



## **Classics Student Handbook 2017–18**

Second- and Final-Year BA



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## Studying Classics at NUI Galway

The second and final years of the Classics course and the first post-graduate year provide you with the opportunity to pursue both new and familiar subjects in greater depth. In this handbook we've outlined the structure of each year and given descriptions of the available modules to help in your choice. You'll see that semester in each year of the BA we've designated one module as the core module and we strongly recommend that all students take them. After that, you're free to choose two other modules in each semester to complete your Classics requirement.

One of your decisions will be whether to study Latin. If you have any interest, we would encourage you to give the language a try. If you have any questions, please contact Dr Bisagni, who is teaching the beginners' modules.

In order to make your time in Classics and at the university a success, we have put together a few suggestions for studying the subject in Galway.

### Engagement

Our university is a community of women and men dedicated to teaching, learning and research. Such a community depends upon each of its members to be an active participant. As a student, you participate by fulfilling the requirements of the course, such as attending lectures and tutorials and submitting assignments. We hope that participating in this way will lead you to other forms of participation as well. For example, we hope that you will find the material we study together stimulating and engaging and that this will lead you to more active engagement with the subject. For example, whenever things are not clear to you, be sure to ask a lecturer or tutor—and please keep asking until they are clear. You might also consider joining the Classics Society, which sponsors a series of lectures each year, as well as a trip.

### Developing skills

The Arts subjects you study at university are not only ends in themselves: the skills you acquire here will also serve you well in life after university. For example, in your studies you deal with large amounts of new and complex information every week, just as most people in their jobs do. You have probably seen that the best way to cope with this is to manage your time by working regularly and consistently, which is a technique that applies outside the university as well. One way to build on the techniques you've already learned is to make two schedules at the beginning of the semester. First make a weekly schedule that includes all lectures and two to three hours of scheduled study and reading time for each class hour (see Requirements below). Second, make a schedule of the semester with all assignments and exams marked, with preliminary plans to schedule your work to meet the deadlines. Aside from time-management, we also hope that you will grow in confidence as you acquire other skills, such as using primary and secondary sources to write analytical essays, articulating and refining your ideas by discussing them and helping others do the same, and presenting your work in front of an audience.

### Requirements for modules

Each module has explicit requirements such as lectures, tutorials, examinations, essays, presentations and tutorial essays. These are listed in the module's course outline along with the amount each contributes to the final mark. You are responsible for fulfilling these requirements in a timely manner. There are also requirements that are not explicit, but equally important:

First, we expect that you will spend two to three hours of study at home for every hour in class.

Second we expect that you will be on time for lectures, tutorials and meetings.

Third, we expect that you will participate actively in lectures and discussions.

## Lectures

Lectures are the foundation of most modules, and if you do not attend consistently, you will miss much of what the module has to offer. Attendance at lectures is thus obligatory. Many lecturers upload copies of slides to the Blackboard site in order to help students recall the lecture content with the aid of their notes, not as a substitute for attendance at lectures.

## Tutorials

Tutorials, in which smaller groups of students meet with a tutor, complement lectures and are an essential part of each module. Attendance at weekly tutorials is thus also obligatory.

**To sign up for Tutorials:** Look for details on the Blackboard page of the Core Module in each semester (see below for the Core Modules). You will be able to choose a tutorial time that fits your schedule there.

## An Ghaeilge i nDisciplín an Léinn Chlasaicigh

Tá lucht na rannóige tugtha do staidéar comparáideach ar chultúir agus teangacha, rud a fhágann go dtugaimid an-tacaíocht don Ghaeilge mar staidéar inti fhéin agus mar mheán cumarsáide. Cé go ndéantar ár gcuid teagaisc trí mheán an Bhéarla amháin, beidh caoi agat Gaeilge a úsáid freisin sa ghnó laethúil nó i do chuid scríbhneoireachta. Más mian leat, beidh Michael Clarke, Jacopo Bisagni nó Pádraic Moran an-toilteanach Gaeilge a labhairt leat.

## Class representatives and year co-ordinators

Every year students in second and third year elect class representatives. The class reps provide another avenue for communication between individual students, the class as a whole and the Classics staff. If you are interested in becoming a class representative or learning more about what's involved, please talk with any member of staff. More information is also available from the Students' Union at <http://services.su.nuigalway.ie/site/view/3185/class-reps/>

In addition, one member of academic staff is responsible for co-ordinating communication and resolving any issues with each year of the Classics course. Please feel free to approach them with any questions or concerns. The co-ordinators are:

**Second Year:** Dr Mark Stansbury (mark.stansbury@nuigalway.ie; TB504)

**Final Year:** Dr Jacopo Bisagni (jacopo.bisagni@nuigalway.ie; TB505)

## Support

University life and its demands can be a difficult time for all of us. It is not unusual to be stressed about a paper or an exam, but if you find the stress in your life becomes overwhelming, please talk to someone about it. Often your lecturers will be able to offer advice about how to deal with your academic work, and they may be able to point you to other sources of help as well. Many kinds of support are available: educational, personal, financial, health, disability, to name only a few. To get in touch with Student Services in Aras Uí Chathail ring 091 492364 or follow this link: <http://www.nuigalway.ie/student-services/>

Again, please feel free to speak with any member of staff at any time—and remember that it is often better to address issues when they're starting to become a problem rather than later.

