also became a byword for style and class, to the extent that upper-class Athenian women wore jewellery in the Persian style and the city's architecture

could reflect Persian models. This module will set Aeschylus' great tragedy *Persians* and Herodotus' history in the context of Greece's complex mixture of revulsion and obsession with their Iranian adversaries, with a sideways look at Persia itself.
For the text of Herodotus, use Nigel Wilson's OCT; for translation use either Tom Holland's new Penguin, the Loeb, or Robin Waterfield's OCT. For text and translation of and commentary on *Persians* use Edith Hall's edition (Aris and Phillips, 1996).
A full bibliography will be provided during the lectures.

Latin Literature [Paper 6]

TOPIC 1 *Cicero and Caesar* DR I GILDENHARD
(12 L: Lent, weeks 1–4)

Cicero and Caesar are the two most emblematic figures of the late Roman Republic. At first sight, they seem polar opposites: here Cicero, the greatest orator Rome produced, the self-proclaimed *dux togatus*, the author of philosophical treatises, the advocate of Greek culture in a Roman setting, the representative of republican politics; there Caesar, one of the greatest Roman generals, the ruthless power-politician, the gravedigger of the republic, *dictator* and tyrant. But Cicero, too, hankered after military glory and Caesar was famous for his eloquence. Both, in their different ways, facilitated the rise of autocracy at Rome. And both belong among the most distinctive prose stylists ever to write in Latin. Like complementary twins, they throw light on one another, not least since their paths crossed throughout their careers. The most intense interaction between the arch-republican and the autocrat took place after Caesar crossed the Rubicon, and the period 49–44 BC will be the principal focus of the course. We shall study the first book of Caesar's *Bellum Ciuile* as a masterpiece of apologetic self-promotion and Cicero's treatise on friendship *Laelius de Amicitia* – set in 129 BC, but written after the Ides of March 44 and designed in part to justify the murder of Caesar by his 'friends' as legitimate tyrannicide. The texts in Schedule B provide additional perspectives on the authors and the period under consideration (Catullus, Cornelius Nepos, Suetonius) and include a selection from those of Cicero's letters that are of particular relevance to the Schedule A texts as well as the first of three speeches (the *pro Marcello* of 46 BC) that he delivered before Caesar.

Recommended editions: Catullus: *Catullus. The Shorter Poems, with an Introduction, Translation and Commentary* by J. Godwin, Oxford. Caesar: *Julius Caesar: The Civil War Books I & II, edited with an introduction, translation & commentary* by J.M. Carter, Warminster 1990. Cicero: *Laelius de amicitia*: ed. with introduction, translation and notes by J.G.F. Powell, Warminster 1990; *Pro Marcello*: ed. by A.C. Clark (Oxford 1901) or H.C. Gotoff (*Cicero's Caesarian Speeches: A Stylistic Commentary*, Chapel Hill & London 1993); *Ad Atticum* and *Ad familiares*: use D.R. Shackleton Bailey's Loeb edition. Cornelius Nepos: use J.C. Rolfe's Loeb (1921) and/ or Nicholas Horsfall, *Cornelius Nepos, a Selection, Including the Lives of Cato and Atticus* (Oxford 1989). Sallust: use L.D. Reynolds's OCT (1991) or J.C. Rolfe's Loeb (1921). Suetonius: *Divus Iulius*, ed. by H.E. Butler and M. Cary (Oxford 1927), reissued with new introduction, bibliography and additional notes by G.B. Townend (Bristol 1982) and/or J.C. Rolfe's Loeb (1914).

Full bibliography will be distributed in lectures.

TOPIC 2 *Seneca in poetry and prose* MS S CHOMSE
DR C L WHITTON
(8 L: Michaelmas, Weeks 5-8)

Writing (and politicking) under Claudius and Nero, Seneca the Younger is one of few Roman authors to have left a large corpus of both prose and verse literature. This course takes three contrasting samples, showcasing Seneca as tragedian, philosopher and satirist – and meditating, in three very different ways, on the ethics of life under monarchy. *Thyestes* is a dark and explosive tragedy on Atreus' terrible revenge; *On the brevity of life* is a short summons to the truly philosophical life; *Apocolocyntosis* is a bawdy, outrageous skit on the 'pumpkinification' of Claudius. Together they present a remarkable and multi-faceted picture of one of Rome's most influential authors.

Recommended editions with commentary: *Thyestes*, ed. R. J. Tarrant (Atlanta, 1985); *Apocolocyntosis*, ed. P. T. Eden (Cambridge, 1984); *De brevitate vitae*, ed. G. D. Williams (together with *De otio*, Cambridge, 2003). Schedule B texts: *Phaedra*, ed. and transl. A. J. Boyle (Leeds, 1987), *De clementia*, ed. and transl. S. Braund (Oxford, 2009); for *De ira* 1 and *Epistulae morales* 1 use the Loeb.

Introductory reading: S. Bartsch and A. Schiesaro, eds. *Cambridge companion to Seneca* (Cambridge, 2015).

A full bibliography will be provided during the lectures.

TOPIC 3 *Roman youth* DR D J BUTTERFIELD
DR C L WHITTON
(8 L: Michaelmas, weeks 1–4)

Adolescence, virginity, marriage, sons and daughters, mothers and fathers: youth was a rich and stimulating topic for Roman writers of poetry and prose. This topic focuses on two entertaining works from the principate: Statius' *Achilleid* makes mini-epic farce of Achilles' sojourn in drag on Scyros, while the 'Cupid & Psyche' episode of Apuleius' novel *Metamorphoses* (a.k.a. *The Golden Ass*) puts a girl's growing pains at the heart of Lucius' comical-philosophical voyage of self-discovery. Schedule B texts extend the range from Catullus and Ovid through to Augustine in the fourth century.

Recommended editions: (1) O. A. W. Dilke, *Statius: Achilleid* (Cambridge, 1954; reprinted with new introduction by R. Cowan, Bristol, 2005); (2) E. J. Kenney, *Apuleius: Cupid & Psyche* (Cambridge, 1990).

A full bibliography will be provided in the lectures.

TOPIC 4 *Roman comedy* MS S CHOMSE
PROF. R L HUNTER
(8 L: Lent, weeks 5-8)

Tricky slaves, seductive courtesans, desperate young lovers, and grumpy old fathers: the comedies of Plautus and Terence are an endlessly charming mix of slapstick and social critique. This topic examines how Roman comedy developed from a unique fusion of Hellenistic drama and native Italic traditions to become the most popular form of entertainment in mid-republican Rome (c.250-100 BC). Through close study of two plays, the *Menaechmi* and the *Eunuchus*, we shall consider how Plautus and Terence adapted earlier, Greek material to the demands of a Roman audience. Both playwrights made original contributions to the Roman comic genre. Plautus' plays are characterized by elaborate physical and verbal humour, while Terence's work is more restrained, typically exploring issues of gender, social status, rape, and family relationships. This course will examine major differences in the style of these two

playwrights and situate their work within a broader social context. We shall conclude by glancing at the afterlife of Roman comedy, especially the influence it had on Cicero and the Roman elegists.

Recommended editions: Plautus: *Menaechmi* ed. A. Gratwick (Cambridge 1993); *Miles Gloriosus* in De Melo's Loeb (2011) or trans. Segal (Oxford 2008); Terence: *Eunuchus* ed. J. Barsby (Cambridge 1999); *Adelphoi* ed. Martin (Cambridge 1976) or trans. Brown (Oxford 2010); Menander: *Dyskolos,* trans. Balme 2008; Cicero: *Pro Roscio Amerino,* ed. E. Donkin (Bristol Classical Press 1991) or trans in Freese's Loeb.

A full bibliography will be provided during the lectures.

History [Paper 7]

Aims and objectives

1. To introduce the material, cultural and political history of Greece and Rome from (roughly) 1000 BC to AD 400.

2. To develop the practice of historical interpretation through close reading of documentary and literary texts.

3. To introduce students to the variety of critical approaches possible in the study of Greek and Roman history and to current trends in modern historiography.

4. To understand and explain change and diversity, political, social, economic and cultural, across the two major ancient civilisations which form the basis of Western culture.

Scope and structure of the examination paper 2015–16

The syllabus is based around the following topics: Law and Life in Ancient Greece and Rome; Between Two Worlds: Classical to Hellenistic Greece; and The Roman Emperor: from Tiberius to the Severans.

The examination paper will consist of ten questions. Question 1, which is compulsory, will consist of nine images or passages of ancient text, given with translation, three relating to each of the topics above; candidates must comment on any three. Questions 2-10 will consist of essay-questions divided into three sections, each section containing three questions relating to one of the three topics listed above. In addition to Question 1, candidates will be required to answer two essay questions, each taken from a different section. Candidates will thus need to be familiar with at least two of the three topics.

Course descriptions

BETWEEN TWO WORLDS: FROM CLASSICAL TO HELLENISTIC GREECE — DR P C MILLETT ET AL (12 L: Michaelmas)

There has been plenty of speculation about the emergence of self-governing, polis-states (notably, democratic Athens) in the early Greek world; rather less attention has been paid to the other end of the process: their encounters with and absorption by the great monarchies, that were the heirs to Alexander's empire. This course will try, in some small way, to redress the balance. The implications of the transition from 'Classical' to 'Hellenistic' (both terms to be examined critically) will be explored through a range of types of testimony, including the Attic Orators, Menander, Plutarch, and a range of inscriptions. The focus of attention will shift through time and space from the polis-politics of the Athens of Lycurgus, via Philip and Alexander, to the royal courts of the Macedonian and later monarchies.

Specified Texts: Plutarch, *Life of Demetrios* Sections 10-14, 23-27; Honours for Kallias of Sphettos (text and translation in T. Leslie Shear Jnr, *Kallias of Sphettos and the Revolt of Athens in 286 B.C.*; Demosthenes, *Funeral Oration*; Pseudo-Dicaearchus, *Description of Greece* (text and translation to be supplied); Inscriptions from P.J. Rhodes and R. Osborne (eds), *Greek Historical Inscriptions 404-323 B.C.* nos. 76, 84, 86, 90.

Recommended reading: Plutarch, *Lives of Demosthenes, Alexander* (Penguin Classic, trans. I. Scott-Kilvert, *The Age of Alexander*); Michael Scott, *From Democrats to Kings*.

THE ROMAN EMPEROR: FROM TIBERIUS TO THE SEVERANS — DR J R PATTERSON (12 L: Lent)

This course will focus on the very centre of power in imperial Rome, the figure of the emperor himself, from the death of Augustus to the early third century AD. One central theme will be the nature of the relationships between the emperor and other key elements in the Roman state – the Senate, equestrian order and provincial elites, the people of Rome, and the army. We will also be looking at the multiple responsibilities of the emperor – military, religious and administrative – and at the development of an imperial court; and investigating what factors lay behind the designation, in both ancient and modern times, of certain emperors as 'good' or 'bad'.

The following key passages from literary texts and inscriptions are to be studied, along with some specified monuments in Rome, as one important aim of the course is to set the emperor's various activities in the physical context of the city.

Specified texts and monuments:
Philo, *Embassy to Gaius* 349-53; Josephus, *Jewish War* 7. 148-62;
Statius *Silvae* 3.3.59-97; Pliny *Letters* 7.29; 10. 4, 5, 12, 96-7; Pliny *Panegyricus* 48-49; Tacitus *Annals* 1.72; *Annals* 15.44; Tacitus *Histories* 1.4; Suetonius *Caligula* 22; *Nero* 31, 57; Dio 69.6-7, 20; Dio 73.21. Historia Augusta, *Elagabalus* 1;

N. Lewis and M. Reinhold, *Roman Civilization vol. 2* (1955), p. 89-90 (*Lex de imperio Vespasiani*); p. 133-4 (Claudius' speech to the Senate); p. 183-4 (complaint from imperial estate tenants in N. Africa and Commodus' response); p. 507-9 (Hadrian's address to Legio III Augusta at Lambaesis); p. 567-8 (Dura Europos military calendar).

R.K. Sherk, *The Roman Empire: Augustus to Hadrian* (1988) no. 96 (Domitian's letter

to the Falerienses about a land dispute).

Monuments at Rome: Colosseum, Circus Maximus, Baths of Caracalla; The Palatine Palace and Nero's Golden House; Praetorian camp at Rome; Arch of Titus; Arch of Septimius Severus; Vespasian's Temple of Peace; Forum of Trajan (inc. Trajan's Column). Temples of Hadrian, Antoninus & Faustina; Venus and Rome.

Introductory reading: J.B. Campbell, *The Emperor and the Roman Army 31 BC – AD 235* (1984); C. Wells, *The Roman Empire* (2nd ed, 1992); A. Wallace-Hadrill, 'The imperial court', in A.K. Bowman, E. Champlin, A. Lintott (eds) *Cambridge Ancient History* (2nd edn), vol. 10 (1996), 283-308.

Greek and Roman Philosophy [Paper 8]

Aims and objectives

1. To introduce the variety and scope of ancient philosophy within its historical and cultural context.

2. To introduce current techniques of philosophical analysis.

3. To enable students to evaluate sympathetically philosophical positions and arguments with which they may not agree.

4. To sketch the importance of classical philosophy for the entire Western intellectual tradition.

Scope and structure of the examination paper 2015–16

The paper will be divided into two sections. Section A will contain in the region of 7 questions on the set text (currently: Plato, *Republic* 473c11–535a1). Section B will contain questions (to give a total in the region of 20 in all) covering topics falling within each of the following four areas:

1) Early Greek philosophy on principles, being, and change.
2) Plato's views on psychology as developed in such dialogues as *Republic*, *Protagoras*, *Phaedrus* and *Timaeus*.
3) Aristotle - soul, causes, happiness, and the *Categories*.
4) Stoics, Epicureans, and sceptics on the good life, knowledge, and fate.

Candidates will be expected to answer **three** questions of which at least one, and not more than two, must be from Section A.

Course descriptions

PARMENIDES TO DEMOCRITUS — DR J I WARREN
(8 L: Michaelmas)

Parmenides' poem denies the possibility of 'what is not', and therefore, he thinks, also of any change and plurality. We will begin by examining Parmenides' argument, perhaps the earliest Greek example of sustained deductive reasoning. We will continue by looking at the arguments that Zeno devised to show that those who rejected Parmenides' argument were committed to no less paradoxical claims about the

possibility of plurality and motion. Then we will consider responses to Parmenides by later philosophers who wanted to revive the business of cosmology, in particular Empedocles, Anaxagoras, and Democritus. We will consider how these thinkers approached questions such as the nature of reality and the possibility of humans acquiring knowledge of it.

It is recommended that you consult A.A. Long (ed.), *The Cambridge Companion to Early Greek Philosophy* (1999), J. Warren, *Presocratics* (2007), and G.S. Kirk, J.E. Raven & M. Schofield, *The Presocratic Philosophers* (1983, 2nd ed.).

ARISTOTLE — PROF. G BETEGH
(8 L: Michaelmas)

Dante called him 'the master of them that know'; Aquinas called him simply 'the philosopher'; and Plato 'the mind'. In these necessarily selective lectures we will look at some important highlights from the thought of Aristotle, including the *Categories* as well as his theories on causes, soul-and-body and happiness. The Part I philosophy experience cannot be complete without an introduction to the deviser of the most comprehensive, systematic and durable philosophy ever known in intellectual history. At the same time, these lectures are also intended to supply important background for those going on to take philosophy papers in Part II. A good way to get a taste before you start is to read Jonathan Barnes, *Aristotle: a very short introduction* (Oxford University Press), originally in the Past Masters series.

HELLENISTIC AND ROMAN PHILOSOPHY: KNOWLEDGE AND FATE — DR J I WARREN
(8 L: Lent)

This course will consider two sets of fundamental philosophical questions. (1) Can we attain knowledge of the world? If so, how? If not, why not? And what sort of life, if any, could we ever live without knowledge and beliefs? (2) Are our actions really free? Or is everything, including our own deliberations, already determined and fated? In eight lectures we will discuss how the main Hellenistic philosophical schools and tendencies posed (and, in some cases, even devised) these questions and tried to answer them, engaging in an exciting debate in which the rival positions constantly influenced and challenged one other.

These lectures are intended to cover the main material relevant to this part of section B of Paper 8.

Most of the main texts and translations, supplemented by extensive comments, are contained in the two volumes of A.A. Long, D.N. Sedley, *The Hellenistic Philosophers*, Cambridge: CUP, 1987. You can familiarise yourself with the protagonists of this course by reading at least the introduction of *The Hellenistic Philosophers* and the relevant sections of *The Cambridge Companion to the Stoics* (chs. 3, 5, 6, 7), *The Cambridge Companion to Epicureanism* (chs. 5 and 8), and *The Cambridge Companion to Ancient Scepticism* (chs. 3–6, 7, 8, 11). The monumental *The Cambridge History of Hellenistic Philosophy* (Cambridge: CUP, 1999) contains up to date discussions of most of the themes we will deal with (cf., in particular, chs. 7–11, 14–17).

See also 'Cicero: Ethics and Politics' under Part 1B, Paper 6.

PLATO, *REPUBLIC* 473–535 — DR R B B WARDY
(12 L: Lent)

Plato's *Republic* 473–535 is the central section of the central work by the central figure in the history of philosophy. *Republic* 473 announces Socrates' great paradoxical claim: cities and humans generally will never be free from misery until either

philosophers become kings or our present rulers become proper philosophers. The following sixty Stephanus pages introduce a sequence of brilliant arguments and images designed to defend that claim. Along the way we learn what true political expertise involves and how it might be acquired. We also delve into some very basic questions about the nature of reality and knowledge.

The best advance reading is the text itself. For Greek with commentary, use Slings' OCT and James Adam's old but wonderful two-volume edition (CUP, second, revised, edition, 1963). For a translation use the Reeve/Grube (Hackett) or Griffith (CUP) editions. On account of the dialogue's length, we concentrate on only a selection, albeit the central core; those who read the rest of the *Republic*, at least in translation, will be exposed to a wealth of additional exciting material, and enjoy a considerable advantage.

EARLY GREEK PHILOSOPHY AND SCIENCE — PROF. G BETEGH (8 L: Easter)

The course will discuss the relationship between science and philosophy from Thales to Plato's *Timaeus*, based on the relevant fragments of the Presocratic philosophers and sections from Hippocratic treatises. The primary questions will be the following:
Science and natural philosophy: what is the difference and what difference does it make?
What were the basic phenomena and explananda in cosomology, astronomy, and medicine?
What was the role of observation?
Building models: theoretical models and methods of visualisation.
The methods of the early Greek mathematicians.
The early Pythagoreans: lore and/or science.
The ancient feud between doctors and philosophers.
Plato's reaction to early Greek science in the *Timaeus*.

Advance reading: G.E.R. Lloyd, *Early Greek Science: Thales to Aristotle*; R. McKirahan, *Philosophy Before Socrates* (2nd edition); A.A. Long (ed.), *The Cambridge Companion to Early Greek Philosophy*.

Art and Archaeology [Paper 9]

Aims and objectives

1. To introduce the range and variety of Greek and Roman archaeology and art, and the types of evidence available, expanding the knowledge acquired in 1A.

2. To introduce the general principles of archaeology, as applied to the Greek and Roman worlds.

3. To explore the ways in which iconography in the ancient world has been studied in modern times, and how this integrates with other archaeological approaches to ancient societies.

Scope and structure of the examination paper 2015–16

The syllabus is based around the following topics: (i) Mycenae; (ii) Art and Archaeology of Early Greece, 800–500 BC; (iii) Greek and Roman Painting; (iv) Art and Archaeology of Families in the Roman Period; (v) The Paradox of the Roman

Economy: Between Art and Archaeology. The paper asks candidates to answer question 1 (obligatory picture question) and two other questions from a selection of about ten (two per course). Question 1 will include five pairs of images (the number of pairs matches the number of courses on offer each year). The students are asked to discuss briefly three of these images, no more than one image per pair.

