

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



Classics and Modern Languages FHS Handbook

For students sitting finals in

2028

Faculty of Classics
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Dates of Full Terms

Hilary 2026: Sunday 18 January – Saturday 14 March 2026

Trinity 2026: Sunday 26 April – Saturday 20 June 2026

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

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

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

Michaelmas 2027*: Sunday 10 October – Saturday 4 December 2027

Hilary 2028*: Sunday 16 January – Saturday 11 March 2028

Trinity 2028*: Sunday 23 April – Saturday 17 June 2028

* provisional

Disclaimer

This handbook applies to students starting the BA in Classics and Modern Languages in Michaelmas Term 2023 or 2024 and sitting the final examination in 2028. The information in this handbook may be different for students starting in other years.

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

The information in this handbook is accurate as at 16 January 2026; however, it may be necessary for changes to be made in certain circumstances, as explained at www.ox.ac.uk/coursechanges. If such changes are made the department will publish a new version of this handbook together with a list of the changes and students will be informed.

Course Details

Full Title of Award: Bachelor of Arts in Classics and Modern Languages

Course Length: 4 or 5 years

FHEQ Level: 6

Quality Assurance Agency Subject Benchmarking Statements:

- Classics and Ancient History: [https://www.qaa.ac.uk/the-quality-code/subject-benchmark-statements/classics-and-ancient-history-\(including-byzantine-studies-and-modern-greek\)](https://www.qaa.ac.uk/the-quality-code/subject-benchmark-statements/classics-and-ancient-history-(including-byzantine-studies-and-modern-greek))
- Languages, Cultures and Societies: <https://www.qaa.ac.uk/the-quality-code/subject-benchmark-statements/subject-benchmark-statement-languages-cultures-and-societies>
- Philosophy: https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/subject-benchmark-statement-philosophy.pdf?sfvrsn=6fe2cb81_5

Useful Links

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

Modern Languages Undergraduate Course Handbook:

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

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

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

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

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

Examiners' Reports:

- Classics: https://canvas.ox.ac.uk/courses/42438/modules#module_94960
- Modern Languages: <https://canvas.ox.ac.uk/courses/20010/modules/items/185652>

Examination Information (University website):

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

Joint Consultative Committees for Undergraduate Matters:

- Classics: https://canvas.ox.ac.uk/courses/42438/pages/jcc-for-undergraduate-matters?module_item_id=445998
- Modern Languages: <https://canvas.ox.ac.uk/courses/20010/modules/items/185653>

Lecture Lists:

- Classics: <https://classics.web.ox.ac.uk/lecture-list-prospectus-entries>
- Modern Languages: <https://canvas.ox.ac.uk/courses/20010/modules/items/1072330>

Prizes for Performance in Undergraduate Examinations:

- Classics: <https://canvas.ox.ac.uk/courses/42438/pages/prizes-for-exceptional-performance-in-undergraduate-examinations>
- Modern Languages: [Prelims](#) and [FHS](#)

1. Introduction

This handbook sets out the syllabus for the Final Honour School of Classics and Modern Languages.

You may like to know that there is a Joint Standing Committee of Senior Members responsible for supervising the course. The committee is composed of six members (three from Modern Languages and three from Classics). For the 2025-26 academic year, its members are:

- Professor Adrian Kelly, Balliol (Classics) (Chair)
- Professor Rhiannon Ash, Merton (Classics)
- Dr Rajendra Chitnis, Schwarzman Centre (Czech/Slovak)
- Dr Laura Lonsdale, Queen's (Spanish)
- Professor Pantelis Michelakis, St Hilda's (Classics)
- Dr Wes Williams, St Edmund Hall (French)

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

This handbook is revised annually and issued in Hilary Term three years before your final examination. Comments and corrections should be addressed to the Academic Administrative Officer, Ioannou Centre, 66 St Giles', Oxford OX1 3LU (email address: undergraduate@classics.ox.ac.uk).

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

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

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

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

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

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

2. Aims and Objectives of Classics and Modern Languages

Aims

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

Objectives

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

3. Final Honour School of Classics and Modern Languages

The examination structure for the Honour School of Classics and Modern Languages comprises eight compulsory subjects, and one optional extra.

Please note the following restrictions on your choice of options:

- You may offer no more than two subjects in Philology and Linguistics.
- You may offer no more than one subject in each of the following:
 - Ancient Greek, Roman and Medieval Philosophy
 - Ancient History
 - Classical Archaeology
- You may offer only one subject in Classics assessed by extended essay (503, 504, 507 and 553).
- You may offer no more than three of subjects 110 Medieval Philosophy: Aquinas, 111 Medieval Philosophy: Duns Scotus and Ockham, 517 Byzantine Literature, 518 Modern Greek Poetry and 581 The Latin Works of Petrarch.
- You may offer only one thesis, unless your second one is an Optional Additional Thesis under 9 below.