## Suggested reading

### Ethics and the good life

Seneca, *On the happy life* (trans. J. Ker; Chicago)

St Augustine, *Confessions* (trans. P. Brown; Oxford World's Classics)

### Education and our place in it

V. Woolf, *A room of one's own* (Penguin Classics)

Petrarch, *The ascent of Mount Ventoux* (<http://history.hanover.edu/texts/petrarch/pet17.html>)

M. de Montaigne, *On the education of children* (PDF)

P. Freire, *Pedagogy of the Oppressed* (Penguin)

### Myths and ideas

Herodotus, *Histories* (trans. T. Holland; Penguin)

Apollodorus, *Library of Greek Mythology* (trans. R. Hard; Oxford World's Classics)

C. Lopez-Ruiz, *Heroes, Gods and Monsters: a Sourcebook* (Oxford)

Plato, *Timaeus* in *Timaeus and Critias* (trans. D. Lee; Penguin)

C. Segal, *Myth: A Very Short Introduction* (Oxford)

The Gospel of Luke and the Acts of the Apostles in *The New Testament* (trans. R. Lattimore; Chicago)

F. D. Logan, *A History of the Church in the Middle Ages* (Routledge)

Augustine, *City of God*, (trans. P. Brown; Penguin)

### Language

D. Crystal, *How Language Works* (Penguin)

F. de Saussure, *Course in General Linguistics* (trans. R. Harris; Bloomsbury)

T. Janson, *The History of Languages: an Introduction* (OUP)

### Historical narratives

Cartledge, P., *Democracy: A Life* (London, 2016)

P. Salway, *Roman Britain, A very short introduction* (OUP; 2nd ed)

C. Kelly, *The Roman Empire, A very short introduction* (OUP)

D. H. Fischer, *Historians' Fallacies*

(<https://archive.org/details/HistoriansFallaciesTowardALogicOfHistoricalThought>)

C. Freeman, *Egypt, Greece and Rome* (Oxford)

C. Wickham, *The Inheritance of Rome* (Penguin)

S. Price and P. Thonemann, *A History of Classical Europe* (Penguin)

E. J. Kenney, *The Classical Text* (Berkeley)

### Literature

Ovid, *Sorrows of an exile* (trans. A. Melville; Oxford)

Vergil, *Eclogues and Georgics*, (trans. C. Day Lewis; Oxford World's Classics)

Hesiod, *Works and Days*, (trans. G. Most; Harvard: Loeb Classical Library)

Ovid, *Metamorphoses*, (trans. A. Melville; Oxford World's Classics)

### Visual and material culture

J. Berger, *Ways of seeing* (Penguin)

P. Barolsky, *Ovid and the Metamorphoses of Western Art* (Yale)

A. Schnapp, *Discovery of the Past* (British Museum Press)

N. McGregor, *A History of the World in 100 Objects* (Penguin)

C. de Hamel, *Meetings with Remarkable Manuscripts* (Penguin)

## **Classics in Second-Year Arts**

### **Introductory session for course planning**

Classics offer an introduction to the course in second year, including an overview of the available modules. This will take place at the first meeting of CC2100, the core module, at 1 p.m. Tuesday, 5 September, in AC204. This will be an excellent opportunity to find out more about the course and to ask any questions, so we encourage you to attend, whether or not you have decided to take Classics. The second-year co-ordinator is Dr Mark Stansbury (mark.stansbury@nuigalway.ie) and he will also be happy to discuss any questions you might have.

### **Choosing your modules**

You'll choose three Classics modules per semester. You'll see that each semester we've indicated a core module that we strongly suggest all students take. You should then choose two modules from the remaining options.

We encourage everyone to consider starting Latin this year. The module assumes no previous knowledge and provides a gentle introduction to the language.

The second-year co-ordinator or any member of academic staff will be happy to discuss any questions you might have.

### **Signing up for tutorials**

Look for details on the Blackboard page of the Core Module in each semester (see p. 8 below for the Core Modules). You will be able to choose a tutorial time that fits your schedule there.

### **Beginning Latin**

Latin is studied as a single 5-ECTS module per semester, meeting either two or three times per week and assessed by a combination of weekly exercises and periodic in-class tests. If you have questions, you should contact Dr Bisagni, who is co-ordinator of the beginners' modules in both languages.