Course descriptions

MYCENAE – CITY OF LEGEND? DR Y GALANAKIS
(8 L: Michaelmas)

Mycenae is one of the most important cities of the ancient world. Following the excavations and dazzling discoveries there of Heinrich Schliemann, Mycenae became one of the most important type-sites for the archaeology of the Bronze Age Aegean, paving the way for the systematic exploration of Greece's rich pre-classical past. Known in Homer as 'rich in gold' and immortalised in ancient Greek literature as the capital of Agamemnon, Mycenae has long been vested in a legendary aura.

This course examines in detail the site's complex history, art and archaeology from its earliest Neolithic beginnings down to its modern rediscovery. Among the aims of the course is to familiarise students with sources, methods, and tools available to us today that can help us reconstruct and understand the history and significance of a site over time. From excavations and surveys to the topography of Mycenae, its myths and rich material culture, and the allure that its name and ruins have exercised on ancient and modern travellers, artists and antiquarians, this course offers a fascinating journey of exploration in the realms of art, archaeology and literature.

As part of the course we will explore the identity and power base of Mycenae's elite, through exploring high status artefacts, monumental architecture, iconography, and evidence for cult activity. The 'shaft graves' as well as Mycenae's palace, administration and industries are discussed, along with the few – yet highly informative – Linear B documents. The modern rediscovery of Mycenae by the western world is set alongside Schliemann's methods and practices and the impact his work had on modern scholarship, especially with regard to understanding Greece's Bronze Age past.

With the Museum of Classical Archaeology holding the Mycenae Excavations Archive and remarkable collections of Mycenaean pots and sherds, one of the lectures is used for a handling session of actual objects and archival material, bringing you closer to the people in the past and to the work of the archaeologists in the present.

Preliminary reading: E. French, *Mycenae. Agamemnon's Capital* (Stroud, 2002); Gere, C. *The Tomb of Agamemnon: Mycenae and the Search for a Hero* (London, 2006); Wardle, K.A. and D. Wardle, *Cities of Legend. The Mycenaean World (*Bristol, 2001 repr.); C. Shelmerdine, *The Cambridge Companion to the Aegean Bronze Age* (Cambridge, 2008).

ART AND ARCHAEOLOGY OF EARLY GREECE, 800-500 BC DR N J SPIVEY
(8 L: Michaelmas)

The archaic period has been characterised as 'an age of experiment' - as if in preparation for the glories of the Classical fifth century. What happens when sites, artefacts and images of the period are analysed not as experimental beginnings, but as serving particular and local purposes for the societies of the time? These lectures offer a selection of case-studies in answer to that question. The topics are: a Late Geometric ‘spouted krater’ (British Museum, Gallery 12); the first Doric temples and their decoration; the Samos *kouros*; the François vase; a fragment by Exekias (in the

Museum of Classical Archaeology); Metaponto – profile of a colony and its *chora*; the Siphnian Treasury; the Sarpedon *krater* by Euphronios.

Preliminary reading: R. Osborne, *Greece in the Making* (London, 2nd ed. 2009); N. Spivey, *Greek Sculpture* (Cambridge, 2013); A. Snodgrass, *Archaic Greece* (Berkeley, 1981); J. Whitley, *The Archaeology of Ancient Greece* (Cambridge, 2001).

‘ALL HAPPY FAMILIES ARE ALIKE’: THE ART AND ARCHAEOLOGY OF ROMAN FAMILIES

DR O BOBOU
(8 L: Michaelmas)

‘All happy families are alike’. Perhaps nowhere is Tolstoy’s assertion more applicable than in representations from the classical world, where idealised images of families proclaim their contentment and unity. This course will examine images of families, the contexts where they were placed and the conditions under which these images were created. The aims of the course are to explore (i) the relationship between family and state, (ii) how men and women commissioners from different social strata used such images to define themselves and to claim a place in civic and religious spaces, and (iii) changes in the roles of men and women as family members.

Preliminary readings: B. Rawson and B. Weaver (eds.), *The Roman Family in Italy: status, sentiments, space* (Oxford, 1997); N. Boymel Kampen, *Family Fictions in Roman Art* (New York, 2009); V. Dasen and T. Späth (eds.), *Children, memory, and family identity in Roman culture* (Oxford, 2010); B. Rawson (ed.), *A Companion to Families in the Greek and Roman Worlds* (Oxford, 2011); M. Harlow and L. Larsson Loven (eds.), *Families in the Roman and late antique world* (London-New York, 2012); J. Mander, *Portraits of Children on Roman Funerary Monuments* (Cambridge, 2012).

THE ART AND ARCHAEOLOGY OF GREEK AND ROMAN WALL PAINTING

DR T D’ANGELO
(8 L: Lent)

This course offers an introduction to wall painting in classical antiquity. It aims to explore the archaeological, artistic, historical, and cultural issues connected with the development of wall painting in the ancient Mediterranean, from the Archaic period to the Roman Empire. What can we learn from the study of classical wall painting? What contexts, audiences, and purposes did these paintings serve? By looking critically at how this medium was charged with social, religious, and political meanings, we explore the precious insights offered through wall paintings into the societies that produced and consumed them. Archaeological evidence from public, domestic, and funerary contexts, ranging from Etruscan and Macedonian tombs to Greek sanctuaries, Roman imperial villas, and the recent discoveries in Thrace and Southern Italy, offer a variety of perspectives to reconstruct how in different historical contexts pigments were produced and traded, new painting techniques were developed, and local and foreign artistic models and themes were adopted and adapted. The active role played by artists, patrons, and beholders in elaborating and interpreting the various meanings of the wall paintings is explored also through the lens of ancient literary sources, including Plato, Pliny the Elder, Ovid, and Philostratus the Elder.

Preliminary reading: J.J. Pollitt (ed.), *The Cambridge History of Painting in the Classical World* (Cambridge, 2014); I. Kakoulli, *Greek Painting Techniques and Materials from the Fourth to the First Century BC* (London, 2009); E.M. Moormann, *Divine Interiors: Mural Paintings in Greek and Roman Sanctuaries* (Amsterdam, 2012); R. Ling, *Roman Painting* (Cambridge, 1991); E.W. Leach, *The Social Life of Painting in Ancient Rome and on the Bay of Naples* (Cambridge, 2004).

US AND THEM: THE PARADOX OF THE ROMAN ECONOMY — DR A LAUNARO (8 L: Lent)

The wondrous achievements of Roman architecture and the lavish expenditure in works of art that came along with it still lie before our very eyes. When one considers, however, that atmospheric pollution levels at the height of the Roman Empire could rival those of the early Industrial Revolution, that Roman trade extended far across the Indian Ocean and that the city of Rome harboured a population of a million people, it becomes clear that this must have been the result of quite a unique combination of specific conditions. Indeed archaeology suggests that similar patterns had not occurred before and – most importantly – were in fact not to be seen again for more than a thousand years afterwards. This awareness cannot but raise very important questions about the relationship between 'ancient' and 'modern'. Acknowledging the significance and extent of actual similarities makes it even more important to properly define and explain the nature of the differences: what – if anything – made *them* different from *us*?

The aim of this course is to explore this intriguing question by critically reviewing the varied array of available evidence about the structure and performance of the Roman economy – moving dialectically between aspects of economic theory, material culture and art history. As such it will look at technological development and manufacture patterns, it will place artistic and architectural practice in its broader social-economic context, it will explore the extent of trade and supply, and it will address the issue of economic growth and relevant cultural attitudes. This journey will eventually lead us to discuss to what extent and in precisely what terms the insights we derive about the modern economy can be effectively used to illuminate the Roman one… and vice-versa.

Preliminary readings: K. Greene (1986), *The Archaeology of the Roman Economy* (London); W. Harris (2015), Prolegomena to a study of the economics of Roman Art, in American Journal of Archaeology 119.3: 395-417; C. Marcone (ed.), *The Oxford Handbook of Greek and Roman Art and Architecture* (Oxford) [107-414]; B. Russell (2013), *The Economics of the Roman Stone Trade* (Cambridge); W. Scheidel, I. Morris and R. Saller (eds.) (2007), *The Cambridge Economic History of the Greco-Roman World* (Cambridge) [1-171, 485-768]; W. Scheidel (ed.) (2012), *The Cambridge Companion to the Roman Economy* (Cambridge); A. Wilson (2006), The economic impact of technological advances in the Roman construction industry, in E. Lo Cascio (ed.), *Innovazione Tecnica e Progresso Economico nel Mondo Romano* (Bari), 225-36.

Classical Philology and Linguistics [Paper 10]

Aims and Objectives

1. To introduce the systematic study of language in general and modern descriptive and theoretical linguistics as applied to Greek and Latin.

2. To introduce the historical study of language in general and its application to the Classical languages in particular.

3. To introduce the variety of available evidence relating to the classical languages and their use.

4. To evaluate the relationship between speech and writing.

Scope and structure of the examination paper 2015–16

Candidates will be expected to show knowledge of Greek or Latin or both. The paper will be divided into four sections as follows:

The formal syntax of Greek and Latin

Language and literature in Greek and Latin

History of writing in antiquity

Principles and methods of historical linguistics

Each section will contain four questions, resulting in 16 questions in total. Candidates will be expected to answer **four** questions from three different sections.

SUBJECT TO DIRECTORS OF STUDIES' APPROVAL, SUPERVISIONS WILL BE ORGANISED CENTRALLY TO COMPLEMENT THE LECTURES.

Course descriptions

TOPICS IN GREEK AND LATIN PHILOLOGY AND LINGUISTICS — DR T MEIßNER ET AL (16 L and C: Michaelmas; 16 L and C: Lent)

TOPIC 1: *The Writing is on the Wall: Greek and Latin from Primary Sources* — DR T MEIßNER (8 L and C: Michaelmas)

Practically all of the Greek and Latin we read is from literature, texts that have been handed down to us through multiple stages of copying throughout many centuries, going through the hands of many scribes and scholars. The tens of thousands of Greek and Latin inscriptions, however, connect us much more directly to the Classical past and give us unique insights into the history of the Greek and Latin languages. In this course, we will first examine the origin of the alphabet and its spread throughout Greece and Italy, and put this in a linguistic, historical and cultural context. We will then examine the epigraphic habits and conventions of the Greeks and Romans and will read and interpret a number of inscriptions, from various periods, genres, levels and supports.

Introductory reading: Peter Daniels/William Bright, *The World's Writing Systems*, New York 1996, F. Coulmas, *Writing Systems. An Introduction to their linguistic analysis*, Cambridge 2003; A. Robinson, *The Story of Writing: Alphabets, hieroglyphs and pictograms*, London 1996; J.T. Hooker, *Ancient writing from cuneiform to the alphabet*, London 1990; Alison E. Cooley, *The Cambridge Manual of Latin Epigraphy*, CUP 2012, A.G. Woodhead, *A Study of Greek Inscriptions*, 2nd ed., Cambridge 1981.

It is important to bring pen and paper to the lectures.

TOPIC 2: *Principles and Methods of Historical Linguistics* — DR R J E THOMPSON (8 L and C: Michaelmas)

All languages change over time. Greek and Latin did not appear out of nowhere, but are two languages out of many to have sprung from a common source, Proto-Indo-European. This topic seeks to explore the principles of historical linguistics: how can

we find out about Greek and Latin before they were written down? What assumptions are the principles based on, and what is the status and value of the reconstructions? The various methods will be explained and evaluated in detail, with data from the two languages. The defining features of Greek and Latin will then be discussed: what makes Greek Greek, and Latin Latin? But the lectures will deal not only with linguistic prehistory, but also with the development of key features of the languages from the beginning well into historical times (including the formation of Koine-Greek and Classical Latin) as an illustration of common types of linguistic change.

Introductory reading: M. Hale, *Historical Linguistics: Theory and Method*, Blackwell 2006; J. Aitchison, *Language Change: Progress or Decay*, 2nd edition, Cambridge: CUP 1991; L. Campbell, *Historical Linguistics: An Introduction*, Edinburgh: University Press 1998; H.H. Hock and B.D. Joseph, *Language History, Language Change and Language Relationship*, Berlin/New York: Mouton de Gruyter 1996.

TOPIC 3: *The formal Syntax of Greek and Latin* — PROF. G C HORROCKS (8 L and C: Lent)

Modern theory aims to reduce syntactic structure to a set of general principles that apply to all the world's languages. Classicists faced with the complexities of Greek and Latin may wonder whether ancient languages fit under such a universal umbrella. This course considers how far standard assumptions about syntax work for Greek and Latin, and then focuses on the analysis of a range of key constructions.

Introductory reading: Noel Burton-Roberts *Analysing Sentences*, Pearson 2010 (3rd edn); Robert van Valin *An Introduction to Syntax*, CUP 2001.

TOPIC 4: *Language and Literature in Greek and Latin* — PROF. G C HORROCKS, DR N A S ZAIR (8 L and C: Lent)

This topic is concerned with the description and analysis of some of the different literary forms of Latin and Greek. We shall address the following questions (among others): What marks off the language of literature from the language of speech? How are linguistic features employed to distinguish different literary genres, and how do those differences originate? How do authors use dialectal differences or archaic forms in literary compositions? How can we separate out colloquial and literary features of language? The first four lectures will concentrate on Greek texts and Greek authors; the second four on Latin. The lectures will include in-depth analyses of the language of individual authors and texts, many of which will be taken from the Part IA and Part IB schedules, and all of which will be distributed in class.

Suggested introductory reading: G.C. Horrocks *Greek: a History of the Language and its Speakers* (2nd ed. 2010) 44–72; J. Clackson and G.C. Horrocks *The Blackwell History of the Latin Language* (2007) 183–228; J. Clackson (ed.) *Blackwell Companion to the Latin Language* (2011).

Greek and Latin Composition [Papers 11 and 12]

Aims and objectives

1. To develop students' understanding of the structure and functioning of the Greek and Latin languages.

2. To further students' command of Greek and Latin vocabulary.

3. To encourage in students an appreciation of different Greek and Latin prose and/or verse styles.

4. To give students the opportunity to enjoy writing Greek and Latin themselves.

Scope and structure of the examination papers 2015–16

Paper 11. Translation from English into Greek prose and verse
This paper will be divided into three sections. Candidates will be required to attempt one Section only. Candidates for Paper 1 may attempt either Section (a) or Section (c). Candidates for Paper 2 may attempt any one of the three Sections. Credit will be given for knowledge of the general principles of Greek accentuation.

Section (a) contains five passages of English for translation into Greek (candidates should attempt only one):

1. a 'freestyle' prose passage from any prose author
2. a passage of law-court oratory from Lysias
3. a philosophical dialogue (i.e. a 'question-and-answer' passage) from Plato
4. a passage of poetry for translation into Greek iambics
5. a passage of poetry for translation into Greek elegiacs

Section (b) contains one passage of English prose based on one of the writers prescribed for unseen translation for Section A of Paper 2, for translation into Greek prose.

Section (c) contains five passages of English for translation into Greek, each approximately half the length of those set in Section (a). Candidates should attempt two passages, at least one of which should be verse.

1. a 'freestyle' prose passage from any prose author
2. a passage of law-court oratory from Lysias
3. a philosophical dialogue (i.e. a 'question-and-answer' passage) from Plato
4. a passage of poetry for translation into Greek iambics
5. a passage of poetry for translation into Greek elegiacs

Paper 12. Translation from English into Latin prose and verse
This paper will be divided into three sections. Candidates will be required to attempt one Section only. Candidates for Paper 1 may attempt either Section (a) or Section (c). Candidates for Paper 2 may attempt any one of the three Sections.

Section (a) contains five passages of English for translation into Latin (candidates should attempt only one):

1. a 'freestyle' prose passage from any prose author

2. a passage of oratory from Cicero
3. a passage of narrative from Livy
4. a passage of poetry for translation into Latin hexameters
5. a passage of poetry for translation into Latin elegiacs

Section (b) contains one passage of English prose based on one of the writers prescribed for unseen translation for Section A of Paper 4, for translation into Latin prose.

Section (c) contains five passages of English for translation into Latin, each approximately half the length of those set in Section (a). Candidates should attempt two passages, at least one of which should be verse.

1. a 'freestyle' prose passage from any prose author
2. a passage of oratory from Cicero
3. a passage of narrative from Livy
4. a passage of poetry for translation into Latin hexameters
5. a passage of poetry for translation into Latin elegiacs

Courses

Most of the teaching for these papers is provided through college supervisions. However, the Faculty offers the following course:

WRITING GREEK AND LATIN — DR C WEISS
(20 C: Michaelmas, Lent and Easter)

Prose composition is a valuable tool for learning Greek and Latin: it reinforces our knowledge of the languages and gives us a chance to be creative with them! This course is designed for complete beginners but those who would like to improve their skills are also welcome. Lectures are presented in the form of an informal workshop (though no preparation or participation is required) and normally alternate between Greek and Latin. In Michaelmas we concentrate on the trickier subordinate clauses and idioms, in Lent we attempt to imitate particular authors and genres, and in Easter we revise and attempt contemporary pieces. Those interested in verse composition will find this course useful but they should also contact their Director of Studies. Those taking Paper 11 will be aided by the course on Greek Accents.

PART II COURSES

Introduction

During Part IB you need to make decisions about the subjects which you want to study in the following year for Part II. Most students come back from the Easter vacation of their second year with at least preliminary ideas about their choices. In the first week of the Easter Full Term the Faculty arranges advisory sessions for all Part II options, and expects you to have submitted through your Director of Studies a provisional choice of options within 10 days or so after that. The lecture timetable for the following year is then arranged in such a way as to avoid clashes between students' nominated options among Classical Tripos papers.

Within Classics Part II, you can choose to specialise within one discipline or you may spread yourself out more widely, or indeed very widely, across several. The basic rule is that for everyone taking Part II in one year (i.e. almost everyone), two out of your four papers should come from a single area of study (A, B, C, D, E or X).

There is also a large range of papers – the O papers – offered by other faculties from which you can choose one. **For details of the current O papers, see under 'O Papers'. Please note that the Faculty has no control over the timing of O papers, and the absence of clashes with papers run by the Classics faculty cannot be guaranteed.**

You can also substitute for one paper a thesis of your own devising on any subject within the field of Classics. **A full statement of the relevant regulations for the thesis can be found in the section headed 'Examination Regulations'.**

All papers in the examination carry equal weight, and a thesis, if you offer one, carries the same weight as a paper. You should therefore ordinarily expect to divide your time more or less equally between your four papers, or your three papers and thesis. The Faculty advises that for each of the four this means a norm of five supervisions for which substantial pieces of written work are prepared. For some of the O papers, however, a different number of supervisions is recommended; for details, you should consult your Director of Studies, or the Academic Secretary for Undergraduate Affairs. Candidates may have to sit two exams on the same day.

Part II offers you the opportunity to explore in depth whatever subjects you take on and to engage with them critically. Your supervisors will expect a greater range of reading both in classical texts and in the modern scholarly literature, and they will be hoping for more ambitious essay work. If you have not already penetrated the collections of the University Library, now is the time to do so. It will be important to prepare carefully for the relatively few Faculty lectures and classes provided for the options you have chosen, to be able to contribute to discussion as well as to derive maximum benefit yourself. In general, Part II gives you the chance to take responsibility for your own learning with the support of those teaching you.

If you are starting a two-year Part II, you should note that some courses offered may change in 2016–17. Any such changes are indicated at the end of each course description. You should check this information carefully and discuss it with your Director of Studies when deciding which courses you wish to take over the two years.