1. Honour School of Modern Languages, paper I.

2. Honour School of Modern Languages, papers II A (i) and II B (i).

3. Honour School of Modern Languages, *one* paper chosen from Papers VI, VII or VIII.

4. Honour School of Modern Languages, *one* paper chosen from Papers IV, V, IX, X, XI, XII or XIV (Paper XIV may be taken as a second paper under 8 (i) below, but not as the only ML paper under 4).

5. A text-based subject in Greek and Latin literature.

6. One of the following:

- (i) A text-based subject in Greek and Latin literature
- (ii) A text-based subject in Philology and Linguistics
- (iii) 581 *The Latin Works of Petrarch*

7. One of the following:

- (i) A subject in Ancient Greek, Roman and Medieval Philosophy
- (ii) A subject in Ancient History
- (iii) A subject in Classical Archaeology
- (iv) A subject in Greek and Latin Literature
- (v) A subject in Philology and Linguistics

Candidates who offered only one Classical language in the First Public Examination may offer Second Classical Language in place of 6 and 7 above. They will take either (a) 566 *Greek Verse* and 568 *Greek Prose* or (b) 567 *Latin Verse* and 569 *Latin Prose*. Candidates may not offer Second Classical Language in a language in which they satisfied the Examiners in

Honour Moderations in Classics or in the Preliminary Examination in Classics and Modern Languages.

8. One of the following:

- (i) A subject chosen from papers IV, V, IX, X, XI, XII and XIV in the Honour School of Modern Languages.
- (ii) A subject in Ancient Greek, Roman and Medieval Philosophy
- (iii) A subject in Ancient History
- (iv) A subject in Classical Archaeology
- (v) A subject in Greek and Latin Literature
- (vi) A subject in Philology and Linguistics
- (vii) A subject linking Classics with the modern language, as specified in Section 5 below and subject to any restrictions on combinations of subjects set out there.

9. Additional Subject. Candidates wishing to offer an Additional Subject may offer one of the following:

- (i) A further subject chosen from Honour School of Modern Languages, papers IV, V, IX, X, XI, XII and XIV.
- (ii) A subject in Ancient Greek, Roman and Medieval Philosophy
- (iii) A subject in Ancient History
- (iv) A subject in Classical Archaeology
- (v) A subject in Greek and Latin Literature
- (vi) A subject in Philology and Linguistics
- (vii) An Optional Additional Thesis on a topic in Classics or in a subject linking Classics and Modern Languages (to be examined under the regulations for the Honour School of Literae Humaniores).

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

Detailed descriptions of individual papers may be found in the course handbooks for Literae Humaniores (Greats) and individual modern languages:

<https://www.classics.ox.ac.uk/handbooks> and
<https://canvas.ox.ac.uk/courses/20010/modules/items/372608>

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

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

4. List of options in Classics and Philosophy

Here is a list of the options in Classics and Philosophy available to students sitting finals in Classics & Modern Languages in 2028. For detailed prospectuses, text prescriptions and prescribed editions, please refer to the Greats Handbook for your year of examination. Please note that not all Literae Humaniores options are available in Classics & Modern Languages.

Notes:

GTB – Greek text-based subject

LTB – Latin text-based subject

GLTB – Greek or Latin text-based subject (depending on which version of the paper you offer)

S – assessed by submitted work

Ancient Greek, Roman and Medieval Philosophy

You may offer only one subject from the list below.

110 Medieval Philosophy: Aquinas

111 Medieval Philosophy: Duns Scotus and Ockham

115 Plato, *Republic* (in translation)

116 Aristotle, *Nicomachean Ethics* (in translation)

130 Plato, *Republic* (in Greek) **GTB**

131 Plato on Knowledge, Language and Reality in *Theaetetus* and *Sophist* (in Greek) **GTB**

132 Aristotle, *Nicomachean Ethics* (in Greek) **GTB**

133 Aristotle on Nature, Life and Mind (in Greek) **GTB**

134 Knowledge and Scepticism in Hellenistic Philosophy (in Greek) **GTB**

135 Latin Philosophy (in Latin) **LTB**

136 Knowledge and Scepticism in Hellenistic Philosophy (in Latin) **LTB**

137 Plato on Knowledge, Language and Reality in *Theaetetus* and *Sophist* (in translation)

138 Aristotle on Nature, Life and Mind (in translation)

139 Knowledge and Scepticism in Hellenistic Philosophy (in translation)

Ancient History

You may offer only one subject from the list below. Subjects 421-424 may only be taken by candidates who offered **Latin as their single language** in Prelims or Mods. Subjects 425 and 426 may only be taken by candidates who offered **Ancient Greek as their single language** in Prelims or Mods.