### **Historical linguistics**

The second-semester module CCS202 Latin & Historical Linguistics is an introduction to the systematic study of ancient languages suitable for those who have taken at least one semester of Latin, Greek, or another Indo-European language.

### **Interdisciplinary options**

Where possible, suitable modules from Celtic Civilisation are made available to Classics students and can be taken as optional modules. For more information, see p. 18.

### **Timetable clashes**

You should check your timetable to make sure that the modules you choose are not scheduled at the same time. We have pointed out any clashes within the Classics programme, but we cannot predict clashes between Classics modules and modules in other subjects, though we have made every effort to minimise this happening.

## **Second-Year course structure: Semester One**

### **Core module**

CC2100 Texts and Transmission (Stansbury, Bisagni, Clarke)

### **Options in literature, visual culture and the history of ideas**

CC228 History of the Roman Empire (Stansbury)

CCS2102 Mythology and Drama (Clarke)

### **Language options**

CC230 Beginning Latin 1 (Bisagni)

### **Timetable clash**

CCS2102 cannot be taken with CC230.

## **Second-Year course structure: Semester Two**

### **Core module**

CCS207 Studies in Ancient Literature & Thought: Ancient Epic (Clarke)

### **Options in literature, visual culture and the history of ideas**

CC2101 Introduction to Reception (Stansbury)

CCS201 Studies in the Ancient Imagination: Satire and Historiography (Moran, Stansbury)

### **Language options**

CC232 Beginning Latin 2 (Bisagni)

CCS202 Latin & Historical Linguistics (Bisagni)

### **Interdisciplinary option**

SG217 A Field of Gods & Men: Celtic Myths (Downey)

### **Timetable clashes**

CCS201 cannot be taken with CC232 and CCS202 cannot be taken with CC2101,

## Second-Year core module descriptions

### CC2100 Texts and Transmission (Semester One)

2BA, Semester 1. Co-ordinator: Stansbury. Lecturers: Bisagni, Clarke, Stansbury.

What is Classical literature and how has it been passed down to us? Why do we assign literary works to genres like epic, tragedy, philosophy, or rhetoric? How are texts transmitted in manuscripts, and how did that transmission lead to the editions and translations that we study today? How did Classical literature in turn influence and shape the forms of literary creativity that we see in modern languages? This module will address such questions as these. Prof. Clarke will begin by examining how certain key genres (epic, tragedy, historiography, philosophy and science, rhetoric) began in early Greek literature and were renewed and reshaped by the Romans. Dr Stansbury will then look at the manuscript transmission of literary works. Dr Bisagni will look at some of the most important steps in the development of the study of Classical literature between Late Antiquity and the present time.

#### Required reading

Grafton, A. et al. (eds.), *The Classical Tradition* (Harvard, 2010)

Reynolds, L.D. and Wilson, N.G., *Scribes and Scholars* (Oxford, 2013)

Silk, M. et al., *The Classical Tradition* (Wiley-Blackwell, 2014)

### CCS207 Studies in Ancient Literature & Thought: Epic poetry & the Trojan War (Semester Two)

2BA, Semester 2. Co-ordinator and lecturer: Clarke.

In this module we will study the origins and early development of heroic epic and the traditions of the Trojan War in particular. Our study begins with the Mesopotamian *Epic of Gilgamesh*, examining the concept of the hero poised between human and divine worlds and confronted with the inevitable prospect of death. We will then consider the Greek offshoots of Mesopotamian heroic literature, focusing on the *Iliad* and *Odyssey* of Homer. For the *Iliad*, we will concentrate on the mythical background of the poem, the ethical and military principles which inform its story-line, and the different responses of Achilles and Hector to the challenge of heroism and the prospect of death. We will also study the recreation and exploration of the Trojan War myth in tragic drama, focussing on the *Trojan Women* of Euripides. We will also consider heroic literature and ideology as a cross-cultural construct and an international literary tradition.



#### Required reading

Homer, *The Iliad*, translated by Barry Powell (Oxford: OUP 2014) or translated by Anthony Verity (Oxford, 2012)

Apollodorus, *The Library of Greek Mythology*, translated by R. Hard (Oxford, OUP, 1999)

Andrew George (tr.), *The Epic of Gilgamesh* (Penguin, 1999) or B. Foster, *The Epic of Gilgamesh* (Norton Critical Editions) – George's edition is better and more user-friendly than Foster's

Euripides, *Trojan Women and Other Plays*, translated by James Morwood (Oxford World's Classics, 2008)

## Second-Year optional module descriptions

### CC228 The History of the Roman Empire

2BA, Semester 1. Co-ordinator and lecturer: Stansbury

This module surveys the history of the Roman Empire from Augustus to Theodoric. We will begin by exploring the expansion of Rome in Italy and the Mediterranean, then consider Augustus's rise to power and the principate. We then shift perspective and ask what being Roman looked like from the periphery by using evidence from the province of Britannia. After studying the Roman world of the second century, we look at the instability of the third and Constantine's transformation of the Roman world into a Christian one divided between East and West. Finally, we examine the breakup of the Roman world and the rise of the successor kingdoms. Students will be introduced to the study of primary historical sources, with a focus on biography, and learn how these can be used to construct historical arguments.