GROUP A

Paper A1: Homer, *Odyssey* and Virgil, *Aeneid*

Course Directors: Prof. T J G Whitmarsh (*Odyssey*) and Ms S Chomse (*Aeneid*)

Aims and objectives

This paper offers an opportunity to study in great depth in the original language one or two of the greatest literary artefacts of antiquity: in each year the course studies either Homer's Iliad *or* Odyssey *and Virgil's* Aeneid*. Students may choose to offer either Homer or Virgil or both, but continuities and breaks within the classical epic tradition are an important motif of the course, however structured by each student. The course aims to display the full range of modern critical approaches to these poems, and the wider importance of those approaches within the study of ancient literature as a whole. The reception (and hence cultural significance) of these poems in antiquity is also considered.*

Scope and structure of the examination paper 2015–16

The paper will be divided into two sections. Candidates will be expected to answer at least one question from each section, and three questions in all.

Section A will contain three questions. The first question will offer candidates a passage from the *Odyssey* and a passage from the *Aeneid*; it will invite candidates to translate and comment on one of the passages. The second question will offer candidates three passages from the *Odyssey* and three passages from the *Aeneid*; it will invite candidates to comment on any two of the six passages, translating wherever translation will help clarify candidates' argument. The third will offer candidates three pairs of passages, one pair taken both from the *Odyssey*, another pair taken both from the *Aeneid*, and a third pair, of which one will be taken from the *Odyssey* and the other from the *Aeneid*; it will invite candidates to comment on any one of the three pairs, translating wherever translation will help clarify candidates' argument.

Section B will contain five essay questions on the *Odyssey*, five on the *Aeneid*; and two which require knowledge of both texts.

Course descriptions

HOMER, *ODYSSEY* PROF. T J G WHITMARSH
(16 L: Lent, weeks 1–8)

One of the founding texts of Western culture, and enormous fun as well. The lectures will combine largely sequential discussion with broader topics: characterisation, (meta)poetics, heroism, religion, ethics, therapy, colonialism, geography, similes, the oral epic tradition, and much besides. Along the way we will consider several curious cases of the *Odyssey*'s influence, and the final lecture will discuss reading the *Odyssey* during its first thousand years. Three of the lectures will in fact be classes, based around close-reading.

Please read as much as possible in Greek beforehand and bring a Greek text to each lecture. *Recommended editions*: H. van Thiel: *Homeri Odyssea* (Olms, Hildesheim: 1991) or W.B. Stanford: *The Odyssey of Homer* (Macmillan, London: 1962). Three-volume commentary: A. Heubeck (ed.): *A Commentary on Homer's Odyssey* (Clarendon, Oxford: 1988–92).

VIRGIL, *AENEID* MS S. CHOMSE
(14 L and 2 C: Lent)

An enigmatic giant of the Western literary canon, the *Aeneid* offers a host of treasures to every reader. This course provides the opportunity to read closely and think in depth about this epic for Rome. Early lectures will introduce the *Aeneid* and its literary, historical and cultural context. We shall proceed from here more or less sequentially through the poem, though some lectures will be devoted to particular themes or topics, such as Virgil's epic inheritance, allusion and intertext, narrative, gender, imperialism and the "Augustan Revolution", interpretation and meaning, etc. There will be 14 lectures in total; a further 2 classes will offer the chance to explore the *Aeneid* from different perspectives by considering, for example, the rich literary afterlife of Virgil's epic.

Please read as much of the text in Latin as possible before the lectures begin and bring a Latin text to each lecture. The edition to be used is R. A. B. Mynors' *OCT*. R. D. Williams' two-volume commentary (Bristol Classical Press) may help to guide you through the Latin, but other good commentaries will also be recommended.

Paper A2: Apollo and Dionysus in Greek Literature

Course Director: Prof. R L Hunter

Prescribed Texts: *Homeric Hymn to Apollo* (*Hymn* 3)*; Homeric Hymn to Dionysus* (*Hymn* 7); Pindar, *Pythian* 1 and 3; Aristophanes, *Frogs*; Sophocles, *Oedipus Tyrannus*; Euripides, *Bacchae* and *Cyclops*; Callimachus, *Hymn to Apollo*, *Hymn to Delos*; Theocritus 26

Aims and objectives

1. *To trace the development of literary representations of two central Greek divinities from the archaic to the Hellenistic period.*

2. *To explore the relationship between Greek cult and religious thought and literary representations of that cult and thought.*

3. *To understand the political and intellectual contexts of changing representations of divine action and their reception.*

4. *To examine a major set of examples of how Greek poets rework and allude to the work of their predecessors.*

5. *To consider the importance of generic factors in different representations of similar material.*

Scope and structure of the examination paper 2015–16

The paper is divided into two sections. Section A contains passages from the set texts, to each of which is attached a question regarding the passage and/or the work from which it is taken. Section B contains essay questions covering the full range of the set texts and the subjects lectured on. Candidates are required to answer three questions, at least one from each section.

Course description

APOLLO AND DIONYSUS IN GREEK LITERATURE — DR R GAGNÉ, PROF. R L HUNTER (16 L: Michaelmas)

Much of the modern conception of ancient Greece is shaped around a supposed tension between the Apolline – rational, hard-headed, political – and the Dionysiac – irrational, ecsctatic, unbound. This course will seek to examine this grand vision through the close reading of particular texts, including some of the great masterpieces of Greek literature. Just who or what *are* the divine figures of Greek literature? Is the Dionysus of Athenian cult the same as the Dionysus of the *Frogs*? In what sense is tragedy Dionysiac? Can tragedy be Apolline or prophecy Dionysiac? Why is Apollo so often associated with political power? We will trace both continuity and change (why is Dionysus always both old and new?), and seek to understand the various ways in which poets sought to explain and celebrate the threatening power of divinity.

Preliminary reading and bibliographies will be distributed at a planning session at the end of Michaelmas. For an orientation in Greek religion have a look at J.N. Bremmer, *Greek Religion* (Greece & Rome New Surveys 24, 1994), or dip into W. Burkert, *Greek Religion* (Oxford 1985). A good place to start with some of the issues of the course is the collection of essays (particularly those of Henrichs, Schlesier, Seaford and Zeitlin) in T.H. Carpenter and C.A. Faraone (eds.), *Masks of Dionysus* (1993).

Paper A3: Ovid *Metamorphoses*

Course Director: Dr I Gildenhard

Aims and objectives

1. To read this great Augustan hexameter poem in full.

2. To assess and form critical responses to the poem and appreciate its generic creativity and its engagement with earlier Greek and Latin literature.

3. To explore the central themes of the poem: relations among gods, animals, plants and men, creation and violence, love, sexuality, change and identity, and the rise and fall of cities.

Scope and structure of the examination paper 2015–16

The paper will be divided into two sections. Each question in Section A will require candidates to comment on an extended passage from the set text (translating only where helpful); Section B will consist of essay questions. Candidates will answer three questions, including at least one from each section.

Course description

OVID *METAMORPHOSES* DR I GILDENHARD
(12 L, 4 C: Lent)

This course will provide an in-depth guide to reading one of the best-loved and most multi-layered of Latin poems. Ovid's fifteen-book unbroken narrative of myth and history unfolds an alternative story of the world from the beginnings of the cosmos to the age of Augustus, binding together its fluidly generated tales according to the overriding principles of instability and change. Ovid is one of the first and most acute readers of Virgilian epic, whether through the tales of destruction and contingency that challenge the idea of the eternal city and the destined regime or through the fantastical transformations and bizarre love stories that eclipse or sideline global events. He probes the boundaries of gender and family relationships through his fascination with incest, sex-change, bestiality and thwarted attraction. He revisits tragic questions about identity, responsibility and victimization in his world of sentient plants, trapped beasts and hostile gods.

There will be 12 lectures: some will be introductory and follow a roughly chronological order; some will address specific themes, such as metamorphosis and metaphor, generic creativity, allusion and intertext, narrative and rhetorical techniques; others will explore the rich afterlife of the *Metamorphoses* in two millennia of literature, music and art. In addition, there will be 4 x 1-hour classes offering the chance to discuss central passages in detail.

The text to be used is R. Tarrant's OCT. There is a good basic two-volume commentary on the first ten books by W. S. Anderson (Oklahoma). Other commentaries will be recommended. A good translation is by A. Melville (Oxford World's Classics). See the following for a range of approaches to the *Metamorphoses* and its afterlife: F. Ahl, (1985) *Metaformations*. Ithaca; L. Barkan (1986) *The gods made flesh*. New Haven; Bate, J. (1993) *Shakespeare's Ovid*. Oxford; A. Feldherr (2010) *Playing gods: Ovid's Metamorphoses and the politics of fiction.* Princeton; I. Gildenhard and A. Zissos (eds.) (2013), *Transformative Change in Western Thought: A history of metamorphosis from Homer to Hollywood*. Legenda; P. Hardie (2002) *Ovid's poetics of illusion*. Cambridge; P. Hardie, A. Barchiesi and S. Hinds (1999) *Ovidian transformations: essays on the Metamorphoses and its reception. Cambridge Philological Society Suppl. 23*; G. Liveley (2010) *A reader's guide to Ovid's Metamorphoses*. London; C. Martindale (1988) *Ovid renewed: Ovidian influences on literature and art from the Middle Ages to the twentieth century*. Cambridge; S. Myers (1994) *Ovid's causes*. Ann Arbor; J. Solodow (1988) *The world of Ovid's Metamorphoses*. Chapel Hill.

Paper A4: Greek and Latin Textual Criticism and Transmission of Texts
(in 2015-16 with special reference to Sophocles, *Electra* 1-471; Catullus 13-26, 51-62)

Course Directors: Prof. S P Oakley and Dr D J Butterfield

Aims and objectives

An introduction to the study of why the modern world is still able to read texts from classical antiquity. The aims of the course are:

1. To introduce the processes by which classical literature has been transmitted from antiquity to the present day.

2. To introduce the principles and practice of textual criticism through detailed study of particular texts.

3. To introduce the principles and practice of palaeography through study of selected Greek and Latin manuscripts.

Scope and structure of the examination paper 2015-16

The paper will consist of four questions, all of which must be answered.

1. Two passages from the prescribed Greek text (with some updating of orthography and punctuation) will be set as they are found in a manuscript together with a critical apparatus. Candidates will be asked to choose one and explain which reading they would adopt from the readings offered in the apparatus (or any others of which they are aware). [20 marks]

2. Two passages from the prescribed Latin text (with some updating of orthography and punctuation) will be set as they are found in a manuscript together with a critical apparatus. Candidates will be asked to choose one and explain which reading they would adopt from the readings offered in the apparatus (or any others of which they are aware). [20 marks]

3. Four passages, two Greek and two Latin will be set as they are found in a ms., or group of manuscripts (with some updating of orthography and punctuation), together with a critical apparatus. Candidates should explain how they would establish the text of any **two**. These passages may test candidates ability to choose between variants when there is a stemma; between variants when there is no stemma; between readings offered by the direct and indirect tradition of authors; when to adopt a conjecture in preference to a manuscript treading. The examiners may provide glosses for unfamiliar words. These topics will be covered briefly in lectures and should be explored further in supervisions. [40 marks, 20 for each question]

4. Candidates should transcribe a photograph of **either** a Greek manuscript **or** a Latin manuscript. [20 marks]

Course descriptions

LATIN TEXTUAL CRITICISM AND PALAEOGRAPHY: CATULLUS — PROF. S P OAKLEY (16 L: Michaelmas)

Most of the lectures will take the form of classes, with student participation strongly provoked and encouraged. They will show that it is surprisingly easy to read Latin manuscripts (esp. those of Catullus), and that the constitution of Catullus' text is surprisingly uncertain. Discussion of the textual problems of these famous poems will enable renewed appreciation of their wit: the effect will be not unlike seeing a famous painting that has just been cleaned. Extensive handouts that supplement the commentaries will be provided. Graduate students, as well as anyone interested in the history of texts, are welcome to attend the course.

Suggested reading: L.D. Reynolds & N.G. Wilson, *Scribes and Scholars* (ed. 3, 1991), especially Chapters 1, 4, 6; G.P. Goold, *Phoenix* 12 (1958) 93-116. Text of Catullus: please try to use D.F.S. Thomson (Toronto 1997), now in paperback; Mynors' (OCT 1958 and often reprinted) is not absolutely unacceptable but much less useful for our purposes.

GREEK TEXTUAL CRITICISM AND PALAEOGRAPHY: SOPHOCLES, *Electra* 1-471

DR D J BUTTERFIELD
(16 C (1 hr each): Lent)

Greek Textual Criticism, with special reference to Sophocles, *Electra* 1-515. Basic bibliography: L.D. Reynolds & N.G. Wilson, *Scribes and Scholars* (ed. 3, 1991); H. Lloyd-Jones & N.G. Wilson, *Sophoclis Fabulae* (OCT 1992, 2nd imprint) and *Sophoclea* (1990). Edition recommended: P. Finglass, Sophocles, *Electra*, Cambridge (2007). After an introduction on the transmission of dramatic texts in antiquity, the course will focus on a line-by-line examination of some significant passages of the prescribed text (Sophocles' *Electra*). A detailed handout will be provided also for the passages not covered during the lectures. The Palaeography classes will provide an introduction to reading and studying Greek papyri and manuscripts, with special attention to *Electra*. They are intended primarily to supplement A4 lectures, but open to anyone interested in the history of texts.

Suggested preliminary reading: L.D. Reynolds and N.G. Wilson, *Scribes and Scholars* (ed. 3, 1991), E. Turner, *Greek Manuscripts of the Ancient World* (introduction). More detailed reading list available on the Faculty website.

GREEK AND LATIN METRE

DR D J BUTTERFIELD
(12 L: Easter)

Discussion of all the main Greek and Latin metres. These metres will be examined roughly in ascending order of difficulty or unfamiliarity, beginning with the dactylic hexameter and elegiacs, passing through the iambic trimeter and Roman comic metres, and ending with more complex lyric metres in Greek and Latin. Copies of passages discussed, and optional practice passages, will be provided. The earlier lectures, in particular, are recommended for undergraduates. Graduate students are also invited to attend, and they may find the later lectures, which will acquaint them with the less familiar metres, beneficial.

GROUP B

Paper B1: Plato

Course Director: Prof. G Betegh

Aims and objectives

(This course is intended to be accessible to all students who have taken either Classical Tripos Part I, Paper 8, or the Plato element of Philosophy Tripos Part IB Paper 4, whether or not they know Greek.)

1. To give an understanding of the way Plato's thought develops from his middle-period to his later dialogues, particularly in metaphysics and epistemology and in his conceptions of philosophical method.

2. To give a detailed understanding, through close study of a prescribed dialogue, of (i) some particular area or areas of Plato's philosophy; (ii) Plato's conception or conceptions of philosophical method as evidenced by the prescribed work; (iii) his use or uses of the dialogue form.

3. To encourage students both to deepen their knowledge of Plato's writings and to engage in sustained critical dialogue with them.

4. To encourage students to be alert, not only to interconnections between Plato's ideas, but also to their intellectual context.

5. To encourage students to develop their own powers of philosophical analysis and argument.

Scope and structure of the examination paper 2015–16

There will be two sections to the paper. One is on the set text, and will contain questions on the *Phaedo*, the other will contain questions relating to all the following dialogues and topics: *Cratylus*, *Sophist*, *Theaetetus*, *Parmenides* (from beginning to 135), dialectic, sophistry. Candidates will be required to answer three questions, at least one from each section.

The questions will be so formulated as to be answerable without knowledge of Greek, but those with Greek will be rewarded for demonstrating appropriate knowledge of the original text.

(SUPERVISIONS FOR THIS COURSE ARE NOT CENTRALLY ORGANIZED. YOUR DIRECTOR OF STUDIES WILL ARRANGE FOR A SUPERVISOR. A TYPICAL SUPERVISION PATTERN IS: TWO ON THE SET TEXT, TWO ON TOPICS FROM SECTION B, AND ONE REVISION SESSION PROBABLY FOCUSED ON THE SET TEXT.)

Course descriptions

PLATO — DR T DE WAAL
(12 L: Michaelmas)

These lectures will address issues in Plato's logic, epistemology and metaphysics by exploring various dialogues including the *Parmenides*, the *Euthydemus*, the *Cratylus*, the *Theaeteus*, and the *Sophist*. Central themes will include the nature of language and dialectic, the possibility of falsehood, and the existence of Forms. Use the OCT for the Greek text; good translations of all the dialogues are available in the one volume edition of J. Cooper, *Plato, Complete Works* (Hackett 1997).

PLATO, *PHAEDO* — PROF. G BETEGH
(12 L: Michaelmas)

The *Phaedo* is a literary and philosophical classic, portraying Socrates' final conversation, directly before his execution, as a defence of the soul's immortality. It contains a series of celebrated but controversial arguments, as well as a myth of the afterlife, and is also a major source for Plato's Theory of Forms.

Read the text in advance, and bring a copy to the lectures. Recommended:
Greek text, edited by C. Strachan, in vol. 1 of the Oxford Classical Text of Plato (Oxford 1995), or in the edition by C.J. Rowe (Cambridge 1993), which also has a very helpful commentary.

English translation in D. Sedley and A. Long, *Plato, Meno and Phaedo* (Cambridge 2011), or in D. Gallop, *Plato, Phaedo* (Oxford 1975). The latter includes an excellent philosophical commentary.

Further reading, and analytic handouts, will be provided at the lectures.

Paper B2: Aristotle's World from Turtles to Tragedies

Course Director: Dr M Hatzimichali

Aims and objectives

1. To introduce Aristotle's programmatic views on scientific knowledge and examine their philosophical underpinnings, as well as the ways in which they are applied in Aristotle's own investigations in the seemingly unconnected fields of biology and literature/art.

2. To encourage students to engage critically with a series of different Aristotelian works, and draw connections and parallels between his handling of diverse subjects.

3. To encourage students to evaluate and criticise Aristotle's positions, placing them within the relevant historical, philosophical and cultural context.

Scope and structure of the examination paper 2015–16

The three-hour paper will contain twelve to fifteen essay questions on the topics covered in lectures, classes and supervisions. Candidates will be required to answer any three questions.

The questions will be so formulated as to be answerable without knowledge of Greek, but those with Greek will be rewarded for demonstrating appropriate knowledge of the original text.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED FOR STUDENTS TAKING THE CLASSICAL TRIPOS WHOSE DIRECTORS OF STUDIES CONSENT TO THE ARRANGEMENT.)

Course description

ARISTOTLE'S WORLD FROM TURTLES TO TRAGEDIES — DR M HATZIMICHALI (16 L, 4 C: Lent)

Among the most impressive features of Aristotle's thought is the sheer range of his interests, from hands-on biological research all the way to aesthetics and literary criticism. It has been observed that Aristotle examines tragedy through the same 'biological' lens as animals and plants, perhaps to the detriment of his aesthetic thought, while he also speaks of aesthetic appreciation and pleasure to be had from the study of animals. So is there some unity to this monumental intellectual structure, and if so how are we to understand it? We shall approach such questions through selected readings from the *Posterior Analytics*, and then go on to ask whether Aristotle actually put any of these methodological ideas into practice in his investigations of both animals (where we look at some of his fascinating discoveries in the *History of Animals* and his more theoretical *Parts of Animals* and *Generation of Animals*) and poetry, primarily tragedy (in the *Poetics*). There will be 16 lectures at the rate of two a week devoted to these themes, plus weekly classes beginning in fifth week, aimed at exploring particular issues or passages in more detail, based on voluntary student participation.

Paper B3: 'Reason and Reasoning'

Course Director: Mr N C Denyer

Aims and objectives

(This course is intended to be accessible to all Part II students, whether in the Classics or in the Philosophy Faculty, regardless of their knowledge of Greek and Latin, and regardless of what other papers they have taken in Part IB or are taking in Part II.)

1. To provide an understanding of competing ancient philosophical theories and arguments about the nature and powers of reason.

2. To enable students to form a close critical acquaintance with a series of classic philosophical texts.

3. To encourage students to evaluate sympathetically, and to understand historically, philosophical positions and arguments with which they may well not agree.