401 Greek History 1: Archaic Greek History c.750 to 479 BC (in Greek) **GTB**

402 Greek History 2: Thucydides and the Greek World: 479 BC to 403 BC (in Greek) **GTB**

403 Greek History 3: The End of the Peloponnesian War to the Death of Philip II of

Macedon: 403 BC to 336 BC (in Greek) **GTB**

404 Roman History 4: Polybius, Rome and the Mediterranean: 241 BC to 146 BC (in Greek) **GTB**

405 Roman History 5: Republic in Crisis: 146 BC to 46 BC (in Latin) **LTB**

406 Roman History 6: Rome, Italy and Empire from Caesar to Claudius: 46 BC to AD 54 (in Latin) **LTB**

407 Athenian Democracy in the Classical Age

- 408** Alexander the Great and his early Successors (336 BC-302 BC)
- 409** The Hellenistic World: Societies and Cultures, ca. 300 BC-100 BC
- 410** Cicero: Politics and Thought in the Late Republic
- 411** Politics, Society and Culture from Nero to Hadrian
- 412** Religions in the Greek and Roman World (c. 31 BC to AD 312)
- 413** Sexuality and Gender in Greece and Rome
- 414** The Conversion of Augustine **LTB**
- 415** The Achaemenid Empire, 550-330 BC
- 421** Greek History 1: Archaic Greek History c.750 to 479 BC (in translation)
- 422** Greek History 2: Thucydides and the Greek World: 479 BC to 403 BC (in translation)
- 423** Greek History 3: The End of the Peloponnesian War to the Death of Philip II of Macedon: 403 BC to 336 BC (in translation)
- 424** Roman History 4: Polybius, Rome and the Mediterranean: 241 BC to 146 BC (in translation)
- 425** Roman History 5: Republic in Crisis: 146 BC to 46 BC (in translation)
- 426** Roman History 6: Rome, Italy and Empire from Caesar to Claudius: 46 BC to AD 54 (in translation)
- 499** Thesis in Ancient History **S**

Classical Archaeology

You may offer only one subject from the list below.

- 601** The Greeks and the Mediterranean World c.950 BC-500 BC
- 602** Greek Art and Archaeology from c.500 to 300 BC
- 603** Hellenistic Art and Archaeology, 330 – 30 BC
- 604** Art under the Roman Empire, AD 14-337
- 605** Roman Archaeology: Cities and Settlement under the Empire
- 699** Thesis in Greek and Roman Archaeology **S**

Greek and Latin Literature

You may offer up to four subjects from the list below, or five if you choose to offer an additional subject under 9. Please note the following restrictions:

- You may offer only one of subjects 503, 504, 507 and 553. This is because these subjects involve the completion of an extended essay during the same four-week window in Weeks 6-10 of Hilary Term in the year of your final examinations (for further details, please see the Greats Handbook).
- Subject 506 may not be taken in combination with either of the link papers 582 or 583 (see section 5 below).
- Subjects 517 and 518 may not be taken if you are studying Modern Greek as your modern language.
- Only one of subjects 515 and 524 may be taken.

Subjects 512, 515, 524 and 525 are taught in Faculty classes which take place in alternate years. In the 2026-27 academic year, classes will be given for subjects 515 and 525 only. In 2027-28, classes will be given for subjects 512 and 524 only. You may offer these subjects in any year of examination, as long as you are able to attend the classes when they are held.

501 Greek Core **GTB**
502 Latin Core **LTB**
503 Historiography **S** (+ 1.5-hour translation exam) **GLTB**
504 Lyric Poetry **S** (+ 1.5-hour translation exam) **GLTB**
505 Early Greek Hexameter Poetry **GTB**
506 Greek Tragedy **GTB**
507 Comedy **S** (+ 1.5-hour translation exam) **GLTB**
508 Hellenistic Poetry **GTB**
509 Cicero the Orator **LTB**
510 Ovid **LTB**
511 Latin Didactic **LTB**
512 Neronian Literature **LTB**
513 Euripides, *Orestes*: papyri, manuscripts, text **GTB**
515 Catullus: manuscripts, text, interpretation **LTB**
517 Byzantine Literature **GTB**
518 Modern Greek Poetry **GTB**
524 Seneca, *Oedipus*: manuscripts, text, interpretation **LTB**
525 Latin Literature from Titus to Trajan **LTB**
599 Thesis in Literature **S**

Philology and Linguistics

You may offer up to two subjects from the list below.