#### Required reading

Boatwright, M.T. et al., 2011. *The Romans: From Village to Empire*. 2nd ed. Oxford: OUP. Reading Pack.

### CC2101 Introduction to Reception

2BA, Semester 2. Co-ordinator and lecturer: Stansbury.

This module has three goals: first, to introduce students to the study of reception (the use that later readers and writers made of earlier material); then, to teach students the skills to make effective presentations; and finally, to introduce students to independent research. In the first part of the module we will work through an example, the reception of Book 4 of the *Aeneid* in the opera *Dido and Aeneas* by Henry Purcell and Nahum Tate. We will then look at how to present the results in a short presentation. Finally, students will work independently on projects related to the reception of the Orpheus myth in painting, music, film, or sculpture. The results of these projects are presented as a portfolio of work done and a short presentation to members of academic staff at the end of the semester.



#### Required reading

Texts will be supplied in class.

### CC2102 Classical Mythology and Drama

2BA, Semester 1. Co-ordinator: Clarke. Lecturers: Clarke, Doukas.

This module introduces students to the origins and early development of the Western dramatic tradition, with special reference to Greek Tragedy. Tragedy emerged from the tradition of myth-based hymnic song, accompanied by the dramatic enactment of scenes from the traditional repertoire of mythological narrative. Lectures will focus on the social, cultural and theological aspects of tragic poetry, with reference both to the ideological underpinnings of Greek drama and to the influence of the Greek inheritance on the subsequent development of Western dramatic tradition into modern times. A series of plays will also be read in detail in translation, with close guidance and workshop-style discussion. Our 24 lecture meetings will be divided into two groups. Prof. Clarke will use a

relatively formal lecture format to introduce and explore key themes, moving between the overall interpretation of Tragedy and the specific problems of the individual prescribed texts. Dr Doukas will lead more focussed reading classes on specific 'target passages' from the six prescribed tragedies.

### **Required reading**

*Key passages will be supplied via Blackboard*

Aeschylus, *Agamemnon* in Carson, A. (tr.), *Aeschylus, An Oresteia* (Faber & Faber, 2009)

Aeschylus, *Suppliants* in P. Burian and A. Shapiro (eds.), *The Complete Aeschylus Volume II: Persians and other plays* (Oxford, 2009)

Sophocles, *Antigone* in P. Weinecke and D. Woodruff (eds.), *Sophocles, Theban Plays* (Indianapolis, 2003)

Sophocles, *Oedipus the King* in P. Weinecke and D. Woodruff (eds.), *Sophocles, Theban Plays* (Indianapolis, 2003)

Euripides, *Bacchae* in R. Gibbons (tr.), *Euripides, Bakkhai* (Oxford, 2003)

Euripides, *Hippolytus* in D.A. Svarlein (tr.), *Euripides, Alcestis, Medea, Hippolytus* (Indianapolis, 2007)

Euripides, *Cyclops* in H. McHugh (tr.), *Euripides, Cyclops* (Oxford, 2009)

### **Background reading**

Easterling, P.E. (ed.), *The Cambridge Companion to Greek Tragedy* (Cambridge, 1997)

Graziosi, B., *The Gods of Olympus* (London, 2013)

Edmunds, L. (ed.) *Approaches to Greek Myth* (second edition) (Johns Hopkins, 2010)

Padel, R., *In and Out of the Mind* (Princeton, 1992)

Padel, R., *Whom Gods Destroy* (Princeton, 1995)

## **CCS201 Studies in the Ancient Imagination: Satire and Historiography**

*2BA, Semester 2. Co-ordinator: Moran. Lecturers: Moran, Stansbury.*

This module explores how ancient writers conceptualised and critiqued their own societies in two literary genres: satire and history. We will The module is delivered in two parts, each exploring a specific genre. Part A deals with historiography, the writing (and re-writing) of history, invariably judging past events according to contemporary values. Part B looks at Roman social commentary in the form of Latin satire (the works of Horace, Persius, and Juvenal), which uses ridicule to point out injustices, but also to reinforce prevailing power structures.