4. To encourage students to develop their own powers of philosophical analysis and argument.

Scope and structure of the examination paper 2015–16

The examination paper will consist of about twelve essay questions, on topics covered in the course. Candidates will be required to answer three questions.

The questions will be so formulated as to be answerable without knowledge of Greek or Latin, but those with Greek or Latin will be rewarded for demonstrating appropriate knowledge of the original text.

Since this is the first year of this course, there are no past examination papers for it. There is however a specimen paper, copies of which will be distributed at the first lecture.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED FOR CANDIDATES FOR THE CLASSICAL TRIPOS WHOSE DIRECTORS OF STUDIES CONSENT TO THE ARRANGEMENT.)

Course description

REASON AND REASONING MR N C DENYER

(8 L: Michaelmas; 8 L: Lent; 4 C: Easter)

Greeks loved reasoning, for advancing practical ends (like doing down a rival in a lawcourt), for achieving theoretical enlightenment (like demonstrating a geometrical theorem beyond all cavil), and sometimes for sheer entertainment (like the *agons* in tragedy, or contests between rival sophists). Greeks also liked to theorise about reasoning: by no means the strangest example is Plato's doctrine of the Philosopher Kings, that people are qualified to share in government only if they have extremely well-developed powers of abstract reasoning.

In this course we will look at how Greeks reasoned. The topics to be discussed in lectures will fall under four general headings:

Science and pseudo-science: debates about the cognitive value of various intellectual enterprises. Sample topic: Ptolemy *Tetrabiblos* 1.1–3, Sextus Empiricus *Adversus Mathematicos* 5, for and against astrology.

The value of knowledge: can knowledge make us happier, and if so, how? Sample topic: Stoics on how reason can save us from passion, in Section 65 of A.A. Long and D.N. Sedley *The Hellenistic Philosophers* (Cambridge 1987).

Mind and its place in nature: what about the minds of sub- and super-human beings? Sample topic: Epicurus on whether a divine reason controls the world, in Sections 13 and 23 of A.A. Long and D.N. Sedley *The Hellenistic Philosophers* (Cambridge 1987).

Recipes for reasoning: systematic reflections about techniques for argumentation. Sample topic: Aristotle on syllogistic and demonstration in *Prior Analytics* 1.1–7, *Posterior Analytics* 1.1–6

The classes will give students the opportunity to make presentations on topics of their choice.

GROUP C

Paper C1: Constructing the worlds of Archaic Greece (c. 750–480 B.C.)

Course Director: Prof. R G Osborne

Aims and objectives

1. To investigate the variety of ways in which contemporary evidence, textual and material, offers particular representations of historical reality.

2. To investigate the assumptions on which the history of archaic Greece has been constructed out of oral, literary and material evidence by ancient and modern authors alike.

3. To explore the ways in which different sorts of evidence, literary, epigraphic, and archaeological, can be used in conjunction with one another.

4. To examine the ways in which the history of a past period is always written in relation to the history of another period or place and in support of a particular construction of ideal societal arrangements.

5. To engage with problems of historical generalisation across time and space.

Scope and structure of the examination paper 2015–16

The three-hour paper will contain twelve to fifteen essay questions concerning various of the topics covered in lectures, classes and supervisions. Candidates are required to answer three questions.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course descriptions

CONSTRUCTING THE WORLDS OF ARCHAIC GREECE (c.750–480 B.C.) — PROF. R G OSBORNE (24 L: Lent)

The period between 750 and 480 BC is the period in which the political, social, economic and cultural patterns of Greek life that would dominate the classical world were established. This makes the period a fascinating one, but raises a serious problem as to how we understand the archaic world itself. How far should we ‘read back’ the patterns that were finally established into the earlier history? The aim of this course is to use archaic Greece as a particularly striking example where we can juxtapose the pictures of the world provided by archaic literature (Homer, Hesiod, the lyric and elegiac poets), archaic epigraphic texts (poetic texts, legal texts, funerary and religious texts), and by the archaeology, and art of the archaic period both to each other and to the pictures provided by later historical texts (above all Herodotus). The pictures given by the different sources variously overlap and conflict, and modern scholarship has adopted various strategies to exploit the overlap and deal with the conflict. By drawing attention to those strategies, which have generally not been advertised, this course aims not only to enrich our knowledge of the archaic Greek world, but to develop a self-consciousness

about how history is constructed, and to promote an awareness of the potential wealth of resources from which we can come to understand the ancient past.

Preliminary reading: J.M. Hall *A history of the archaic Greek world: ca. 1200–479 BCE* (Oxford, 2007); R. Osborne *Greece in the Making, 1200–479 B.C.* (London, 1996/2009).

GREEK AND ROMAN EPIGRAPHY — DR M HIRT

(8 C (1.5 hr each): Michaelmas)

In both the Greek and the Roman worlds communities as well as individuals communicated a great deal of information by inscribing it on stone or other materials. Both the content and the form of the texts that were inscribed provide essential resources for the historian. This course provides an elementary introduction to reading and understanding Greek (weeks 1–4) and Roman (weeks 5–8) inscriptions. Students will be guided in the use of basic epigraphic handbooks and specifically epigraphic scholarly tools, and introduced to the range of types of Greek and Roman inscriptions and to how these change in form and content through time. Examples relevant to the particular interests of students taking the course will be chosen to illustrate the interest and significance of epigraphic material. Those interested should look at J. Bodel *Epigraphic Evidence. Ancient History from Inscriptions* (Routledge, 2001).

COINAGE IN ACTION — MR T R VOLK

(8 C: Lent)

See under ‘General Course’ and ‘Graduate Courses’. Interested students are encouraged to attend the introductory meeting on Wednesday, 13 January 2016, 16:00-18:00.

Paper C2: Popular Culture in the Roman Empire

Course Directors: Dr A Hunt and Dr J Toner

Aims and objectives

1. To introduce students to the cultural world of the non-elite in late Republican and imperial Rome.

2. To explore a wide range of literary, documentary and visual sources relevant to the cultural world of the non-elite in Roman society.

3. To encourage students to reflect on the particular methodological problems in accessing the culture or experience of those outside the Roman elite.

4. To reflect more widely on the idea of “popular culture”, and its applicability to antiquity.

Scope and Structure of the examination paper 2015–16

The three-hour paper will contain ten to twelve essay questions concerning various topics covered in lectures, classes, and supervisions. There will be two sections: Section A will consist of questions focused on particular texts and/or images; Section B will consist of more general questions. Candidates are required to answer three questions, one from Section A and two from Section B.

Course descriptions

POPULAR CULTURE IN THE ROMAN EMPIRE — DR A HUNT, DR J TONER ET AL
(16L and 4 C (2 hr): Michaelmas)

The aim of this course is to see how far we can approach Roman history "from below". Can we begin to describe the cultural world of the "ordinary" Roman? What stories did they tell? What made them laugh? What did they fear? How different were their tastes, cultural preferences, even language from those of the elite? Most of the surviving texts in the canon of classical literature pay little more than passing attention to the non-elite, and hardly any were written by those who were not part of a relatively narrow group of the elite or well-connected. But there is nevertheless some material – and more than most people imagine – which may offer us a glimpse of the world and world-view of the ordinary Roman in the street. This includes fables, joke books, oracles, graffiti and visual representations of many kinds. All these will take centre stage in this course.

The course will start by considering what we mean by "ordinary" Romans". What levels of wealth or poverty do we mean? What living conditions do we imagine? How "multi-cultural" a group were they? And it will go on to explore the character of their culture – from the world of the bar and the (communal) latrine to the impact of the gods or the strong arm of the law. But throughout we shall keep in mind the methodological issues at stake. These popular texts are no more transparent than any others; and some of them may not be as popular as they seem – and, in fact, the very category of "popular literature" or "popular culture" may itself be problematic. Were the cultures of the elite and the non-elite very clearly divided? How much culture was shared?

We shall concentrate on the city of Rome and Italy, but some supplementary material will also be drawn from Roman Egypt, as well as Christian imperial culture. The disjunction between the context of many of the richest sources (e.g. *Life of Aesop*) and the metropolis itself will be one major theme of discussion.

We shall also explore some of the rich range of comparative historical material on the concept of popular culture.

Preliminary reading: Beard, M., *Pompeii: the life of a Roman town*, Profile, 2008; Hansen, W. (ed.), *Anthology of Ancient Greek Popular Literature*, Bloomington, Ind.: Indiana UP, 1998; Horsfall, N., *The Culture of the Roman Plebs*, Duckworth, 2003; Toner, J., *Popular Culture in Ancient Rome*, Cambridge: Polity, 2009; Parsons, P. *City of the Sharp-nosed Fish*, London: Weidenfeld & Nicolson, 2007.

GREEK AND ROMAN EPIGRAPHY — DR M HIRT
(8 C: Michaelmas)

See above under C1.

COINAGE IN ACTION — MR T R VOLK
(8 C: Lent)

See under 'General Course' and 'Graduate Courses'. Interested students are encouraged to attend the introductory meeting on Wednesday, 13 January 2016, 16:00-18:00.

Paper C3: Carthage and Rome

Course Director: Dr J R Patterson

Aims and objectives

1. To introduce students to a major, but comparatively little-studied, civilization of the ancient world.

2. To examine the relationships of Carthage with the Greek and (in particular) Roman spheres of influence in the Mediterranean.

3. To explore how literary, epigraphic and archaeological evidence may fruitfully be combined in the study of ancient Carthage.

4. To assess the role of stereotyping, Greek, Roman, and modern, on perceptions of ancient Carthage.

Scope and structure of the examination paper 2015–16

The three-hour paper will contain twelve to fifteen essay questions concerning various of the topics covered in lectures, classes and supervisions. Candidates are required to answer three questions, with no restriction on choice.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course descriptions

CARTHAGE AND ROME — DR J R PATTERSON ET AL
(24 L: Lent)

Cato the Elder is said to have demanded that Carthage should be destroyed at every meeting of the Senate he attended. Why this implacable hatred of Rome's Mediterranean neighbour? This new Part II paper will exploit both literary and archaeological evidence in an investigation of the history of Carthage, and the relationships of that city with Greeks and (in particular) Romans from its foundation to the third century AD. Issues to be explored include Carthaginian imperialism in the Mediterranean and (in particular) Sicily; the circumstances that led Carthage into conflict with Rome in the mid third century BC; the course of the three Punic Wars, as narrated by Polybius and Livy, and the destruction of the city in 146 BC; the re-foundation of Carthage under Caesar and Augustus, and its growth to become (again) one of the great cities of the Mediterranean. Also discussed will be the stereotypes which depict Carthaginians as (in particular) cruel and untrustworthy, drawn both from ancient authors and more recent times; and the story of Dido and Aeneas.

Suggested introductory reading: S. Lancel, *Carthage: a history* (1995); R. Miles, *Carthage must be destroyed: the rise and fall of an ancient civilization* (2010); D. Hoyos, *Carthaginians* (2010).

GREEK AND ROMAN EPIGRAPHY — DR M HIRT
(8 C: Michaelmas)

See above under C1.

COINAGE IN ACTION — MR T R VOLK
(8 C: Lent)

See under 'General Course' and 'Graduate Courses'. Interested students are encouraged to attend the introductory meeting on Wednesday, 13 January 2016, 16:00-18:00.

Paper C4: The Transformation of the Roman World, AD 284–476

Course Director: Dr C M Kelly

Aims and objectives

1. To introduce students to the outline history of the Roman Empire from the third to the fifth centuries AD and to literature and other sources outside the traditional classical canon.

2. To think about the nature of late-antique society, and to explore in depth a range of features (particularly the growth of Christianity, the reorganisation of civil and military power, and the changes in local, urban and regional economies) which distinguish the later Roman Empire from the Principate.

3. To consider in depth the nature of the engagement between Romans and barbarians in the fourth and fifth centuries AD and between pagans and Christians in the same period. To think about the historiographical representations of these relationships; and to seek to understand the nature of transition from the classical to the early medieval world in both the western and eastern Mediterranean.

4. To explore the utility for the study of ancient history of modern theoretical strategies from other disciplines. To introduce undergraduates to a wide range of (ancient and modern) historical approaches and literary traditions.

5. To encourage a wide variety of critical responses to the sources; to seek to integrate a wide range of different source material, in particular, studies of specific authors and their surviving works with art historical and archaeological material.

Scope and structure of the examination paper 2015–16

The three-hour paper will contain around fifteen essay questions concerning various of the topics covered in lectures, classes and supervisions. Candidates are required to answer three questions.

Course descriptions

THE TRANSFORMATION OF THE ROMAN WORLD, AD 284–476 — DR C M KELLY ET AL
(16 L and 4 C: Lent)

Ancient history conventionally ends with the conversion of Constantine to Christianity in AD 312. But what happened next? This paper explores the two centuries that followed the recovery of the Roman world – after half a century of crisis – under the Emperor Diocletian, and the subsequent conversion of the Emperor Constantine to Christianity. It is an often uncomfortable journey through a world of distant ceremonial emperors, wild ascetic holy men, powerful saints, excitable virgins, charismatic heretics, oppressive bureaucrats and violent barbarians. A

world in which long cherished "classical values" were upturned, and in which – or so it has been alleged – an empire declined and fell, barbarians triumphed, and a new religion flourished. This paper concentrates on these upheavals (social, religious, moral, economic, cultural, political) which determined the transformation of the classical Mediterranean into the radically different world of late Antiquity – a world more familiar to its conquerors Mohammed and Charlemagne. Through the exploration of a set of broad topics – for example, the growth of bureaucracy, the development of Byzantine courtly monarchy, the displacement of polytheism by Christianity, the rise of Christian heresies, the emergence of new styles of art and literature, the growing prominence of barbarians, the debates surrounding "The Decline and Fall of the Roman Empire" – this paper aims to reveal something of the unexpected endurance and variety of a society which stands between the more familiar worlds of the Roman Principate and early medieval Europe.

In addition to the lectures, there will also be four (2 hr) classes concentrating on ancient historiography.

Suggested preliminary reading: P. Brown, *The Making of late Antiquity* (1978); Averil Cameron, *The later Roman Empire: AD 284–430* (1993); P. Brown, *Power and Persuasion in late Antiquity: towards a Christian Empire* (1992); Averil Cameron and P. Garnsey (edd.), *Cambridge Ancient History, vol. XIII: The late Empire, AD 337–425* (1998), Parts I, II and V; Averil Cameron, B. Ward-Perkins and Michael Whitby (edd.), *Cambridge Ancient History, vol. XIV: Late Antiquity, Empire and Successors, AD 425–600* (2000), Parts I, IV and V; C.M. Kelly, *Ruling the later Roman Empire* (2004); P. Rousseau (ed.), *A Companion to Late Antiquity* (2009) Parts II and V; C. Wickham, *Framing the early Middle Ages: Europe and the Mediterranean, 400–800* (2005) Part I; G. Clark, *Late Antiquity*: *A Very Short Introduction* (2011); S.F. Johnson (ed.), *The Oxford Handbook to Late Antiquity* (2012) Parts III and IV.

COINAGE IN ACTION — MR T R VOLK
(8 C: Lent)

See under ‘General Course’ and ‘Graduate Courses’. Interested students are encouraged to attend the introductory meeting on Wednesday, 13 January 2016, 16:00-18:00.

GROUP D

Paper D1: Aegean Prehistory

Course Director: Dr Y Galanakis

Aims and objectives

1. To introduce students to Aegean prehistory.

2. To explore the evidence for hunter-gatherer and early agricultural societies in the periods before the Bronze Age.

3. To explore the emergence of complex societies in the Early Bronze Age, and the formation and transformations of the palatial systems in ‘Minoan’ Crete and ‘Mycenaean’ Greece’.

4. To teach students how to approach archaeological evidence.

5. To introduce current debates on archaeological method and interpretation.

Scope and structure of the examination paper 2015–16

Candidates are required to answer **three** of a choice normally of twelve or thirteen questions. The answers required are all of essay type, except for one optional question set in most years which invites 'short notes' on three from a list of six or eight options, the options varying from sites, artefacts or chronological periods to issues covered in this course. The range of questions should broadly reflect the balance of teaching offered in the course, in lectures, classes and supervisions; candidates may select any three to answer, without restriction.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course descriptions

AEGEAN PREHISTORY — DR Y GALANAKIS

(8 L: Michaelmas; 16 L: Lent)

The broad aim of these lectures is to introduce students to the fascinating world of Aegean archaeology covering a period of 800,000 years: from the Middle Palaeolithic to the Early Iron Age. How can we reconstruct and 'read' the past without the aid of textual records? What are the methods, research questions, principles and current debates in Aegean archaeology? What can we learn from the study of Greece's rich and varied pre-classical art and archaeological record about the people of Bronze Age Aegean? When, where and why do complex societies 'emerge' and 'collapse'? What is the relationship between the Epics and Classical myths with the archaeology of Bronze and Early Iron Age Greece?

This course offers an in-depth survey of the archaeology of the Aegean within the framework of the wider Mediterranean world. Particular emphasis is placed on the societies of the Bronze Age (c. 3200-1100 BC): the worlds of the Early Cyclades, Minoan Crete and Mycenaean Greece. It examines critically the emergence of complex societies and their social, political and economic organisation, the trade and exchange networks, attitudes to death and their burial practices, the archaeologies of ideology, and cult and the integration of textual evidence with the material record.

Rich in data, theoretical approaches and problems of interpretation, Aegean Prehistory offers an excellent training ground for explaining the formation, transformation and demise of early bureaucratic societies in the East Mediterranean. It is a journey into our deep human history. Within this framework of investigation, emphasis is also placed on how shifting attitudes to archaeological practice, collection strategies and interpretations have developed over time and have influenced what we know – *or think we know* – about Greece's astonishing pre-classical past. Four lectures on the Linear B documents shed light on the economy, bureaucracy and people of Mycenaean Greece. The course ends in the Early Iron Age with an exploration of the art and archaeology at the time of Homer and Hesiod. Despite the focus of the lectures on the Aegean region, the interaction and contacts between this area and the broader Mediterranean world (and their significance) are also explored.

As part of the course there are handling sessions (*practicals*) in the Museum of Classical Archaeology and the Museum of Archaeology and Anthropology in Cambridge, and a tour and handling session at the British Museum.

Useful preliminary reading: D. Preziosi & L. Hitchcock, *Aegean Art and Architecture* (Oxford, 1999); O. Dickinson, *The Aegean Bronze Age* (Cambridge, 1994); Wardle and D. Wardle, *Cities of Legend: The Mycenaean World* (Bristol, 1991); C. Shelmerdine, *The Cambridge Companion to the Aegean Bronze Age* (Cambridge, 2008); C. Broodbank, *The Making of the Middle Sea* (London, 2013); J. Bintliff, *The Complete Archaeology of Greece* (Oxford, 2012); J. Chadwick, *The Mycenaean World* (Cambridge, 1976).

In addition to the above courses candidates for D1 may also be interested in the following:

THE EPIGRAPHY AND INTERPRETATION OF THE LINEAR B TABLETS — DR T MEIßNER (8 C: Michaelmas)

Instruction in how to read and understand Linear B tablets covering both epigraphy and approaches to interpretation. No previous experience required. The classes are open both to postgraduates and to third-year students taking D and E papers in Part II.

Paper D3: The Poetics of Classical Art

Course Directors: Dr T D'Angelo and Dr O Bobou

Aims and objectives

1. To determine how far Classical art originated from a poetic culture – and to analyse the relationship/rivalry between 'art and text' by a series of case-studies ranging from c. 750 BC – c. AD 300: i.e. from the earliest figured scenes on Greek painted pottery to Roman imperial art.

2. The principal thematic focus is upon Homer and the epic tradition; but students will be encouraged to develop their own explorations of the 'art'-'text' relationship with reference to various poetic modes (including drama) and less well-known authors (e.g. Stesichoros, Callimachus, Apollonius, Tibullus).