Please note the following restrictions:

- Subject 553 may not be combined with any of subjects 503, 504 or 507.
- Subject 554 may not be taken by candidates who took the Historical Linguistics and Comparative Philology paper at Mods.

551 Greek Historical Linguistics **GTB**
552 Latin Historical Linguistics **LTB**
553 General Linguistics and Comparative Philology **S**
554 Comparative Philology: Indo-European, Greek and Latin
598 Thesis in Philology and Linguistics **S**

Second Classical Language

This counts as two subjects. If you offered Latin only in Prelims or Mods, you take subjects 566 and 568. If you offered Greek only in Prelims or Mods, you take subjects 567 and 569.

566 Greek Verse
567 Latin Verse
568 Greek Prose
569 Latin Prose

5. Link papers specific to Classics and Modern Languages

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

581. The Latin Works of Petrarch

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

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

In the examination candidates will be required to comment, without translating, on one passage (from a choice of three, each of around 35 lines) from the prescribed books of the *Africa*, and to answer two essay questions (from a choice of about ten; the essay questions will cover all the prescribed works, including the *Africa*).

582. Ancient and French Classical Tragedy

This subject may not be offered in combination with:

- 506 Greek Tragedy
- Racine [*Honour School of Modern Languages, paper X (5)*]
- *Dramatic Theory and Practice in France 1605-60 with special reference to Corneille* [*Honour School of Modern Languages, paper XII Special Subject*]

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

The examination paper has three sections, and candidates must answer one question from each. The first contains a compulsory comparative commentary; the second has questions

on individual dramatists; the third has questions relating to stagecraft, genre, technique or theme, requiring a comparative approach.

The prescribed texts are:

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

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

583. The Creative Reception of Greek Tragedy in German

This subject may not be offered in combination with 506 Greek Tragedy.

Germany, perhaps more than any other country in Europe, has had a lively and often rather tormented relationship with Ancient Greece. Candidates will be able to study those dealings in an area of particular importance: tragedy. The German texts, from Goethe to Christa Wolf, show an extraordinary and discordant variety of responses to both the theory and the practice of tragedy in Greece. *Antigone* is chosen for special study, Hölderlin's radical treatment of Sophocles' play being the best possible illustration of the vitality and modernity of classical tragedy. In the examination paper, a compulsory comparative commentary question will be set from these two *Antigones*. In addition, candidates will be required to answer two essay questions, one from a choice of questions specifically on the authors and texts listed below, the other from a choice of questions requiring a comparative or generic approach.

The prescribed texts for essay questions are:

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

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

6. Theses and Dissertations

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

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

Classics Theses

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

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

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

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

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

You may discuss with your tutor the field of study, the sources available, and the method of

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

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

The deadline for submission of theses is noon on Friday of 0th week of your final Trinity Term. Late submission will incur accumulating automatic penalties up to 14 days after the deadline, at which point the thesis will be considered as failed if it has not been submitted. The Proctors have indicated that they will not normally accept computer problems as a justification for late submission. If you are prevented by good cause from submitting your thesis on time, consult your Senior Tutor immediately. Theses over the word limit will be subject to penalties, as explained in the Examination Conventions.

Paper XIV Dissertation in Modern Languages

Candidates may choose, as one of their papers, to write a dissertation not exceeding 8,000 words on a subject of their own choice which falls within the scope of the Honour School of Modern Languages, as approved by the Faculty. Please consult the Examination Regulations for Joint Schools restrictions.

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

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

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

7. Plagiarism

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

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

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

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

i. Plagiarism is the use of material appropriated from another source or from other sources with the intention of passing it off as one's own work. Plagiarism may take the form of unacknowledged quotation or substantial paraphrase. Sources of material include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others. The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties, possibly including disqualification from the examination process or expulsion from the university (as stated in the box above). Plagiarism in tutorial essays or other work which is not formally examined is a disciplinary matter for colleges, who may choose to apply a range of severe penalties, including rustication or even sending down. You should be aware that there are now sophisticated electronic mechanisms for identifying plagiarised passages, and you should also be aware that anyone writing a reference for you in the future who is aware that you have plagiarised work may feel obliged to mention this fact in their reference.