### **Required reading**

Rudd, N. 1987, *Horace: Satires and Epistles. Persius: Satires*, Penguin

Rudd, N. 1991, *Juvenal: The Satires*, Oxford University Press

Reading Pack

## Classics in Final-Year Arts

### Choosing your modules

For your final year in Classics you'll choose three Classics modules per semester. We've indicated the core module for each semester and we strongly suggest that all students take this module. You should then choose two modules from the remaining options. The options for those continuing the study of Latin or Greek from second year are explained below. It is also possible to begin the study of Latin or Greek in the final year, provided the module times do not clash with other modules in your timetable, and we would encourage every student to give the languages a try. The final-year co-ordinator is Dr Jacopo Bisagni ([jacopo.bisagni@nuigalway.ie](mailto:jacopo.bisagni@nuigalway.ie)) and he will be happy to discuss any questions you might have.

### Signing up for tutorials

Look for details on the Blackboard page of the core module in each semester (see below for the core modules). You will be able to choose a tutorial time that fits your schedule there.

### Continuing Latin from 2BA

Students who have studied Latin in second year are offered CCS315 *Intermediate Latin 1* in Semester One and then CCS316 *Intermediate Latin 2* in Semester Two. We also recommend Dr Bisagni's *CCS202 Latin and Historical Linguistics*.

### Beginning Latin

Introductory Latin is studied as a single 5-ECTS module per semester, meeting either two or three times per week and assessed by a combination of weekly exercises and periodic in-class tests. If you have questions, you should contact Dr Bisagni, who is co-ordinator of the beginners' module.

### Advanced Latin and Greek

The Latin class at this level constitutes modules CCS311 and CCS312. Students who have studied Latin for at least two years and are confident in their independent reading abilities will have much to gain from these classes.

Because of a staffing shortfall, Greek cannot be offered this year. However, any student who has studied Greek to the level of basic reading competence is welcome to join Prof. Clarke's text-reading seminar, which this year will tackle the D-scholia to the Homeric *Iliad*. Depending on the circumstances of the individual student and their programme of study, it *may* be possible to provide credit to the level of 5 ECTS for this work.

### Special Project in Classics

We offer a limited number of places to final-year students in CCS303.II Special Project in Classics, which is designed for students who wish to conduct an independent research project. If you are interested in pursuing such a project, please speak to a member of staff with whom you would like to work. Acceptance to the module is competitive and is based on a formal application submitted by the end of September. This application must be approved by the potential supervisor and should include an outline of the proposed project, as well as preliminary annotated bibliography. The completed project will be submitted at the end of Semester Two.

### Interdisciplinary options

Where possible, suitable modules from Celtic Civilisation are made available for Classics students and can be taken as optional modules. This year, one final-year module is offered in Semester One. For more information, see the relevant section.

### Timetable clashes

You should check your timetable to make sure that the modules you choose are not scheduled at the same time. We have pointed out any clashes within the Classics programme, but we cannot predict clashes between Classics modules and modules in other subjects.

## **Final-Year course structure: Semester One**

### **Core module**

CC316 Barbarians (Bisagni)

### **Options in literature, visual culture and the history of ideas**

CCS301 Representing Rome (Stansbury)

CCS307 Ireland & the Ancient World (Bisagni and Moran)

### **Language options**

CC230 Beginning Latin 1 (Bisagni)

CCS315 Intermediate Latin 1 (Moran)

CCS311 Advanced Classical & Medieval Latin 1 (Clarke)

### **Interdisciplinary option**

SG3100 Cultural Impact of Christianity

### **Timetable clashes**

CCS301 cannot be taken with CCS315

## **Final-Year course structure: Semester Two**

### **Core module**

CCS305 Expressions of Power in Antiquity: Rhetoric (Moran)

### **Options in literature, visual culture and the history of ideas**

CCS302 Classics & Continuity: From Seneca to Shakespeare (Arkins)

CCS306 Iconography: The Classical Tradition in Western Art (Clarke)

CCS303.II Special Research Project in Classics (Staff)

### **Language options**

CC232 Beginning Latin 2 (Bisagni)

CCS202 Latin & Historical Linguistics (Bisagni)

CCS312 Advanced Classical & Medieval Latin 2 (Clarke)

CCS316 Intermediate Latin 2 (Moran)

### **Timetable clashes**

CCS306 cannot be taken with CCS316

## Final-Year core module descriptions

### CC316 Barbarians (Semester One)

*Final-Year BA, Semester 1. Co-ordinator and lecturer: Bisagni.*

This module examines the constructed images and historical realities of some of the most important non-Graeco-Roman peoples in the ancient world. The three main directions that will be followed throughout the module are: (1) an analysis of the concept of 'barbarian' in the Classical world; (2) an examination of selected Greek and Roman sources on barbarians, especially Celts and Germani; (3) a study of these same peoples 'from within', based on archaeological and linguistic evidence. We will investigate the role that the so-called barbarian peoples of Northern Europe played in ancient history, from the earliest documented contacts with the Mediterranean during the Early Iron Age, to the collapse of the Roman Empire in the fifth century AD.