3. The course ultimately aims to apply and extend our understanding of Classical poetry as not just richly 'imaginative' – but directly related to the power and production of images in the Graeco-Roman world.

Scope and structure of the examination paper 2015–16

The examination will offer a choice of about twelve essay-type questions, some of which will be picture-related, reflecting topics covered in lectures, classes and supervisions. Candidates will be required to answer **three** questions.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course description

THE POETICS OF CLASSICAL ART — DR O BOBOU
DR T D'ANGELO
(12 L and 2 (2 hr) C: Michaelmas; 4 L: Lent)

This course explores how Classical art originated from a poetic culture and shared subject matters, narrative techniques and stylistic devices that were typical of performative arts. The complex relationship/rivalry between 'art and text' will be examined by focusing on artistic and archaeological materials, including painted pottery, murals, sculpture, and mosaics from c. 750 BC – c. AD 300. Did visual and written narratives convey different messages to their audience/viewers or were they supposed to complement or reinstate each other? To what extent were the Greek and Roman artists inspired by oral tradition, circulating texts, or contemporary performances? How did the role of the viewer change over time and across the Graeco-Roman world?

After providing the essential theoretical background, each lecture focuses on a different historical or cultural issue. The course opens with a discussion of the influence of Homeric poetry in shaping early Greek art. Myth represents a crucial element to follow the development of pictorial narrative in Greece, but the course considers several other modes of interaction between art and poetry, including the relationship between lyric poetry and symposium, theatre and painting, and Hellenistic epigrams and sculpture. In the Roman section we first examine the role of oral traditions known through historical sources, and how they can be used for exploring phenomena of visual material culture. The political, moral and religious propaganda of Augustan art and texts leads us to explore the use of myths in Roman houses in the form of sculptures and paintings. Finally, elegiac poetry and satire will be used as a tool for exploring themes such as love, luxury and death in Roman art.

By considering the artistic evidence within its literary and cultural context, the course analyses how visual and written media interacted with each other and were employed to respond to political, social, economic, and religious priorities. This approach will help us reach a more accurate understanding of the development of Greek and Roman culture and civilization.

Introductory bibliography: R. Brilliant, Visual Narratives. Storytelling in Etruscan and Roman Art *(London, 1984); J. Elsner,* Art and Text in Roman Culture *(Cambridge, 1996); L. Giuliani,* Image and Myth: A History of Pictorial Narration in Greek Art *(London, 2013); S. Goldhill and R. Osborne (eds.),* Art and Text in Ancient Greek Culture *(Cambridge, 1994); H. Lovatt and C. Vout (eds.),* Epic Visions. Visuality in Greek and Latin Epic and its Reception *(Cambridge, 2013); A. Snodgrass,* Homer and the Artists: Text and Picture in Early Greek Art *(Cambridge, 1998); M. Squire,* Image and Text in Graeco-Roman Antiquity *(Cambridge, 2009).*

Paper D4: Roman Cities: Network of Empire

Course Director: Dr A Launaro

Aims and objectives

1. To develop students' understanding of urbanism in the Roman Empire.

2. To develop students' appreciation of the character of archaeological evidence.

3. To encourage students to explore the workings of the Roman Empire through archaeological evidence.

4. To encourage students to explore the relationship between different types of archaeological evidence and written sources.

Scope and structure of the examination paper 2015–16

The examination will offer a choice of about twelve essay-type questions reflecting the range of teaching in the course. Candidates will be required to answer **three** questions.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course description

ROMAN CITIES: NETWORK OF EMPIRE — DR A LAUNARO, PROF. A WALLACE-HADRILL (6 L and 2 C: Michaelmas; 6 L and 2 C: Lent)

It was an unprecedented urban network that made it possible for the Roman Empire to exist and prosper. Thousands of towns mediated between Rome and its vast imperial hinterland as they channelled a multidirectional flow of people, goods, cults, ideas and activities. The vast amount of evidence accumulated by archaeologists about Roman urban sites, which has been enhanced in recent years through improved techniques of survey and excavation, has therefore provided a great deal of insight into the functioning of the Roman Empire as such. This course will therefore explore the development of Roman urban culture and the variety of forms it took across space and time, engaging with the diverse interpretations that have since been proposed towards explaining its complex dynamics. By exploring a series of relevant case studies from across the Mediterranean (from Archaic Rome to Augustan Athens, from the earlier Republican colonies of Italy to the Imperial foundations of Northern Africa), these questions will be approached by adopting two broad perspectives: a) we will consider how archaeology can contribute to the understanding of Roman urbanism by looking at different types of urban site (e.g. administrative centres, military strongholds, economic nodes) and their material components (e.g. building techniques, architecture, planning); b) we will review current archaeological and historical debates about the role of cities in the Roman World and look at how these different views can be effectively reconciled into an integrated narrative of empire.

Preliminary readings: E. Fentress (ed.), *Romanization and the City* (Portsmouth, 2000); R. Laurence, S. Esmonde Cleary and G. Sears (eds.), *The City in the Roman West* (Cambridge, 2011); H.M. Parkins (ed.), *Roman urbanism: beyond the consumer city* (London, 1997); J. Rich and A. Wallace-Hadrill (ed.), *City and Country in the Ancient World* (London, 1991).

GENERAL COURSE

MATERIAL CULTURE OF THE WESTERN ROMAN EMPIRE — DR A VAN OYEN (6 L and 2 C: Lent)

The archaeology of the Roman provinces was long based on identifying a package of objects that were thought to stand for Roman culture. With the theoretical critiques of Romanization came new ways of approaching provincial material culture, which emphasised diversity over homogeneity and the experience of everyday life over typological parallels. This course has two objectives. Firstly, it will explore how the reality of empire played out in the material

processes of everyday life in the western provinces. Through thematic lectures (e.g. on technology, eating practices, and the body), we will consider whether there is anything left of the 'Roman' package of objects after its theoretical deconstruction over the last decades. Secondly, by starting from a selection of objects, students will strengthen their grasp of material evidence, both practically and interpretatively. Complementary handling sessions will introduce students to the actual objects discussed while teaching core archaeological skills for analysing material culture (e.g. pottery drawing).

Preliminary reading: L. Allason-Jones (ed.), *Artefacts in Roman Britain. Their Purpose and Use* (Cambridge, 2011); H.E.M Cool, *Eating and Drinking in Roman Britain* (Cambridge, 2006); M. Dietler, *Archaeologies of Colonialism. Consumption, Entanglement, and Violence in Ancient Mediterranean France* (Berkeley, 2010); R. Laurence, *Roman Archaeology for Historians* (London, 2012); G. Woolf, *Becoming Roman. The Origins of Provincial Civilization in Gaul* (Cambridge, 2008).

COINAGE IN ACTION — MR T R VOLK (8 C: Lent)

See under 'General Courses' and 'Graduate Courses'. Interested students are encouraged to attend the introductory meeting on Wednesday, 13 January 2016, 16:00-18:00.

GROUP E

The three Group E papers complement one another and together provide a comprehensive grounding in the problems and techniques of comparative and historical linguistics and of classical philology. However, each paper is self-contained and may equally well be taken separately or in combination with one of the others.

Those who wish to extend their knowledge of general and theoretical aspects of linguistics may take Paper O1 or O10 in addition to their selection of E papers.

In addition to the courses specifically for those papers, candidates for E1 and E2 may also be interested in the following:

THE EPIGRAPHY AND INTERPRETATION OF THE LINEAR B TABLETS — DR T MEIßNER (8 C: Michaelmas)

Instruction in how to read and understand Linear B tablets covering both epigraphy and approaches to interpretation. No previous experience required. The classes are open both to postgraduates and to third-year students taking D and E papers in Part II.

Paper E1: Elements of Comparative Linguistics

Course Directors: Dr J P T Clackson and Dr R J E Thompson

Aims and objectives

1. To introduce Comparative Indo-European Linguistics and the reconstruction of Proto-Indo-European, with emphasis on the linguistic prehistory and development of Latin and Greek.

2. To introduce the theory, methods and findings of historical linguistics. In particular stress is placed on explaining how languages change and the techniques used to compare languages in the same family and reconstruct their ancestor.

3. To offer instruction in the primary data for Proto-Indo-European reconstruction and the principal developments presumed to have taken place in Greek and Latin. Particular stress is placed on the reconstruction of the phonology and morphology of Proto-Indo-European, but syntactic and lexical reconstruction are also covered.

4. To introduce students to the Sanskrit language and aspects of it relevant for comparison with Latin and Greek and reconstruction of Proto-Indo-European.

5. To encourage students to examine and evaluate different techniques of reconstruction.

6. To raise awareness of problems and issues in the reconstruction of Proto-Indo-European and in the development of the Classical languages, and to encourage techniques of problem-solving and the assessment of proposed solutions.

7. To develop the techniques of linguistic analysis enabling students to relate and reconstruct items in Latin, Greek and Sanskrit.

Scope and structure of the examination paper 2015–16

The paper is not divided into sections. It will contain questions on the following topics: the theoretical methods and problems of reconstruction and processes of language change; comparative phonology; comparative morphology and syntax; the reconstruction of PIE lexicon; Vedic and its relevance for Indo-European comparison. Candidates will be required to answer any three questions.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course description

ELEMENTS OF COMPARATIVE LINGUISTICS — DR J P T CLACKSON, DR R J E THOMPSON

(18 L: Michaelmas; 6 C: Lent)

Paper E1 concerns itself with the elements of comparative linguistics:

(1) The theoretical basis of comparative and historical linguistics, including methods of analysis and reconstruction.

(2) The genetic relationship between the Indo-European languages, and the methods of comparative linguistics applied specifically to Greek, Latin and Vedic as a basis for the reconstruction of the parent language's vocabulary, sound-system, word-structure and sentence-structure. No knowledge of languages other than Latin and Greek is assumed at the outset of the course; relevant aspects of Vedic and other languages are gradually introduced as necessary.

Recommended Reading:

*L. Campbell, *Historical Linguistics: An Introduction* (Edinburgh, 1998).

J. Clackson, *Indo-European Linguistics* (Cambridge 2007).

*B.W. Fortson IV, *Indo-European Language and Culture: an introduction*, (2nd edition Oxford 2010).

*A. Fox, *Linguistic Reconstruction* (Oxford 1995).

A.L. Sihler, *New Comparative Grammar of Greek and Latin* (New York /Oxford, 1995).

O. Szemerényi, *Introduction to Indo-European Linguistics* (Oxford, 1996).

*R.L. Trask, *Historical Linguistics* (London, 1996).

Texts marked * are particularly recommended as introductory reading. A detailed bibliography arranged by topics for the whole course is distributed at the beginning of the lectures.

The course comprises the following lecture series:

Michaelmas Term

Comparative Indo-European Phonology (DR R J E THOMPSON: 6 L)
A brief introduction to the phonological systems of Sanskrit and other Indo-European languages followed by reconstruction of the phonology of Proto-Indo-European through the comparative method and explanation of the principal phonetic and phonological developments which have taken place in Latin, Greek and Sanskrit.

Topics in Comparative Indo-European Morphology and Syntax: The Noun (DR J P T CLACKSON: 6 L)
Discussion of the main inflectional categories and morphological processes that can be reconstructed for the Indo-European noun, and the syntax of nominal concord in Indo-European. Topics treated will include noun paradigms and case syncretism, the reconstruction of gender and number.

Topics in Comparative Indo-European Morphology and Syntax: The Verb (DR J P T CLACKSON: 6 L)
Discussion of the main inflectional categories and morphological processes that can be reconstructed for the Indo-European verb. Topics treated will include verb paradigms and personal inflections; tense/aspect, mood and voice and their syntactic behaviour in Indo-European.

Lent Term

Introduction to Vedic (DR J P T CLACKSON: 6 C)
An introduction to the language of Vedic Sanskrit and the principal elements of its phonological and morphological development from PIE. Edited texts of selections of the *Rig Veda* will be distributed, read and analysed in the classes with reference to IE comparison.

Papers E2 and E3: Topics in the History of the Greek and Latin Languages

Aims and objectives

For both E2 and E3 the topics taught change regularly. The aims and objectives of both papers are the same, although with different topics the emphasis may change.

1. To introduce students to the diachronic study of a period of Greek/Latin. (Topics are changed at roughly 3 year intervals.)

2. To introduce the methods of diachronic linguistics, the processes of language change and the theoretical understanding of how languages change, and to present ways in which these methods can be applied to the history of a particular language or group of languages. Different topics may also stress the importance of particular elements of historical linguistics, such as historical dialectology or the methodology for constructing genetic sub-groups.

3. To introduce students to a range of linguistic data from a period of the history of Latin/Greek and provide the framework through which those data can be assessed. For many topics this will include an introduction to stages of the language or related languages (including the role of / need for constructs such as Proto-Indo-European or Proto-Romance) in which students have had little previous instruction, and the course will provide the necessary linguistic background. The course will explain how trends in the development of the attested history of Greek or Latin can often be tied in with reconstructed phenomena in their prehistory.

4. To place the linguistic data within its historical / social / literary / cultural context and consequently to arrive at a better understanding and interpretation of individual texts and authors from Greece and Italy.

5. To develop students' understanding of the motivations for and processes of particular linguistic changes.

6. To encourage the development of a critical awareness of the use of written data for understanding and tracking change in the spoken language, and of the limitations and advantages associated with various types of data.

7. To develop skills in the close analysis of texts and in the identification and assessment of significant linguistic features.

Paper E2: Alexander's Legacy: Greek as a World Language

Course Directors: Prof. G C Horrocks and Dr T Meißner

Scope and structure of the examination paper 2015–16

Question 1 will contain passages for analysis and comment from the set texts discussed in lectures and classes. The remaining questions will deal with a range of more general topics and issues. Candidates are required to answer Question 1 and two other questions.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course description

There was no 'standard' form of Greek in the mid-5th century but by the end of the 4th something approaching a national standard had been established. The Greek elite used this common dialect (or Koine) for the conduct of business across the Greek-speaking world and beyond, and in the wake of Alexander's conquests it became the lingua franca of the eastern Mediterranean and the principal language of Roman imperialism in the East. This course examines the context in which the Koine evolved and assesses the consequences of its dominant role. Major topics include: (a) the factors which helped to establish the Koine; (b) how people reacted to it in 'old' Greece and in the wider Hellenistic world; (c) how the Romans responded when the Greek-speaking kingdoms became Roman provinces; and (d) what happened to Greek when the Roman empire in the west collapsed. These issues will be introduced in general terms in MT and then brought into sharper focus in LT through a close examination of a schedule of texts designed to illuminate problems of language contact, language choice and identity, language in literature, the place of Greek in the Roman state, attitudes to different varieties, and the emergence of linguistic conservatism.

Only a basic knowledge of Greek (i.e. IB level) is required.

Suggested Reading: G.C. Horrocks *Greek: a History of the Language and its Speakers* (2d edn), New Malden/Chichester 2010, Part 1, especially chapters 3 – 6.

The course comprises the following lecture series:

INTRODUCTION — PROF. G C HORROCKS
(8 L: Michaelmas, weeks 5–8)

These lectures set the scene and outline the theoretical and historical framework for understanding the development of the Koine and its interaction with other forms of Greek and with other languages. Issues discussed will include diglossia and bilingualism, the selection and development of literary and official varieties, and the forces behind the emergence of linguistic conservatism together with its consequences.

PRESCRIBED TEXTS — DR P JAMES
DR T MEIßNER
DR R J E THOMPSON
(8 (2 hr) C: Lent)

Eight two-hour seminars in which the prescribed texts will be studied in detail with reference to the range of topics outlined above. Copies will be made available to the class at the beginning of the course. Each week a group of students will be asked to give a short presentation on a set of extracts from the scheduled texts (which will be circulated and read by all the students taking the course in the preceding week), and this will be followed by a structured discussion led by the lecturer.

Paper E3: Latin and its Neighbours

Course Directors: Dr J P T Clackson and Dr N A S Zair

Scope and structure of the examination paper 2015–16

Question 1 will contain passages from the set texts covered in lecture courses for analysis and comment. The remaining questions will cover various topics covered in the course. Candidates are required to answer Question 1 and two other questions.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course description

Latin did not exist in a vacuum. Throughout its history, Latin, was in contact with other languages, many of which disappeared as their speakers switched to Latin over time. For the Republican period we have records of the native languages of Italy (which include Etruscan, Oscan and Umbrian); Spain and of course Greek, spoken both by Greek colonists in the West and by the conquered peoples of Roman expansion in the East. We also have material from the Imperial period showing the effect of Roman power on the Gaulish language, spoken in what is now France, Belgium, Germany and Switzerland, and Punic in North Africa. This paper aims to trace the history and regional variety of Latin through looking at its interactions with these languages. We shall see how the structure and vocabulary of Latin was continually altered through contact with other languages, sometimes to the alarm of Latin speakers, and how and why the neighbouring languages were either lost or survived the advance of Latin. We shall examine what kinds of Latin were available for new speakers to learn, and investigate the different policies about language use operative at different times and in different parts of the Roman World, the Romans' attitude to local languages and the question of provincials using languages other than Latin in opposition to the spread of Roman power. We shall explore the sociolinguistics of language contact and language change, and elucidate the factors involved in language maintenance and language shift. We shall use recent theoretical linguistic work on language contact and bilingualism and examine how far this is applicable to the ancient world, and take advantage of the large number of studies published recently on ancient bilingualism, and of accessible introductions to the non-Classical languages of Western Europe in antiquity. We shall explore whether the different regional forms of Romance owe anything to the earlier languages spoken in these areas.

Recommended reading: a detailed bibliography arranged by topics for the whole course is distributed at the beginning of the lecture course and is available on the Faculty website. J. Clackson and G. Horrocks (2007) *The Blackwell History of the Latin Language*. J.N. Adams (2003) *Bilingualism and the Latin Language* (Cambridge), Adams, J.N., Mark Janse, and Simon Swain (2002) *Bilingualism in ancient society: language contact and the written text* (Oxford), are good starting points.

The course comprises the following lecture series:

INTRODUCTION — DR J P T CLACKSON
(8 L: Michaelmas, weeks 1–4)

These lectures set the scene and outline the theoretical and historical framework for the interaction of Latin and its neighbours and will discuss the issues of bilingualism, prestige, linguistic officialdom, borrowing and interference and translation in general.

PRESCRIBED TEXTS — DR J P T CLACKSON, PROF. G C HORROCKS
(8 (2 hr) C: Lent)

8 two-hour seminars where the prescribed texts will be studied in detail with recourse to the topics outlined above. Edited copies of the prescribed texts will be distributed to the class at the beginning of the course. Students will be asked to give a short presentation on one or more extracts from the scheduled texts (the extracts will be circulated and read by all students in the week before the seminar), and this will be followed by a structured discussion led by the lecturer.

GROUP X

X courses introduce students to the multi-disciplinary approach to Classics. They take themes that need to be explored from a number of disciplinary approaches if they are to be understood at all. Characteristically the sequence of lectures and classes both leads you through the millennium of classical culture and through a wide range of ways of thinking about the classical world. Comparison and contrast between similar, or similar-looking, material from different periods is variously combined with both separate and interrelated consideration of distinct aspects of culture. We aim to bring together and capitalise on the wealth of information and expertise that students have acquired from their previous work in Classics and beyond and are acquiring from their concurrent specialist study for the Tripos; at the same time we introduce a range of subjects which they have not encountered before in any directed or systematic way.

Each week a lecture is given by an invited specialist. Each lecture is followed by a two-hour class, in which the student group is encouraged to articulate, share, and develop their reactions to the themes of the lecture. Fresh material is also introduced in the classes, both so that points may be amplified, refined and explored and so that the students will gain confidence and solidarity, making the course theirs, over the course of the year, and test out for real whether the ideas and theories work, convince, gel ...