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

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

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

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

vi. When you are writing your essay, make sure that you identify material quoted from critics

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

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

'Something similar might be observed in a "pure" elegiac text, antipodal to epic, such as *Amores* 3.6. This elegy is a long appeal addressed to an obstinate little stream obstructing Ovid's path to his love. The erotic situation lies completely in the background, abstract and vague; Ovid turns his whole attention to the obstacle and to the strategies aimed at overcoming it. The river is described in essentially "anti-Callimachean" terms: it has muddy banks (3.6.1), abundant and even filthy waters (v. 8: *et turpi crassas gurgite volvis aquas*). These features accord well with the narrative function of the stream that obstructs the amorous quest of the elegiac poet. But what is intriguing are the arguments Ovid uses to appease the flood. To honour the unnamed stream, the poet lists lofty examples of great rivers which have felt the power of love . . . He then goes on to develop a long narrative example, the story of a river in love, but, significantly, the story is of *epic* provenance: Mars' rape of Ilia, who afterward was offered consolation by the Anio. The entire story . . . appeared in a prominent position at the beginning of Ennius' *Annales*. This episode, though transcribed by Ovid in his own manner and in the style of elegy, is indeed an unforeseen guest in a poem of the *Amores*.'

A. Plagiarism:

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

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

B. Legitimate use of the passage:

'*Amores* 3.6 forms part of the intensified conflict between genres which marks Book 3 of the *Amores*. In the first poem of Book 3, Tragedy and Elegy vie for Ovid's soul; in the last, he wistfully abandons elegy for tragedy. In this poem, addressed to a river that prevents the speaker from reaching his beloved, Ovid moves into the prolonged narration of a story that comes in epic: the river Anio's winning and wooing of Ilia after Mars has raped her. This story came in the first book of Ennius' *Annales*. Barchiesi has pointed out that the river seems "anti-Callimachean" in its size and dirtiness.¹ The relation with epic may, however, be more

elaborate and complicated. Within the *Iliad*, Achilles' heroic advance is halted by a river; he fears an ignominious and rustic death (21.279-83). The situation of *Am.* 3.6 as a whole could be seen to mimic, on a lower level, an episode already generically disruptive. And the Anio's speech to Ilia (53-66) sounds very like a love-poem – which naturally does not work as persuasion. Epic, then, does not simply interrupt elegy in *Amores* 3.6; and the poem is part of a larger design, not just a curious surprise.

¹ A. Barchiesi, *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets* (London, 2001), 54.'

This version uses an acknowledged paraphrase of part of the passage in forming a wider argument, with some fresh points. (The footnote is sound scholarly practice, but its omission would not be a matter of plagiarism.) The reference to the *Annales*, though originally derived from Barchiesi, does not require acknowledgement, since the writer can reasonably suppose it to be common scholarly knowledge. The final phrase echoes Barchiesi's, while disagreeing with it; but no explicit acknowledgement is required, least of all after the earlier mention.

8. Use of Artificial Intelligence in Learning and Assessment

All students are expected to abide by the Classics Faculty's policy on the acceptable use of Artificial Intelligence, which can be found in Canvas at <https://canvas.ox.ac.uk/courses/42438/pages/use-of-ai-in-learning-and-assessment>.

9. The Year Abroad

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

The objectives of the Year Abroad are for students to:

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

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

You should discuss options for your year abroad with your College Tutor and also, should you

wish, with the relevant Sub-Faculty Year Abroad Officer. Sub-Faculties arrange information sessions on appropriate opportunities in Michaelmas Term of the second year; these will be advertised to you and listed on the Year Abroad page on Canvas:

<https://canvas.ox.ac.uk/courses/37004>.

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

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

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

Students can now consult the year-abroad database, which gives details of what other students have done: https://hermes2.mml.ox.ac.uk/yrabroad/index_student.php

10. Examinations

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

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

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

with most of their knowledge undisplayed.

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

Examination Conventions

The Examination Conventions may be found in Canvas at https://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module_item_id=185651.

11. Feedback

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

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

12. Teaching provision

(a) Modern language papers

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

(b) Classics papers

Most of the papers available at finals are shared with the Honour School of Literae Humaniores. For details of teaching provision for these papers, please refer to the Greats

handbook for your year of examination at <https://classics.web.ox.ac.uk/handbooks>. For details of teaching provision for the link papers in Classics and Modern Languages, please see Section 5 of this handbook.

13. Equality, Diversity and Inclusion Statement

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

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

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

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

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

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

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

Student Welfare and Support Services

The University's unique and close-knit collegiate system provides a wealth of pastoral and welfare services for students to support engagement with studies and University life, promoting student wellbeing by providing opportunities for social interaction and sport and arts. Additionally, the central Student Welfare and Support Services department offers professional support that complements provision in colleges and departments. More detail can be found in the University's Common Approach to Support Student Mental Health.

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

Classics & Modern Languages FHS Handbook 2028
Version 1.0
Issued 16 January 2026

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