#### Required reading

Caesar, *The Gallic War*, ed. C. Hammond (OUP 1999).

Tacitus, *The Agricola and The Germania*, ed. A. R. Birley (OUP 1999).

#### Recommended reading

Barbero, A., 2008. *The Day of the Barbarians: The Battle That Led to the Fall of the Roman Empire*. Walker & Co.

Bispham, E. ed., 2008. *Roman Europe*. OUP.

Burns, T. S., 2003. *Rome and the Barbarians 100 B.C.–A.D. 400*. JHU Press.

Harrison, T. ed., 2002. *Greeks and Barbarians*. Taylor and Francis.

Wells, P. S., 2001. *The Barbarians Speak*. Princeton 2001.

### CCS305 Expressions of Power in Antiquity: Rhetoric (Semester Two)

*Final-Year BA, Semester 2. Co-ordinator and lecturer: Moran.*

This module will look at the power of words and the pervasive influence of rhetoric in Graeco-Roman culture. It will begin by examining the origins of rhetoric and its development in the context of ancient education. Technical aspects will then be studied in detail, including different styles of oratory, parts of a speech, methods for finding arguments, arrangement of subject matter, style and language, memorisation and delivery. We will then look at rhetoric in practice, studying select speeches of Cicero. Finally, we will study the influence of rhetoric in Roman literature more broadly, focusing on writers of history and epic in particular. Students will be encouraged to reflect on rhetoric and the power of persuasion in contemporary culture today.

#### Required reading

Kennedy, G.A., 1994. *A new history of Classical rhetoric*. Princeton.

## Final-Year optional module descriptions

### CCS301 Representing Rome

*Final-Year BA, Semester 1. Co-ordinator and lecturer: Stansbury.*

This module explores the use of the idea of Rome in three texts: the first is a written account by Livy of the city's early history and the second two are cinematic accounts of the aftermath of Marcus Aurelius's death. In all three cases we will examine the techniques used to create the idea of Rome that proved so influential and long-lived. Part of this examination will focus on the material aspects of these texts: how the works of Livy were transmitted to us and what effect that has for our knowledge of them, as well as the techniques used by filmmakers. The module begins by setting out a framework drawn from the work of Saussure and Barthes to show how such disparate texts can be compared.

#### Required reading

De Selincourt, A. (tr.), 2002. *Livy, The Early History of Rome (Books 1–5)*. Harmondsworth: Penguin.

*Fall of the Roman Empire*, 1964. [Film] Directed by Anthony Mann.

*Gladiator*, 2000. [Film] Directed by Ridley Scott.

Reading Pack provided in class.



### CCS302 Classics & Continuity: From Seneca to Shakespeare

*Final-Year BA, Semester 2. Co-ordinator and lecturer: Arkins.*

This module examines the ways that Shakespeare's tragedies appropriate Roman material, especially the tragedies of Seneca. Seneca's *Thyestes* depicts evil in the ruler, as does Shakespeare's *Richard III*. Seneca's *Oedipus* adds striking supernatural elements to Sophocles. Shakespeare's Roman plays—*Coriolanus*, *Julius Caesar*, *Antony and Cleopatra*—make use of Plutarch's *Lives* to depict power struggles.

#### Required reading

Wilson, E. tr., 2010. *Seneca, Six Tragedies*. Oxford: OUP.

Shakespeare, *Antony and Cleopatra*, *Julius Caesar*, and *Macbeth* (Oxford or Arden editions).

#### Recommended reading

Burrow, C., 2013. *Shakespeare and Classical Antiquity*. Oxford: OUP.

### CCS306 Iconography: The Classical Tradition in Western Art

*Final-Year BA, Semester 2. Co-ordinator and lecturer: Clarke.*

In this module we study the creation and re-creation of images from Classical mythology and ancient history in visual art across the whole sweep of Western cultural history, from Antiquity to modern times. We will focus on four 'moments' in the tradition: (a) Roman sarcophagi; (b) Italian Renaissance painting, c. 1450–1550 CE; (c) Revolutionary and Romantic art, c. 1780–1850 CE; (d) High Victorian classicism. Independent research will be central to your work on this module, and toward the end of the course each student will prepare a PowerPoint presentation and deliver it to an audience of class members.

#### Recommended reading

Ovid, *Metamorphoses* translated by A. D. Melville (Oxford World's Classics, 2008)

Elsner, M., 1998. *Imperial Rome and Christian Triumph*. Oxford: OUP.