Paper X1: Being Human – Ancient and Modern Perspectives

Course Directors: Dr I Gildenhard and Dr N J Spivey

Aims and objectives

1. To introduce students who have acquired a good range of knowledge and depth of understanding in traditional Classics to a range of ancient and modern texts and images that construe and discuss the nature of humanity and to the theoretical and methodological issues raised thereby.

2. To introduce students to cross-cultural comparison, by juxtaposing material from ancient Greece and Rome with texts from other cultural spheres in the ancient world, or from later centuries and cultures.

3. To introduce students to a very wide range of particular ancient materials relevant to the topic.

4. To pull together, thereby, many threads of earlier learning in a demanding interdisciplinary, theoretical framework.

Scope and structure of the examination paper 2015–16

There will be 16 questions, of which candidates will be required to answer **three**. Topics covered either on the lecture programme or in supervisions will be included. In some questions, candidates will be invited to refer in their answers to particular texts, pictures, or combinations of texts and pictures if they so choose.

Course description

BEING HUMAN – ANCIENT AND MODERN PERSPECTIVES — DR I GILDENHARD, DR N J SPIVEY

(8 L, 8 (2 hr) C: Michaelmas)

Separately or in combination, views on what it is to be human that originate in the diverse cultural spheres of the ancient Mediterranean (Judaic and Christian, Greek and Roman) have had a profound impact on what 'being human' has meant in the Western cultural tradition. With the onset of modernity, these traditional ways of conceiving the human have been joined and challenged by developments in the natural and social sciences. This course tries to bring into dialogue classical (and classicizing), biblical and scientific perspectives on humanity, to explore their respective outlook and value. Eight lectures, some of which will be given by non-classicists from a range of disciplines will be followed by seminars (and supervisions) on corresponding classical material, not least to test the continuing relevance of Graeco-Roman views in contemporary debates.

Topics and sources covered will include: (i) creation myths with a particular emphasis on anthropogenesis; (ii) philosophical anthropology; (iii) the human condition; (iv) normative and universalizing conceptions of humanity; (v) modes of dehumanization both upwards (apotheosis) and downwards (descent to the level of beasts); (vi) the problem of transgression; (vii) the representation of the human body in art; (viii) and notions of the self and personhood. The paper will give attention to both texts and visual material.

Preliminary reading: Fuller, S. (2011), *Humanity 2.0: What it means to be human, Past, Present, Future*; Gildenhard, I. and Zissos, A. (eds.) (2013), *Transformative Change in Western Thought: A History of Metamorphosis from Homer to Hollywood*; Goldhill, S. (2004), *Love, Sex & Tragedy: How the Ancient World Shapes Our Lives*; Nussbaum, M. C. (1997), *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*; Pasternak, C. (ed.) (2007), *What Makes Us Human?*; Silk, M., Gildenhard, I., and Barrow, R. (2014), *The Classical Tradition: Art, Literature, Thought* [esp. Chapter 27: 'The Order of Things']; Spivey, N. (2001), *Enduring Creation: Art, Pain and Fortitude*; Squire, M. (2011), *The Art of the Body: Antiquity and its Legacy*.

A 'READER' CONTAINING A COLLECTION OF THE ANCIENT SOURCES (IN GREEK OR LATIN AND ENGLISH TRANSLATION) AND OTHER RELEVANT MATERIAL WILL BE MADE AVAILABLE TO ALL PARTICIPANTS AT THE BEGINNING OF MICHAELMAS TERM.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Paper X2: The Art of Care: The Body and the Self

Course Directors: Dr R E Flemming and Dr F Middleton

Aims and Objectives

1. To explore a set of major themes in the classical world concerned with the understandings of, and approaches to, health and disease; cure and care; body, soul, and self.

2. To engage with a very wide range of ancient evidence relevant to the topic, and with the relationships within and between the different genres, texts, artefacts and materials involved.

3. To reflect on the historically variable ways in which physical and mental disease and health have been, and still are, imbued with particular moral valences.

4. To emphasise and enjoy the intrinsically interdisciplinary nature of classical studies.

Scope and structure of the examination paper 2015-16

There will be around sixteen essay-style questions concerning various topics covered in lectures, classes, and supervisions. Candidates will be required to answer three questions. In some questions candidates will be invited to refer in their answers to particular texts, pictures, or combinations of texts and pictures is they so choose.

(SUPERVISIONS FOR THIS COURSE WILL BE CENTRALLY ORGANISED.)

Course description

DR R E FLEMMING
DR F MIDDLETON
(8 L; 8 (2hr) C: Michaelmas)

Do we perceive ourselves as bodies or as embodied entities? If we are not bodies what is it that is added to the body to make us 'ourselves'? Is the body just a foil for the understanding of the mind (or the soul, the *psyche*) as the prime locus of the person? What is the relationship between our 'selves' and our bodies? What should it be? These are questions which still trouble us today, and which also concerned the ancient Greeks and Romans: which they both explicitly theorised about and more implicitly enacted. Classical approaches and debates, moreover, continue to influence modern frameworks of understanding and imagination.

This course will explore these issues, approaching broad questions of self and subject through a thematic focus on ancient notions of disease and practices of health. When we become ill, is it our bodies that ail, or us? Do we tend to think of ourselves as healthy, but our bodies as sick? And what about 'mental illness'? Are there diseases of the self? Or is what might trouble the self something quite different from, for example, a liver complaint? Do we in fact generate our notions of self through worrying about our bodies? And does too much anxiety make us pathological or just a bit obsessed?

Different ideas about illness and disease and diverse arts of caring for the self, developed, and interacted with one another, across the ancient world. These will be investigated through a multi-disciplinary approach, covering an extensive chronological and typological range of ancient evidence epigraphic and visual material, literary, philosophical and medical writings.

Introductory Bibliography: M. Foucault, *The History of Sexuality*, vols 2 and 3, trans. R. Hurley (London, 1978); B. Holmes, *The Symptom and the Subject: The Emergence of the Body in Ancient Greece* (Princeton, 2010); G.E.R. Lloyd, *In the Grip of Disease: Studies in the Greek Imagination* (Oxford, 2003); J. Perkins, *The Suffering Self: Pain and Narrative Representation in the Early Christian Era* (London, 1995); E. Scarry, *The Body in Pain: The making and Unmaking of the World* (New York, 1985).

GENERAL COURSE

COINAGE IN ACTION — MR T R VOLK
(8 C: Lent)

The course is open to students of all branches of Classics and will cater for all levels of preparation (Part I, Part II, and graduate students. No previous experience of coins is required and bye-classes on coin-identification and on reading coin-catalogues will be offered. Its aims are:

1. To enable takers to recognise areas in their other work (whether research papers or written examinations) where it might be appropriate to look for relevant numismatic evidence, whether or not "coins" or "coinage" figure in a particular thesis-title or are listed among the topics to be covered in the syllabus of their Tripos papers;
2. To enable takers to gain the confidence to tackle a book or article in which numismatic topics are discussed; and
3. To enable takers to pose questions on the procedures and conclusions reached in the numismatic literature, rather than proceed on the basis of blind acceptance.

In addition to graduate students (who should consult the Graduate Courses entry, below; and the Graduate Handbook), the course has in recent years attracted both Part IA students and Part II candidates, the latter offering various combinations of A, C, D, E, and X Group papers. Part II thesis-topics on which advice has been sought since 2012-13 include Julius Caesar, the Flavians and Judaea, Trajan (two candidates), Pompeii, the *ventennio fascista*, ancient cartography, the iconography of the coinage of Ptolemy I, and Libertas and Res Publica in late republican and imperial ideology.

The classes will be fully illustrated and (with discussion) will run for two hours. The programme will be problem-centred rather than a chronological narrative of Greek and Roman coinage (for which see, below, the *Oxford Handbook*) and will aim at examining the strengths and limitations of the different and sometimes apparently contradictory sorts of evidence employed in trying to understand how coins behaved in the ancient world. The course deliberately takes the perspective of the student working primarily from printed sources – coin-catalogues, find-reports, and mint- studies – and a primary objective will be to provide him or her with a critical framework for approaching such sources. The interaction of literary, material, and comparative arguments will, it is hoped. assist in the development of more widely applicable research techniques and an understanding of how information is evaluated.

The main series (provisionally booked for Thursday afternoons, from 16:00 to 18:00) will be concerned with a rich mix of general procedures, exemplified, so far as possible, by material related to the interests of individual class-members. They include considering what can be learnt from the way coins are made and what weight should be given to the designs that appear on them. Set pieces from previous years include a critique of a particular site-report (Coins from the centre of Rome) and the reception of Greek and Roman coins from the Renaissance onwards, most recently by looking at the case of Punic silver coinage and the Iberian peninsula (offered in association with the C3 paper on *Carthage and Rome*). A visit to the Bank of England Museum (refurbished in 2014) and to the British Museum's *Money* gallery

(refurbished in 2013), either at the end of the Lent Term or at the beginning of the Easter Term, will complement the Cambridge classes.

Interested Part II students are strongly encouraged to attend the main classes, as arguments are developed over the whole term. But it is proposed to offer a number of additional classes (provisionally booked for Friday afternoons, from 16:00 to 18:00) beginning with the first bye-class on coin-identification and continuing, as necessary, with more detailed discussion of topics related to C group papers than might be possible in the main series. The scope and structure of these classes will depend upon intending takers' interest and availability.

There will be a meeting for all interested students from 16:00-18:00 on Wednesday, 13 January 2016 (i.e. immediately before the start of the lecturing term), to introduce the course and to decide on the balance of topics to be covered over the two series. Part II students minded to write a thesis on either a numismatic topic or one that is likely to draw on numismatic evidence are encouraged to contact TRV so soon as possible, by e-mail to trv10@cam.ac.uk. He will be available in the Faculty of Classics (by appointment) for informal discussion at the start of Michaelmas Term (9-19 October 2015).

Preliminary reading: P. Grierson, *Numismatics* (Oxford, 1975); M.H. Crawford, 'Numismatics', in M.H. Crawford (ed.), *Sources for Ancient History* (Cambridge, 1983); C. Howgego, *Ancient History from Coins* (London, 1995); W. Metcalf (ed.), *Oxford Handbook of Greek and Roman Coinage* (Oxford, 2012); and F. Martin, *Money: the unauthorised biography* (London, 2013).

GRADUATE COURSES

COINAGE IN ACTION — MR T R VOLK
(8 C: Lent)

The course is intended for students of all branches of Classics. Its purpose is to help takers to identify the relevance of numismatic data either to taught courses in the Tripos or to Part II thesis-topics, MPhil essays, and other research-based work. No previous experience of coins is required and bye-classes on coin-identification and on reading coin-catalogues will be offered. Past course-members have been drawn from a range of subject-groups, including classical archaeologists, ancient historians, and students of ancient literature and linguistics. Recent MPhil essay-titles have been "Late Carthaginian coins of the Iberian peninsula", "How did Rome pay its soldiers in Greece in the second century BC?", "Imperial women: Julio-Claudian female representations on coinage", "The 874 AUC-issue and Hadrian's coin programme for AD 121", and "For love and honour: the deification of Faustina I". There is, too, the option of offering a numismatic exercise in lieu of an essay; this might, for example, be a contribution to a project that has as its end a scientific catalogue of the now dispersed collection of Thomas Herbert (1656-1733), 8th Earl of Pembroke, of which a first fascicle, dedicated to the gold and silver coins of the late Roman republic, was offered in 2014.

The classes will be fully illustrated and (with discussion) will run for two hours. The programme will be problem-centred rather than a chronological account of Greek and Roman coinage and will aim at examining the strengths and limitations of the different and sometimes apparently contradictory sorts of evidence employed in trying to understand how coins behaved in the ancient world. The course deliberately takes the perspective of the student working primarily from printed sources – coin-catalogues, find-reports, and individual studies – and a primary objective will be to provide him or her with a critical framework for approaching such sources. The interaction of literary, material, and comparative arguments will bear, too, on more general research techniques and on the way information is evaluated.

General procedures will be exemplified, where possible, by reference to material related to the interests of individual class-members. They include considering what can be learnt from the way coins are made and what weight should be given to the designs that appear on them.

Set pieces from previous years include a critique of a particular site-report (Coins from the centre of Rome) and the reception of Greek and Roman coins from the Renaissance onwards, most recently by looking at the case of Punic silver coinage and the Iberian peninsula (offered in association with the C3 paper on *Carthage and Rome*). A visit to the Bank of England Museum (refurbished in 2014) and to the British Museum's *Money* gallery (refurbished in 2013), either at the end of the Lent Term or at the beginning of the Easter Term, will complement the Cambridge classes.

There will be a meeting for interested students on Wednesday, 13 January 2016 (i.e. immediately before the start of the lecturing term) to decide course topics. MPhil students minded to write a second or third essay on either a numismatic topic or one that is likely to draw on numismatic evidence are encouraged to contact TRV as soon as possible, by e-mail to trv10@cam.ac.uk. He will be available in the Faculty of Classics (by appointment for informal discussion at the start of Michaelmas Term (9-19 October 2015).

Preliminary reading: P. Grierson, *Numismatics*, (Oxford, 1975); M.H. Crawford 'Numismatics', in M.H. Crawford (ed). *Sources for Ancient History* (Cambridge, 1983); C. Howgego, *Ancient History from Coins* (London, 1995); W. Metcalf (ed.), *Oxford Handbook of Greek and Roman Coinage* (Oxford, 2012); and F. Martin, *Money: the unauthorised biography* (London, 2013).

GREEK AND ROMAN EPIGRAPHY — DR M HIRT
(8 C: Michaelmas)

Inscriptions provide the historian with a wealth of data touching almost all aspects of the Greek and Roman worlds. They are essential to our understanding of important areas of these civilisations: institutions and administration, laws, religion, crafts, prosopography, onomastics, etc. This course aims at providing a basic introduction to Greek (weeks 1–4) and Roman (weeks 5–8) epigraphy. Students will be guided in the use of basic epigraphic scholarly tools and introduced to the various types of inscriptions and their evolution through time. Whenever possible, examples relevant to the interests of the students will be chosen to illustrate the significance of epigraphic material.

Suggested preliminary reading: J. Bodel, *Epigraphic Evidence. Ancient History from Inscriptions* (Routledge 2001).

INTRODUCTION TO GREEK AND ROMAN NUMISMATICS — PROF. T V BUTTREY, DR A POPESCU
(8 C: Michaelmas: Fitzwilliam Museum)

A series of eight lectures and hands-on classes, conducted partly in the Faculty of Classics, partly in the collections of the Department of Coins and Medals of the Fitzwilliam Museum. The material, which ranges from the 7th century B.C. to the Late Roman Empire, will be considered from various angles – e.g. thematic, typological, archaeological and historical. Students will be exposed to the scholarly techniques of numismatics and will have the opportunity to develop their ideas for an MPhil essay or dissertation.

THE EPIGRAPHY AND INTERPRETATION OF THE LINEAR B TABLETS — DR T MEISSNER
(8 C: Michaelmas)

Instruction in how to read and understand Linear B tablets covering both epigraphy and approaches to interpretation. No previous experience required. The classes are open both to postgraduates and to third-year students taking D and E papers in Part II.

O PAPERS

O Papers are papers that are taught and examined outside the Faculty of Classics and that may nevertheless be taken by candidates for Part II of the Classical Tripos. If, in your second year, you are considering taking one of the O papers, be sure to attend the special advisory session on them offered in the Faculty at the start of Easter Term. If you do decide to take one, it is important that your Director of Studies should, at the earliest opportunity, put you in touch with an appropriate adviser from the faculty in which the paper is taught. The lecture times for the courses are available from the University's on-line lecture listings site:
http://timetables.caret.cam.ac.uk/live/web/index.html. Details of the syllabus, recommended reading etc. can be obtained from the faculty concerned. If, after following the above routes, you still have problems in obtaining adequate advice, you should consult the Academic Secretary for Undergraduate Affairs (see the section 'Faculty of Classics').

Twelve papers, of which you may take at most one, are available as O Papers. Each gives you an opportunity to learn how another discipline studies a subject adjacent to one that you will have studied within Classics. Their variety therefore reflects the variety of Classics itself. They are as follows:

Paper O1: **The history and structure of Modern Greek** (Paper Gr.7 of Part IB of the Modern and Medieval Languages Tripos)

Paper O2: **Introduction to modern Greek language and culture** (Paper Gr. 3 of Part IB of the Modern and Medieval Languages Tripos).

Paper O3: **Tragedy** (Paper 2 of Part II of the English Tripos).

Paper O4: **History and theory of literary criticism** (Paper 16 of Part II of the English Tripos).

Paper O5: **Philosophy of mind** (Paper 2 of Part II of the Philosophy Tripos).

Paper O6: **History of political thought to c. 1700** (Paper 19 of Part I of the Historical Tripos).

Paper O7: **A special subject in Neo-Latin literature: Marullus, Poliziano, Bèze, and Buchanan** (Paper NL2 of Part II of the Modern and Medieval Languages Tripos).

Paper O8: **Judaism and Hellenism** (Paper D2(d) of Part IIB of the Theological and Religious Studies Tripos).

Paper O9: **Early medieval literature and its contexts** (Paper 10 of Part I of the English Tripos).

Paper O10: **The Romance languages** (Paper CS1 of Part IB of the Modern and Medieval Languages Tripos).

Paper O11: **Metaphysics, Epistemology and the Sciences** (Paper 6 in History and Philosophy of Science of Part II of the Natural Sciences Tripos). Available only in 2015-16.

Paper O12: **Archaeology in action** (Paper ARC2 of Part I of the Archaeological and Anthropological Tripos).

SPECIAL LECTURES

ALL MEMBERS OF THE FACULTY ARE MOST WARMLY ENCOURAGED TO ATTEND

THE J H GRAY LECTURER FOR 2015-16

Professor Emma Dench
(Harvard University)

'Agreeing to differ: consensus, culture and politics in the Roman Empire'

24-26 May 2016

The Gray Lectures are an annual series in which a distinguished scholar speaks on a classical theme that falls outside the usual run of lecturing for the Classical Tripos.

THE CORBETT LECTURER FOR 2015

Professor Eric Csapo
(University of Sydney)

19 November 2015

'Choral Dance and the New Musical Reinvention of Dionysus'

The Corbett Lecture is an annual lecture by a distinguished scholar on a theme connected with ancient Greece.

Marking and classing guidelines used in the Classical Tripos

These guidelines are intended to help you understand the principles on which marks and grades are assigned in Classical Tripos and Preliminary exams. Since the standards and expectations differ from one year of your course to the next, the guidelines are interpreted flexibly, so as to fit the level of attainment expected at each stage.

TRANSLATION INTO ENGLISH

Class	**Marks**	**Numerical**	**Typical features**
	Alphabetic	**(out of 100)**	
I	Leading α, including αβ	Normally 70 to 80 Higher marks may be given for exceptional work	Excellent comprehension of the original, with few if any mistakes. Good English style. The quality may range from α+, indicating a translation which can scarcely be improved, to αβ, indicating that overall quality is First Class but there are some weaknesses.
II.1	Leading β^+/β^{++}: β^+ to βα	60-69	Good comprehension of the original, sound vocabulary and understanding of syntax, and generally good English style. But several mistakes and/or gaps, and sometimes a tendency to paraphrase. Where appropriate, intelligent guesses can make up for deficiencies in vocabulary.
Possible subdivisions of II.1			
Very good II.1	mainly β^{++} often with some α	about 67 to 69	Few basic errors, but occasional imprecision or paraphrase or gaps. Weaknesses may be compensated by signs of α quality.
Mid II.1	β^+ to β^{++}	63-67	Usually consistent II.1 quality. Signs of α quality rarely compensate for weakness.
Low II.1	β^+	60 to 62	Competent translation, but too many errors for comfort. No signs of α quality, but sometimes signs of II.2 quality.
II.2	βγ to β including β?+	50-59	Adequate comprehension of the original, but wavering and/or partial. Some control of vocabulary and syntax, although with not infrequent deficiencies and confusions and perhaps some gaps. Style mostly workmanlike, but may contain weaker patches. There may be a tendency for paraphrase or guesswork to extend over entire sentences or clauses. Often the quality will vary between II.1 and III.
III	Leading γ, γβ to γδ	40-49	Some comprehension of the original, but distinctly patchy, on account of limited vocabulary and/or misunderstanding of syntax. Often gaps, with little or no attempt to guess, making any sense of style insecure. Script may well be very incomplete.
Fail	Leading δ	normally 30-39	Little or no comprehension of the original. Ignorance of even basic vocabulary. Translation often nonsensical. Many gaps. No attempt to guess. So incomplete a script that no judgement can be made of the quality of performance in the paper.