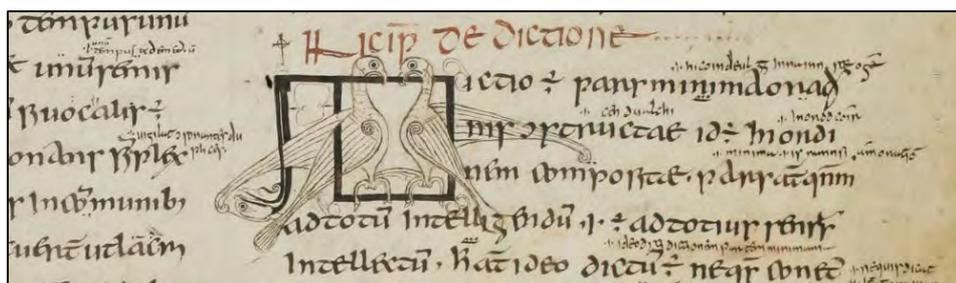
- Barolsky, P., 2014. *Ovid and the Metamorphoses of Modern Art*. Yale.  
 Beard, M. & Henderson, J., 2001. *Classical Art*. Oxford: OUP.  
 Bull, M., 2005. *The Mirror of the Gods*. Harmondsworth: Penguin.

## CCS307 Ireland & the Ancient World

*Final-Year BA, Semester 1. Co-ordinator: Bisagni. Lecturers: Bisagni and Moran.*

It is well known that Ireland was never a part of the Roman Empire. Nonetheless, when Christianity came to this island in the fifth century (traditionally associated with St Patrick), the Roman Empire was still in existence, albeit contracting. The language of Ireland's new religion was Latin, and the Christian Church, which was to have a profound influence on Irish society, had already absorbed the culture of Rome in other ways. Latin scholarship flourished in post-Roman Ireland, and Irish scholars later contributed to a revival of Classical learning in early medieval Europe.

Whereas an older historical model asserts a gradual decline and fall of Roman world after the second century, a newer interpretation instead emphasises its



gradual transformation. This module explores how Roman culture was transformed in the Late Antique period and how the legacy of that transformation is Ireland's so-called Golden Age. For the first half of the semester, Dr Moran will explore the historical changes that took place during the third to fifth centuries, and specifically the impact of Christianity on Roman culture and the attitudes of influential Christian writers such as Augustine and Jerome towards Classical literature. In the second half, Dr Bisagni will focus on early medieval Ireland (approx. AD 600–1200) and look at Classical and Late Antique influences on Hiberno-Latin and vernacular texts, ranging from natural science to political theory, history, poetry and epic.

### Required reading

- Brown, P., 1971. *The world of Late Antiquity: From Marcus Aurelius to Mohammad*. London.  
 Cameron, A., 2012. *The Mediterranean world in Late Antiquity, AD 395–700*. 2nd ed., London.  
 Charles-Edwards, T. (ed.), 2003. *After Rome*. Oxford.  
 Clark, G., 2004. *Christianity and Roman society*. Cambridge.  
 Ó Cróinín, D., 2005. 'Hiberno-Latin literature to 1169', in D. Ó Cróinín (ed.), *A New History of Ireland: I. Prehistoric and Early Ireland*. Oxford/New York. 371–404.

## CCS303.II Special Research Project in Classics

*Final-Year BA, Semester 2*

This module is intended for advanced third-year students who wish to pursue independent research during their final undergraduate year. Each student project is supervised by a member of staff, so students interested in pursuing such a project should speak with potential supervisors at the earliest opportunity—ideally at the end of the Second Year. A written proposal for the project is due by the end of September. This proposal must be agreed with the supervisor and should include an outline of the proposed project, as well as preliminary annotated bibliography. The form of the project is open, but it should represent the equivalent of a 7,000 word essay and should be submitted in time for the summer examination session.

## Latin module descriptions

### CC230 & CC232 Beginning Latin 1 & 2

2BA/Final-Year BA/Postgrad, semesters 1&2. Co-ordinator and lecturer: Bisagni.

These modules introduce students to Latin, the language of ancient Rome. You will gradually become acquainted with its grammar and vocabulary, and develop reading skills with the aim of accessing Latin texts in their original form by semester two. The process of learning Latin helps to sharpen your understanding of the grammar of most modern languages, including English. You will also learn about the history of the English language and the origins and relationships of Latinate words in English (perhaps 70% of English vocabulary). Students who have a particular interest in historical linguistics can focus on learning more about the relationships between Latin, Greek, English, Irish and other Indo-European languages (not obligatory). No previous knowledge of Latin is expected.

#### Required reading

Wheelock, F. M. and LaFleur, R. A., 2011. *Wheelock's Latin*. 7th ed. New York: Harper Collins.  
Smith, W. 1993. *Chambers-Murray Latin-English Dictionary*. London: Chambers Harrap.

### CCS202 Latin & Historical Linguistics

2BA/Final-Year BA/Postgrad, Semester 2. Co-ordinator and lecturer: Bisagni.

This module presents Latin in its historical context. Primary sources such as inscriptions and manuscripts will be used to investigate the ancient Indo-European roots of Classical Latin, as well as its later transformation into the various Romance languages (Italian, French, Spanish, etc.).

#### Required reading

Solodow, J. B., 2010. *Latin Alive: the Survival of Latin in English and the Romance Languages*. Cambridge: CUP.  
Herman, J. J., 2000. *Vulgar Latin*. Pennsylvania: Pennsylvania State University Press.



### CCS315 Intermediate Latin 1

Final-Year BA/Postgrad, Semester 1. Co-ordinator and lecturer: Moran.

This is a course of language study centred on grammar consolidation, designed to enable a student with around one year's prior study of Latin to progress towards confident independent reading and understanding of the language. We will begin at the point where the beginners' module ended last year and continue to consolidate grammar, syntax and the broader study of the language, including its Indo-European background.

#### Required reading

Greenough, J. B., et al., 2001. *Allen and Greenough's New Latin Grammar*. Newburyport, MA: Focus.  
Smith, W. 1993. *Chambers-Murray Latin-English Dictionary*. London: Chambers Harrap.

### CCS316 Intermediate Latin 2

Final-Year BA/Postgrad, Semester 2. Co-ordinators and lecturers: Moran.

This module takes up where the previous semester's module left off and is designed to develop fluency in reading and understanding Latin prose. We will especially focus on syntax and dealing with periodic style. Texts will be supplied in class.

## Required reading

Smith, W., 1993. *Chambers-Murray Latin-English Dictionary*. London: Chambers Harrap.  
Greenough, J. B., & al., 2001. *Allen and Greenough's New Latin Grammar*. Newburyport, MA: Focus.

## CCS311 Advanced Classical & Medieval Latin 1

*Usually postgrad, Semester 1. Co-ordinator: Clarke. Lecturer: Clarke.*

This module is intended for Latin students who have completed at least four semesters of study. It seeks to expose students to a variety of literary genres and registers in order to develop skills in analysis and close reading.

Classes will be divided into two streams. In the first meeting each week we will read from the *Consolation of Philosophy* of Boethius, interpreting the text and its background in Late Antique intellectual life. In the second meeting we will work through a selection of prose and verse texts for reading practice, focussing initially on the *Riddles* of Aldhelm and other poets. The module is assessed by a combination of take-home assignments and two short written examinations in 'seen' and 'unseen' texts.



## Required reading

Texts and backup materials will be supplied in class.

## CCS312 Advanced Classical & Medieval Latin 2

*Usually postgrad, Semester 2. Co-ordinator and lecturer: Clarke.*

This module is intended for Latin students who have completed at least four semesters of study. It seeks to expose students to a variety of literary genres and registers in order to develop skills in analysis and close reading.

Classes will run in two streams: one meeting a week will be on a well-known and well-studied text, the other will be on lesser-known works for which translations are not readily available. This year we will take on the *Cupid and Psyche* of Apuleius for the first stream. In the other stream, we will read selections from the *Anthologia Latina*, focussing on the poems in the Codex Salmasianus that are linked to the



*Hisperica Famina* and other works with Insular origins or affinities and selections from the *Anthologia Latina* (Codex Salmasianus) for the latter. The module is assessed by a combination of take-home assignments and two short written examinations in 'seen' and 'unseen' texts.

## Required reading

Apuleius, *Cupid and Psyche*, edited by T.J. Kenney (Cambridge, 1990)  
*Anthologia Latina* – Texts will be supplied in class

## Interdisciplinary module descriptions

### **SG217 A Field of Gods & Men: Celtic Myths**

*2BA, Semester 2. Co-ordinator and lecturer: Downey.*

The medieval Celtic peoples left us a wide range of texts recording traditional stories and legends that have a background in the ancient mythology of the Celts. Some of these texts are introduced in the first-year module SG116, while this second-year module uncovers more of the detail in these texts, looking at the ways in which the medieval Irish received and represented these tales of pre-Christian gods. The module also takes account of the material that we have from ancient times themselves, in the inscriptions and iconography of the early Celts of Britain and Continental Europe, and introduces the student to the ways such sources cast light on the belief systems of the Celts in early history and prehistory. The quote ‘A field of gods and men’ is a translation of a phrase on a Celtic inscription from northern Italy of the first-century BC, and indicates a place where, it seems, gods and men would be linked in some way through ritual practices.

### **SG 3100 The Cultural Impact of Christianity on Ireland**

*Final-Year BA, Semester 1. Co-ordinator and lecturer: Clodagh Downey*

This module will examine some of the cultural consequences of the coming of Christianity to medieval Ireland, especially in the area of reading and writing. Among the topics covered will be the early history of Christianity in Ireland, the earliest writings from the Celtic-speaking world, religious literature in Irish and Latin, the contribution of the Irish to Christianity and learning abroad, and the impact of Christianity and the new learning on Irish vernacular culture.