PRELIMS TO PART IA ESSAY PORTFOLIO

Class	**Marks Alphabetic**	**Numerical (out of 100 for each essay)**	**Typical features**
I	Leading α, including Aβ	Normally 70-80 Higher marks may be given for exceptional work	Undergraduate work that contains original ideas in support of which good evidence and plausible arguments are adduced is rare at any level, and extremely rare in the essays of First Year Students. If found, it will be rewarded with very high First Class marks. More normally, First Class work will show evidence of reading thoroughly understood that is wider than one would normally expect from First Year students; intelligent and relevant use of sources; clarity of expression and structure; some signs of the development of an ability to think independently; excellent organisation and presentation covering major points; no irrelevant material.
II.1	Leading β^+/β^{++}: β^+ to βα	60-69	Reading interpreted intelligently, perhaps with some signs of independent judgement. Well organised and presented with little or no irrelevance; full documentation, correctly presented.
Possible subdivisions of II.1			
Very good II.1	mainly β^{++} often with some α	about 66-69	A thoroughly well-informed, well organised performance without sufficient sign of independence to pass the First Class boundary.
Mid to Low II.1	β^+ to β^{++}	60-65	Solidly informed and solidly organised.
II.2	βγ to β including β?+	50-59	Lightweight material and analysis, with an incomplete understanding. A sound general sense of relevance, although sometimes wavering and unreflective. May contain errors and/or exhibit confusion and/or give short measure.
III	Leading γ, γβ to γδ	40-49	Two alternatives: (i) Little evidence of some independent work, but limited in scope and with a sense of relevance that may be limited. Some competence in presentation. Likely to contain errors, exhibit confusion and give short measure. (ii) Seriously underweight essay with evidence nonetheless of work of at least Second Class standard.
Fail	Leading δ	normally 30-39	Two alternatives: (i) Fails to demonstrate understanding of texts or data. Gross irrelevance. (ii) So short an essay that no judgement can be made on quality.
An essay may combine features indicative of one class with features indicative of another. In such cases, the numerical mark should indicate the average level attained by the essay. Unevenness that is particularly striking may be indicated by cross-marking when giving the alphabetical mark.			

ESSAY PAPERS

Class	**Marks Alphabetic**	**Numerical (out of 100)**	**Typical features**	**Level**
I	Leading α	Normally 70 to 80	Undergraduate work that contains original ideas in support of which good evidence and plausible arguments are adduced is rare at any level, and is extremely rare in examination scripts. It is awarded a very high First Class mark. More easily achieved, and still leading to good First Class marks are clear evidence of independent thought, a capacity for critical judgement, and an ability to make connections. Clear evidence of ability to analyse material, to argue or make a complex point coherently. Range and precision of knowledge of primary material impressive. Excellent organisation and presentation covering key points and avoiding irrelevance. A low First Class mark will show these characteristics to a lesser extent.	75-80: original & challenging 70-74: incisive & thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	60-69	A characteristic of a good Upper Second script is the sound presentation of evidence without mistakes but without the range of imaginative connections or independent judgement of the First Class script. Scripts at the top end of the range will exhibit a capacity for critical judgement and an ability to make some connections. All Upper Second scripts will exhibit some evidence of ability to analyse material, to argue or make a complex point coherently. Range and precision of knowledge of primary material good. Solid organisation and presentation covering key points and largely avoiding irrelevance.	65-69: resourceful use of material 60-64: good basic coverage
II.2	γβ/β to β (including β?+)	50-59	Exercise of thought and judgement mostly competent, but dependent and limited in scope, and likely to include some mistakes and exhibit some confusion. Straightforward treatment of material, with limited ability in analysis and argument. Mostly sound level of knowledge, covering some basic points. Adequate presentation of material, with a sound general sense of relevance, though perhaps wavering and unreflective.	55-59: some good passages 50-54: coverage thin and without penetration
III	γδ/γ to γ++/γβ	40-49	Evidence of some comprehension, but also many signs of confusion. Evidence of knowledge, but not well supported by detail and severely limited in scope or deficient in argument. Intermittent competence in presentation, but sense of relevance may be limited.	45-49: makes some points 40-44: lacking direction
F	Leading δ (and below)	39 and below	Little sign of comprehension. Information erroneous and may be very incomplete. Deficient presentation and/or argument and/or sense of relevance.	30-39: very thin 20-29: gross inaccuracy Below 20: hardly any evidence of study

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

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*

- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.1 overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

PROSE AND VERSE COMPOSITION

Mark	**Class**	**Marks**	**Numerical**	**Typical features**
		Alphabetic	***(out of 100)***	
GL	**I**	α range including αβ	70 or above	Prose. Wide and apt vocabulary. Ability to handle a range of constructions, and to reflect the style of a particular author or genre. Few or no errors of syntax or word-formation. Verse. Vocabulary and style apt for the genre. Few or no syntactical or metrical errors. The quality may range from α^+ (a composition which reads like a piece of authentic Greek or Latin) to αβ (the overall quality is First Class but there are some weaknesses associated with the II.1 Class).
GL	**high II.1**	generally βα to β^{++}	65-69	Prose. A generally accurate and stylish composition, showing apt vocabulary and ability to handle constructions. Verse. Generally apt vocabulary and style and competent handling of metre. The composition may fail to achieve a First Class mark for one or more reasons: because it is rather limited in vocabulary, or because its sentence-structure lacks ambition, or because it contains several errors of syntax or word-formation or metre, or some stylistic infelicities.
gl	**low II.1 and II.2**	generally β^+ to βγ	50-64	The minimum requirement is that the composition shows, in prose, an adequate vocabulary and ability to use the basic constructions; in verse, a knowledge of basic vocabulary and metre. The composition will remain intelligible as simple Greek or Latin, despite the less than perfect command of the language. At the upper end of the range, it will show, in prose, a good sense of style and a fairly wide and apt vocabulary; in verse, generally apt vocabulary and style and competent handling of metre. But it fails to qualify for *GL*, because it is marred by too many errors or stylistic infelicities. At the lower end it will show a general competence but also many mistakes.
	III and Fail	γ range and below	49 and below	The composition may reveal elements of sound vocabulary and some knowledge of basic constructions or of metre (if not it will fall below a Third), but these are likely to be overshadowed in most sentences by errors and confusions. The composition may be partly or largely unintelligible as Greek or Latin.

Note: In Greek Composition papers 'Credit will be given for a knowledge of the general principles of Greek accentuation'. The application of that knowledge may help the composition to achieve a high classification or may compensate for weaknesses which would otherwise cause it to deserve a lower classification.

PART II THESIS

Class	**Marks**	**Numerical**	**Typical features**	**Level**
	Alphabetic	**(out of 100)**		
I	Leading α, including αβ	Normally 70 to 80 Higher marks may be given for exceptional work	The best scholarly work contains original ideas in support of which good evidence and plausible arguments are adduced. In a dissertation, this may manifest itself in the ability to ask new and significant questions about texts or collections of material; it may be expressed with sophistication and elegance. Such work is rare but has been achieved by some dissertations. It is awarded a very high First Class mark. More easily achieved, and still leading to a good First Class mark, is a performance which would include some or all of the following characteristics: evidence of wide and intellectually demanding reading analysed in depth and thoroughly understood; first-hand research showing technical and/or methodological sophistication; excellent organisation, argument and presentation covering all major points, with no irrelevant material.	75-80: original & challenging 70-74: incisive & thoughtful
II.1	Leading β^+/β^{++}: β^+ to βα	60-69	Wide reading, interpreted intelligently, perhaps (at the top end) with some signs of independent thought and judgement. Well organised and argued, well presented with little or no irrelevance; full documentation, correctly presented.	Generally thorough use of material
Possible subdivisions of II.1				
Very good II.1	mainly β^{++} often with some α	about 67 to 69	Two alternatives: (i) uneven performance with originality or sophistication earning α marks but the argumentation not of a consistent level or the presentation good enough to pass the First class boundary; (ii) a thoroughly well-informed, well organised performance without sufficient sign of independent thought to pass the First class boundary.	
Mid II.1	β^+ to β^{++}	63-67	As the two very good II.1 alternatives, but weaker: either some α quality detected, but within a more uneven performance; or solidly informed, solidly organised, without α quality.	
Low II.1	β^+	60 to 62	Just enough material and ability to organise, argue and present it to merit a II.1 (cf. general criteria for II.1 and II.2).	

II.2	βγ to β including β?+	50-59	Relatively lightweight material and analysis, with a competent but dependent or incomplete understanding and with adequate presentation and referencing. A sound general sense of relevance, although sometimes wavering and unreflective. May contain errors and/or exhibit confusion and/or give short measure.	55-59: some good passages 50-54: coverage thin and without penetration
III	Leading γ, γβ to γδ	40-49	Two alternatives: (i) Evidence of independent work, but limited in scope and with a sense of relevance that may be limited. Some competence in presentation, but referencing may be deficient or absent. Likely to contain errors, exhibit confusion and give short measure. (ii) Seriously underweight thesis with evidence nonetheless of work of at least Second Class standard.	makes some points but lacking direction and knowledge
Fail	Leading δ	normally 30-39	Two alternatives: (i) Fails to demonstrate independent work or ability to ask serious questions of texts or data. Gross irrelevance. (ii) So underweight a thesis that no judgement can be made on quality.	Little sign of any proper work on the thesis

CRITICAL DISCUSSION

Part IA

The essence of a critical discussion is to show your understanding of the passage of text set for examination. In Part IA papers 1–4, if you choose to write on a passage of historical, philosophical, or linguistic significance, you will be expected to comment on historical or philosophical or linguistic matters in addition to making any appropriate literary points.

Class	**Marks**	**Numerical**	**Typical features**	**Level**
	Alphabetic	**(100)**		
I	Leading α	Normally 70 to 80	Shows a detailed knowledge and understanding of the passage and keeps the focus of the discussion on the passage at hand, but can indicate where and how such a discussion might be relevant for work as a whole. Displays independent thought. Can conduct a coherent and persuasive argument for the way, or ways, in which to read the passage and what the value of such reading(s) may be. If appropriate, can evaluate the passage as evidence for historical, philosophical, or linguistic topics or problems. Can discuss detailed syntactical and linguistic matters accurately and in a way that makes them relevant to the wider discussion of the passage; such discussion may be more appropriate to passages whose main interest is literary and not historical or philosophical. The very best answers may include cogent remarks made independently of the secondary literature on the texts.	75-80: original & challenging 70-74: incisive & thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	60-69	Shows a good understanding of the passage and can contextualise it relevantly, but displays less evidence of independent thought than that found in First Class scripts. If appropriate, has a broad understanding of the value of the passage as evidence for philosophical or historical problems. If appropriate, can argue for a particular reading, but, where relevant, shows some awareness that this might not be the only way of approaching the passage. Clear evidence of a good understanding of the passage in the original and an awareness of its key linguistic features as they relate to the interpretation of the passage.	65-69: resourceful use of material 60-64: good basic coverage

II.2	γβ/β to β (including β?+)	50-59	Shows a fair understanding of both the passage and the work as a whole, but also likely to make some mistakes. May display a tendency to use the passage as a stepping stone to a discussion of the text as a whole, although still some reasonable attempt is made to engage with the passage. May show insecurity in determining the value of the passage as evidence for historical and literary problems. Some ability to perceive and discuss points closely related to the language of the passage.	55-59: some good passages 50-54: coverage thin and without penetration
III	γδ/γ to γ++/γβ	40-49	Shows a poor or faulty understanding of the passage with some evidence of patches of incomprehension of the original. Has some knowledge of the text as a whole but is insufficiently able to engage with the passage at hand.	45-49: makes some points 40-44: lacking direction
F	Leading δ (and below)	39 and below	Shows no knowledge of the text and little or no understanding of the passage in the original; answers which show no familiarity with the text from which the passage is taken a mark below 20.	30-39: very thin 20-29: gross inaccuracy Below 20: hardly any evidence of study

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

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*
- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.I overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

CRITICAL DISCUSSION

Part IB

The essence of a critical discussion is to show your understanding of the passage of text set for examination. In Part 1B, in contrast to Part 1A, passages for critical discussion are set only in Papers 5 and 6 (respectively, Greek and Latin literature). You should therefore concentrate on making literary and stylistic points in your answer, although if the content of the passage answered is of interest for historical, philosophical or linguistic reasons, it will be sensible to show an awareness of this.

Class	**Marks**	**Numerical**	**Typical features**	**Level**
	Alphabetic	**(100)**		
I	Leading α	Normally 70 to 80	Shows a detailed knowledge and understanding of the passage and keeps the focus of the discussion on the passage at hand, but can indicate where and how such a discussion might be relevant for work as a whole. Displays independent thought. Can conduct a coherent and persuasive argument for the way or ways in which to read the passage and what the value of such reading(s) may be. Can discuss detailed syntactical and linguistic issues accurately and in a way which makes them relevant to the wider discussion of the passage. The very best answers may include cogent remarks made independently of the secondary literature on the texts.	75-80: original & challenging 70-74: incisive & thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	60-69	Shows a good understanding of the passage and can contextualise it relevantly, but displays less evidence of independent thought than that found in First Class scripts. Can argue for a particular reading, but, where relevant, shows some awareness that this might not be the only way of approaching the passage. Clear evidence of a good understanding of the passage in the original and an awareness of its key linguistic features as they relate to the interpretation of the passage.	65-69: resourceful use of material 60-64: good basic coverage

II.2	γβ/β to β (including β?+)	50-59	Shows a fair understanding of both the passage and the work as a whole, but also likely to make some mistakes. May display a tendency to use the passage as a stepping stone to a discussion of the text as a whole, although still some reasonable attempt is made to engage with the passage. Some ability to perceive and discuss points closely related to the language of the passage.	55-59: some good passages 50-54: coverage thin and without penetration
III	γδ/γ to γ++/γβ	40-49	Shows a poor or faulty understanding of the passage with some evidence of patches of incomprehension of the original. Has some knowledge of the text as a whole but is insufficiently able to engage with the passage at hand.	45-49: makes some points 40-44: lacking direction
F	Leading δ (and below)	39 and below	Shows no knowledge of the text and little or no understanding of the passage in the original; answers which show no familiarity with the text from which the passage is taken a mark below 20.	30-39: very thin 20-29: gross inaccuracy Below 20: hardly any evidence of study

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

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*
- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.I overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

PICTURE QUESTIONS

Class	**Marks**	**Numerical**	**Typical features**	**Level**
	Alphabetic	**(100)**		
I	Leading α	Normally 70 to 80	Shows a very detailed knowledge and understanding of the artefact, drawing, or plan and its context, making appropriate and productive comparisons with other artefacts. Displays independence of thought in conducting a coherent and persuasive argument for the way, or ways, in which to interpret the artefact, drawing, or plan and what the value of such interpretation(s) may be. The very best answers may include cogent remarks made independently of the secondary literature on the artefact, drawing, or plan, using what the candidate sees in the picture, and knows about classical art and archaeology, to reveal a detailed and nuanced understanding of it and its significance for antiquity and/or the discipline.	75-80: original & challenging 70-74: incisive & thoughtful
II.1	$\beta^{+}$to $\beta^{++}/\beta\alpha$	60-69	Shows a good understanding of the artefact, drawing, or plan and can contextualise it effectively, but displays less evidence of independent thought than that found in First Class scripts. Scripts at the top end of the range will construct arguments based on sound observation and, where relevant, may show some awareness that there may be more than one way of approaching the artefact, drawing, or plan.	65-69: resourceful use of material 60-64: good basic coverage

II.2	γβ/β to β (including β?+)	50-59	Shows a fair understanding of artefact, drawing, or plan, but also likely to make some mistakes. May display a tendency to use the image as a stepping stone to a less focussed and less relevant general discussion, although still some reasonable attempt is made to engage with the image.	55-59: some good passages 50-54: coverage thin and without penetration
III	γδ/γ to γ++/γβ	40-49	Shows a poor or faulty understanding of the artefact, drawing, or plan, with failure to identify image or context. Has some knowledge of context but is insufficiently able to engage with the particular artefact, drawing, or plan set for discussion.	45-49: makes some points 40-44: lacking direction
F	Leading δ (and below)	39 and below	Shows no, or virtually no, understanding of the artefact, drawing, or plan, with failure to identify both image and its context; answers which show no familiarity with the artefact, drawing, or plan will be given mark below 20.	30-39: very thin 20-29: gross inaccuracy Below 20: hardly any evidence of study

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

- *Not every script of a particular standard will necessarily exhibit all the features typically associated with performance at that level.*
- *Candidates' performances may often be uneven, exhibiting features characteristic of more than one class (variation may occur within a single answer or as between answers to different questions). In such cases examiners will balance stronger and weaker elements to determine the overall mark on the paper.*
- *Thus for example: a wide-ranging script evidencing plenty of independence and ability to make connections but also some confusion, irrelevance and weakness in analysis might be judged II.I overall; similarly a seriously incomplete script showing evidence nonetheless of knowledge and abilities typical of at least second class standard would probably be judged deserving of a III.*

Calculation of examination results

When calculating the overall result for each student (i.e. first, upper second etc etc) the examiners take into consideration various matters including a combination of the overall average mark and the distribution of individual paper marks: other matters may also be taken into consideration.

Students should be aware of certain matters concerning the failure of one or more papers, as follows:

Prelims to Part IA
To pass the Examination it is normally required that a candidate achieve the passing mark in each element – i.e. paper or portfolio – in the Examination.

Any candidate for the Preliminary examination who has failed any two or more of the three linguistic components (i.e. Paper 1a seen translation, Paper 2a unseen translation, or Paper 2b) and/or whose total mark on the examination is less than 120 out of 300 shall normally be deemed not to have satisfied the examiners.

Part IA
Any candidate who has failed either Papers 1/2 '(Alternative) Greek Language and Texts' or Papers 3/4 '(Alternative) Latin language and texts' shall normally not be included on the list of candidates who have satisfied the Examiners and shall be considered to have failed the examination as a whole.

Part IB
In the case of failure in any of Papers 1–4, the Examiners will consider imposing a penalty over and above the consequent diminution in the aggregate number of marks. In considering such cases, Examiners may take account of performance in Papers 5 and 6.

Prelims to Part II
To pass the Examination it is normally required that a candidate achieve the passing mark in each paper.

Part II
Failure in any one paper (or in the thesis) may lead to a penalty over and above the loss of marks.

Reuse of material between examination scripts, essays and theses

This note applies to *all* the examination papers, including O papers, that may be taken by a candidate in a given year and to *all* the assessed essays and theses that may be written by a candidate in a given year (i.e. the Preliminary Examination to Part IA, Part IA, Part IB and Part II of the Classical Tripos, and the MPhil). It is the policy of the Faculty Board that material used in any one written paper, essay or thesis must not be used again in a form that amounts to straightforward repetition (whether verbatim or in close paraphrase); i.e., without appropriate effort being made to adapt the material to the requirements of the particular question. Repetition of this kind will be penalised by examiners.

The potential problem of significant reuse of material by candidates is tackled from two different directions. In setting papers and agreeing to assessed essay or thesis titles, Boards of Examiners check very carefully to ensure that there is no unacceptable overlap between questions within and across examination papers. The Faculty Board also scrutinizes candidates' Part II thesis proposals and titles to make sure there is no unacceptable overlap with papers being taken. Candidates' MPhil essay titles and thesis proposals and titles are similarly checked by the MPhil examiners and the Degree Committee to avoid the risk of unacceptable overlap with other essays or theses being proposed. Where it seems appropriate, the candidate will either be advised to change the proposed essay or thesis title, or be issued with a written warning, alerting him or her to the danger of possible overlap.

Despite these safeguards, it may occasionally prove difficult for an examination candidate, having made a particular choice of examination questions, essay topics or thesis topic, to avoid using similar ideas in two or more pieces of work. Under these circumstances, the candidate should make every effort to present these ideas in ways which are relevant to the particular occasion, tailoring the formulation carefully in each case so as to make it contribute effectively to the overall argument.

It should be pointed out that, in recent years, the safeguards detailed above have generally proved effective so that reuse of material has hardly ever resulted in any significant difficulty.

Plagiarism

Plagiarism is defined by the University as submitting as one's own work, irrespective of intent to deceive, that which derives in part or in its entirety from the work of others without due acknowledgement. It is both poor scholarship and a breach of academic integrity.

You are obliged to have read and understood the University's policy on plagiarism which is given at
http://www.admin.cam.ac.uk/univ/plagiarism/students/statement.html. Here you will find the University's guidelines on plagiarism, how to avoid it, what will happen if plagiarism is suspected, and what will happen if plagiarism has occurred.

If you present as your own ideas those which are in fact drawn from the work of others, you run the risk of being penalised by the examiners, as well as being disciplined by the University. The Faculty is aware that some students are initially unclear as to what

constitutes fair and unfair use of the work of other: here follows some guidance on the subject. Students from other academic traditions should be aware that there may be differences in the approach to academic writing with which they are familiar, and those expected in Cambridge, where you are expected to be explicit when acknowledging all sources whether paraphrased or quoted.

The problem of plagiarism relates to all types of written work, including essays written for term-time supervisions. In fact, it is through writing of supervision essays that most undergraduates quickly come to appreciate the extent to which earlier work in a particular field should be explicitly acknowledged. Supervisors will routinely advise their pupils whether they are giving adequate recognition to the ideas formulated by other scholars which are being reported in their essays. On common sense grounds, it is clearly safer to be over-scrupulous in attributing other writers' ideas than to be too sparing in making acknowledgements. The experience of attending lectures and reading academic books and articles will also help to demonstrate in detail how established scholars acknowledge the contribution of their predecessors in the field.

The possibility of plagiarism (taking the ideas or writing of another person and using them as one's own) should be borne in mind particularly when writing an essay which will form part of Tripos or MPhil assessment, and when writing Tripos, MPhil or PhD dissertations. You will be expected to have a solid grasp of existing publications relevant to the topic, but the work that you submit must be your own, except where the contributions of others are acknowledged. Consequently it is essential when you are working on, and writing up, your thesis to be extremely careful to distinguish your own ideas from those of others, and to show by means of footnote references (and quotation marks, when you are using an author's own words) occasions when you are alluding to someone else's work. In any case, you should be aiming to 'make the argument your own' by using your own words and providing your own judgements on the other authors' views, rather than following closely someone else's argument and examples. Likewise, when referring to ancient authors or documents, you should add references in the footnotes, so the reader can find the passage in question: you are required by the Regulations to 'give full references to sources'. If you use a printed English translation, you should also acknowledge its source (eg Loeb translation).

If you have concerns about any of these issues, you should consult your supervisor at an early stage. Undergraduates can also consult their Directors of Studies, or the Academic Secretary (Undergraduate). Graduates can also consult the Academic Secretary (Graduate).

PART II THESES:

In addition to the regulations given above, the Faculty Board of Classics has laid down the following advice for those submitting theses in Part II of the Tripos:

(a) Candidates are prohibited from re-using material from their thesis in any examination paper in such a way as to give them an unfair advantage in answering any question or questions.
A thesis topic can be judged to overlap excessively with that of a paper if, for example, the teaching for that paper might be expected to cover one or more of the main topics addressed by the thesis, or if the thesis makes extensive use of material also studied in a paper.
Where a thesis proposal is judged not to present problems of overlap serious enough to justify vetoing the proposal, the Board may nevertheless send a 'warning letter' to the candidate, alerting him or her to the risk of overlap with one or more written papers, as candidates are prohibited from re-using material from their thesis in the exam papers in such a way as to give them an unfair advantage in answering any question or questions.

(b) Not all titles are self-explanatory and it will assist the Faculty Board in coming to a rapid decision if it has a clear indication of the nature of the candidate's project. It should be made clear that, if the thesis is offered in fulfilment of the Group requirement, the topic does fall wholly within the area of the relevant Group; if it is offered in place of a fourth paper, that it falls within the field of Classics; that it does not coincide substantially with the subject of any of the papers being offered by the candidate. The Board will also wish to be able to see that the topic proposed is comparable in scope and difficulty to what is required for a Part II paper. In the case of candidates taking three papers from the same Group the Faculty Board of Classics will not normally approve a thesis title judged to be too closely related to the papers.

(c) The Faculty Board expects candidates and their Directors of Studies to have considered what paper they would offer instead if they decide not to submit a thesis after all (for reason of illness, accident or any other cause). The Board will expect to be told, at the time the application for approval of the thesis title is made, which Paper will be offered if the thesis has to be aborted. It should be understood that if a candidate enters for a thesis and subsequently decides to take a paper instead, this counts as a change of examination entry. This is a College responsibility and it will be necessary for the candidate to take the proper steps to get the examination entry changed; candidates should consult an appropriate College officer. It should be noted that examination entries may NOT be changed after the last day of Lent Full Term.

(d) The style of presentation, quotation and reference to books, articles and ancient authorities should be consistent and comply with the standards required by a major journal (such as *Classical Quarterly*). Candidates will be required to give full references to sources used, and to append a list of the books and articles used in the preparation of the thesis.

(e) The Board will expect the thesis to show knowledge of the relevant primary sources. Candidates are expected to select a topic of interest, to focus the issues clearly, handle the material competently and present the argument in an orderly fashion. Additional credit will be given for extensive and detailed knowledge of relevant material, for handling the topic in an enterprising manner and for displaying sound and independent judgement. The thesis is expected to reveal relevant knowledge comparable to that required for a group paper.

(f) The limit of 10,000 words should be carefully observed. However, an appendix of relevant material may be submitted and not included in the word limit if this will assist the examiners (if in doubt, candidates should consult the Academic Secretary for Undergraduate Affairs).
Material presented under the heading 'Illustrations' at the end of an undergraduate dissertation (*after* bibliography) is excluded from the aforementioned word limit. This 'supporting material' can include figures, maps, charts, diagrams, plans and data in tables, all of these with captions (which may be attached to each individual 'illustration' or presented as a list), but excludes catalogues. Captions should be as brief as possible and should not be used as a substitute for information which should properly be placed in the main text.

(g) Supervision should be on the same scale as for a group paper. Supervisors may discuss the scope and extent of the topic and provide bibliographical and similar advice and information. Supervisors may comment freely on the first and second drafts of the outline and of any one section or chapter but, for the rest, should confine their comments to the first draft of the thesis.

(h) Candidates are required to submit **two** hard copies and two electronic copies of the thesis.

(i) The Faculty will be employing Turnitin software to detect plagiarism in Part II theses. You are obliged to have read and understood the University's policy on plagiarism which is given at http://www.admin.cam.ac.uk/univ/plagiarism/students/statement.html.

(j) All those offering a thesis will be called to a viva. The main purpose of the viva is to verify that the thesis is a student's own work, though the examiners will also give an opportunity to discuss and elaborate a student's ideas.

CLASSICAL PAPERS AVAILABLE IN THE MODERN AND MEDIEVAL LANGUAGES TRIPOS

The Regulations and Supplementary Regulations relating to papers in Classical Greek and Classical Latin in Parts IA, IB and Part II of the MML Tripos can be found in full in the latest edition of *Statutes and Ordinances* issued by the University (not available at time of going to press). What follow here are notes for guidance, indicating where classical languages and other classical subjects fit into the MML Tripos. The classical papers available in Parts IA and IB are referred to as **GL** papers (short for 'Greek and Latin'). They are contained in a list (called 'Schedule C' in the MML Tripos) which is given directly below.

If, having read through these notes, you need further guidance, you should approach your Director of Studies in MML, who may refer you for detailed advice on particular papers to your college's Director of Studies in Classics (see the section headed 'The Faculty of Classics'). You may also wish to consult the MML and Classics Liaison Officers, Professor Stephen Oakley (spo23@cam.ac.uk) in Classics and Dr Abi Brundin (asb17@cam.ac.uk) in MML.

Schedule C from the MML Tripos
Classics Papers available to MML candidates taking Parts IA and IB

See the sections headed 'Part IA Courses' and 'Part IB Courses' for further details on each paper.

GL1. Greek translation and texts (Paper 1 of Part IA of the Classical Tripos).
GL2. Alternative Greek translation and texts (Paper 2 of Part IA of the Classical Tripos).
GL3. Latin translation and texts (Paper 3 of Part IA of the Classical Tripos).
GL5. Classical questions (Paper 5 of Part IA of the Classical Tripos, with special rubric for MML students).
GL6. Greek prose and verse composition (Paper 6 of Part IA of the Classical Tripos).
GL7. Latin prose and verse composition (Paper 7 of Part IA of the Classical Tripos).
GL11. Passages for translation from Greek authors (Paper 1 of Part IB of the Classical Tripos).
GL12. Alternative passages for translation from Greek authors (Paper 2 of Part IB of the Classical Tripos).
GL13. Passages for translation from Latin authors (Paper 3 of Part IB of the Classical Tripos).
GL15. Greek literature (Paper 5 of Part IB of the Classical Tripos).
GL16. Latin literature (Paper 6 of Part IB of the Classical Tripos).
GL17. Greek and Roman history (Paper 7 of Part IB of the Classical Tripos).
GL18. Greek and Roman philosophy (Paper 8 of Part IB of the Classical Tripos).
GL19. Greek and Roman art and archaeology (Paper 9 of Part IB of the Classical Tripos).
GL20. Greek and Roman philology and linguistics (Paper 10 of Part IB of the Classical Tripos).
GL21. Translation from English into Greek prose and/or verse (Paper 11 of Part IB of the Classical Tripos).
GL22. Translation from English into Latin prose and/or verse (Paper 12 of Part IB of the Classical Tripos).

SYLLABUS FOR PART IA

Candidates for Part IA of the MML Tripos can take either Classical Greek or Classical Latin together with their modern language. Classical Latin is available only to candidates with A- level or equivalent in Latin (Option B); Classical Greek is available both to candidates with A-level or equivalent in Greek (Option B) and to beginners (Option A).

Option A (for 'Intensive Greek' candidates without A-level Greek) comprises:
(i) **GL2**, a paper containing unseen passages of Greek for translation and seen passages for comment;
(ii) **GL5**, Classical Questions (with sections on Greek Literature, Ancient Philosophy, Ancient History, Ancient Art and Archaeology, and Philology and Linguistics).
Candidates may optionally offer, in addition to the above, **GL6** (Greek prose and/or verse composition); see n.4, below.

There is no Option A for 'Intensive Latin' candidates without A-level Latin.

Option B (for candidates with A-level Greek or Latin) comprises:

For **Classical Greek**:

(i) **GL1**, a paper containing unseen passages of Greek for translation and seen passages for comment;
(ii) **GL5**, Classical Questions (with sections on Greek Literature, Ancient Philosophy, Ancient History, Ancient Art and Archaeology, and Philology and Linguistics).
Candidates may optionally offer, in addition to the above, **GL6** (Greek prose and/or verse composition); see n.4, below.

For **Classical Latin**:

(i) **GL3**, a paper containing unseen passages of Latin for translation and seen passages for comment;
(ii) **GL5**, Classical Questions (with sections on Latin Literature, Ancient Philosophy, Ancient History, Ancient Art and Archaeology, and Philology and Linguistics).
Candidates may optionally offer, in addition to the above, **GL7** (Latin prose and/or verse composition); see n.4, below.

Notes
1. If you choose Option A in Classical Greek, you must take Option B in your modern language.
2. Paper **GL5** (Classical Questions) has a special rubric for MML candidates, since they are studying only one of the classical languages.

MML candidates may, if they wish, answer questions in any of the non-literary subject-areas of the paper (Philosophy, History, Art and Archaeology, Philology and Linguistics); but it should be stressed that there is no requirement for them to study any non-literary subjects for either Part IA or IB. However, any Part IA candidates who intend to take in Part IB the papers available in Greek and Roman Philosophy, Greek and Roman History, Greek and Roman Art and Archaeology, or Philology and Linguistics, **are strongly advised** to attend in their first year the introductory lectures in these subjects (as

advertised under the section headed 'Part IA Courses (Paper 6)' in this Classics *Handbook*).

This paper will be divided into two sections, containing:

(*a*) questions on Greek and Latin literature;

(*b*) questions on Greek and Roman philosophy, Greek and Roman history from *c*. 800 bc to ad 337, Greek and Roman art and archaeology, Classical philology and linguistics.

Candidates will be required to answer three questions. MML candidates must answer one question from Section A and may answer all three questions from Section A.

3. Candidates who take either optional paper involving translation from English into Greek (**GL6**) or into Latin (**GL7**) will receive credit for a good performance but will not be in any way penalized should they perform less well.

TIMING OF PART 1A EXAMINATION

Please note that these Papers are taken on the first three days of the Easter Term and not at the more normal time for University Examinations.

SYLLABUS FOR PART IB

In general on the choice of papers for MML Part 1B, see http://www.mml.cam.ac.uk/mml/ib

The option to be examined by Long Essay is not available in ancient Greek and Latin.

Candidates may offer classical papers in Part IB only if they have already taken classical papers in Part IA. The Regulations are rather detailed because the combination of classical papers which may be offered in IB depends on the Options already taken in both the classical and modern languages in Part IA. There are five possible permutations.

(1) Candidates who in Part IA offered Option A in a modern language and Option B in Classical Greek shall offer the following in Part IB:

(i) In the modern language, Papers B1 and B2;
(ii) one paper from Schedule IB relating to that modern language;
(iii) Paper **GL15**, Greek literature;
(iv) one further paper from **either** the Papers in Schedule IB, **or GL11**, Passages for translation from Greek authors, or **GL 17**, Greek and Roman history, or **GL18**, Greek and Roman philosophy, or **GL19**, Greek and Roman art and archaeology, or **GL20**, Greek and Roman philology and linguistics.

Candidates may optionally offer, in addition to the above, **GL21**, Greek prose and/or verse composition.

(2) Candidates who in Part IA offered Option A in a modern language and Option B in Classical Latin shall offer the following in Part IB:

(i) In the modern language, Papers B1 and B2;
(ii) one paper from Schedule IB relating to that modern language;
(iii) Paper **GL16**, Latin literature;
(iv) one further paper from **either** the Papers in Schedule IB, **or GL13**, Passages for translation from Latin authors, or **GL17**, Greek and Roman history, or **GL18**, Greek and Roman philosophy, or **GL19**, Greek and Roman art and archaeology, or **GL20**, Greek and Roman philology and linguistics.

Candidates may optionally offer, in addition to the above, **GL22**, Latin prose and/or verse composition.

(3) Candidates who in Part IA offered Option B in a modern language and Option A in Classical Greek shall offer in Part IB:

(i) Paper **GL12**, passages for translation from Greek authors;
(ii) Paper **GL15**, Greek literature;
(iii) one paper chosen from: **GL17**, Greek and Roman history, or **GL18**, Greek and Roman philosophy, or **GL19**, Greek and Roman art and archaeology, or **GL20**, Greek and Roman philology and linguistics;
(iv) two papers chosen from the following: one further paper chosen from **GL17, 18, 19, 20** (details as immediately above); the papers in Schedule IB; Paper B3 in the modern language.

Candidates may optionally offer, in addition to the above, **GL21**, Greek prose and/or verse composition.

(4) Candidates who in Part IA offered Option B in a modern language and Option B in Classical Greek shall offer in Part IB:

(i) Paper B3 in the modern language;
(ii) Paper **GL15**, Greek literature;
(iii) three papers chosen from: **GL11**, passages from translation from Greek authors, **GL17**, Greek and Roman history, **GL18**, Greek and Roman philosophy, **GL19**, Greek and Roman art and archaeology, **GL20**, Greek and Roman philology and linguistics, and the papers in Schedule IB.

Candidates may optionally offer, in addition to the above, **GL21**, Greek prose and/or verse composition.

(5) Candidates who in Part IA offered Option B in a modern language and Option B in Classical Latin shall offer in Part IB:

(i) Paper B3 in the modern language;
(ii) Paper **GL16**, Latin literature;
(iii) three papers chosen from: **GL13**, passages from translation from Latin authors, **GL17**, Greek and Roman history, **G18**, Greek and Roman philosophy, **GL19**, Greek and Roman art and archaeology, **GL20**, Greek and Roman philology and linguistics, and the papers in Schedule IB.

Candidates may optionally offer, in addition to the above, **GL22**, Latin prose and/or verse composition.

TIMING OF PART 1B EXAMINATION

The composition papers are taken on the first two days of the Easter Term, the remaining papers at the normal time for University Examinations, in late May or early June.

SYLLABUS FOR PART II

An MML student who has completed his or her year abroad and has returned to take Part II may take up to two papers from the list of papers known as 'Schedule D' in the MML Tripos. Schedule D (given below) contains a selection of papers from Part II of the Classical Tripos.

Schedule D
Classics papers available to MML candidates taking Part II

See the section headed 'Part II Courses' for further details on each paper.

Paper A1: Homer, *Odyssey* and/or Virgil, *Aeneid*.
Paper A2: Apollo and Dionysus.
Paper A3: Ovid, *Metamorphoses*.
Paper B1: Plato, *Phaedo*.
Paper B2: Aristotle's Moral and Political Thought.
Paper C4: The Transformation of the Roman world.
Paper D3: The Poetics of Classical art.
Paper E2: Greek as a World Language.
Paper E3: Latin and its Neighbours.

In general on choice of Papers in MML Part II, see http://www.mml.cam.ac.uk/mml/ii

Health, Safety and Security Information

A copy of the Faculty's Safety Policy is available on the Faculty website.

Occupational Health Advisers

Tel. 36594

Fire Action

In the event of the fire alarm sounding:
1. Leave building by the nearest exit
2. Do not use the lift
3. Report to assembly point by the Little Hall

In the event of a fire, flood or other serious incident **in normal working hours** inform the Administrative Officer (Tel. 35193) or the Chair of the Faculty (Tel. 61007).
In the event of a fire, flood or other serious incident **outside normal working hours**:
1. Operate the nearest fire alarm
2. Leave building by the nearest exit
3. Do not use the lift
4. Phone the University Central Security emergency number

The **University Central Security** number is Tel. **31818**. This office operates 24 hours every day of the year. **The emergency number is Tel. 101 (inside network)/767444 (outside network)**.

Mobility Disabilities

Students with mobility disabilities who are likely to be unable to use the stairs in the event of an emergency are asked to inform the Administrator so that a personal evacuation plan can be designed.

Medical conditions

The Faculty maintains a confidential record of members of the Faculty with any specific medical conditions together with a note of urgent remedial action. If this applies to you, please consult the Chief Secretary.

Report Book

When staff are unavailable and out of office hours, please report any matters of concern in the Report Book to be found on the Issue Desk in the Faculty Library.

Smoking

No smoking is allowed in the Faculty building.