



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Certificate in Classical Studies

2020-2021

Course code: 2021CCR001

COURSE GUIDE

Welcome to the **Undergraduate Certificate in Classical Studies**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: www.ice.cam.ac.uk/info/academic-credits-cats-points

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The programme will be taught remotely, through pre-recorded lectures which students can access at times convenient to them in addition to scheduled live sessions where tutor and students will gather for discussion. While attendance at the live sessions is expected, all sessions will be recorded and will be accessible via the Virtual Learning Environment (VLE). Discussion forums and suggestions for additional reading and resources will also be found on the VLE.

The programme aims to:

- introduce the literature of ancient Greece and Rome;
- introduce the history of ancient Greece and Rome;
- introduce methods for the analysis of ancient literature;
- introduce methods for the analysis of non-literary sources from the ancient world;
- improve students' skills of interpretation and judgement;
- improve students' skills of written and oral communication;
- introduce avenues for future study in the disciplines of Classics and the wider Arts and Humanities.

Learning outcomes:

- Demonstrate an awareness of the broad geographical and historical scope of what may be called the classical world.
- Demonstrate an understanding of the continuing relationship between modern and ancient cultures.
- Demonstrate an awareness of certain problems of analysing material from ancient society.
- Demonstrate an understanding of methods for the analysis of literary and non-literary sources.

Transferable skills for further study and employability

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study
- Problem solving, by locating appropriate evidence for analysis in response to posed questions
- Critical evaluation, in response to both literary and non-literary resources
- Complex argumentation, which draws comparisons and connections between evidence
- Written presentation, including referencing of both primary and secondary source material;
- Using libraries, online databases and other reference resources;

- Written and spoken communication;
- Group working, by responding to contributions made by fellow students.

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning¹. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

¹ 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

Teaching staff

Academic Director: Dr Gilly Carr

Dr Gilly Carr is a Senior Lecturer and Academic Director in Archaeology at the Institute of Continuing Education, a Fellow and Director of Studies in Archaeology of St Catharine's College and a Member of the McDonald Institute of Archaeological Research. She works in the field of Conflict Archaeology and post-conflict Heritage Studies. Her current research focuses on the European heritage of Holocaust sites and she is chairing a five-year international project on this subject. She is the author of seven monographs and six edited volumes; her most recent book is 'Victims of Nazism in the Channel Islands: A legitimate heritage?' (Bloomsbury 2019).

Course Director: Dr Aaron Kachuck

Dr Aaron Kachuck is Junior Research Fellow of Latin and Neo-Latin Literature at Trinity College, Cambridge, and Affiliated Lecturer in the Faculty of Classics, University of Cambridge. Aaron researches into Greek and Latin literature, with a focus on the interactions of poetry, religion, and empire in the age of Augustus and its afterlives. He has published articles on subjects including birthday-cult in antiquity, bears as rules of rule-breaking from Horace to Shakespeare, elephants and Pompey's fall, and a forthcoming book with Oxford University Press on *The Solitary Sphere in the Age of Virgil*. He is currently working on a book on dreams in the classical literary tradition, as well as on a commentary on the *Satires* of the Neronian poet, *Persius*, for the *Cambridge Classical Greek and Latin Texts* (aka 'Green and Yellow') Series (Cambridge University Press).

Tutors:

Dr Aaron Kachuck

See above under Course Director.

Dr Graham Andrews

Dr Graham Andrews received his BA, MPhil, and PhD in Classics at the University of Cambridge. His research focuses on the creation and interpretation of political narratives of the Roman Empire, both in their ancient contexts and in modern readings. He has published on Rome's relationship to German tribes in the 2nd century CE, and wrote his doctoral dissertation on historiography and political narratives in the 3rd century CE. He currently works in graduate admissions at the University of Glasgow.

Ms Hanneke Reijnierse-Salisbury

Ms Hanneke Reijnierse-Salisbury received her BA and MPhil from the University of Cambridge, and is currently completing her PhD in Classics at the University of Cambridge, with a thesis focusing on the art of Roman Britain. She has taught in the University of Cambridge's Classics faculty on topics within Roman art history as well as some Latin language teaching, and also teaches a wide range of courses on ancient history in the Institute of Continuing Education, including on Roman history and Roman Britain.

Administrative staff

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Institute of Continuing Education

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit www.ice.cam.ac.uk and www.madingleyhall.co.uk for further information.

Contact details of ICE

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Please also refer to the 'information for students' section on ICE's website www.ice.cam.ac.uk/studying-with-us/information-for-students and the 2020-21 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.

Information correct as at 5 November 2020

Syllabus for first unit

Lent term 2021

Greek Literature: “Mythology and Storytelling: Homer and the Tragedians”

Start date	15 January 2021	End date	5 March 2021
Day	Various (see session list below)	Time	Various (see session list below)
Tutor(s)	Dr Aaron Kachuck	No of meetings	10

Aims

- To explore the intersection of myth and storytelling in Greek literature from Homer to 5th century BCE Athens
- To gain familiarity with the form and content of a wide variety of classical Greek genres, including oral epic (Homer, Hesiod, Epic Cycle), lyric (Pindar), tragedy (Aeschylus, Sophocles, Euripides), historiography (Herodotus, Thucydides), and philosophy (Plato).
- To examine how different Greek tragedians (Aeschylus, Sophocles, Euripides) put myth—sometimes the same myth—to work in different ways.
- To discuss the intersection of religion, social history, and literature in Classical Athens.
- Introduce methods for the analysis of ancient literature

Content

This unit considers the relationship between myth and storytelling in Greek literature, reading Homer’s *Iliad* (8th/7th century BCE) alongside some of the most famous tragedies from classical Athens (5th century BCE) in English translation. Greek audiences were already familiar with the likely outcome of these stories – already ‘spoiled’ for their conclusions – so what was the appeal of this literature? How did storytellers create interest and why did ancient audiences come to value certain retellings over others? Students will not only examine the use made of myth in formal terms, but also question the role played by both myth and literature in classical Athenian society (5th/4th century BCE), gaining insight into one of the most fundamental dynamics of all ancient literature. **All texts read in this course are in English translation, and this course requires no prior knowledge of ancient history, literature, or languages.**

The course begins with the fountain from which flowed all subsequent surviving Greek literature: the poetry of Homer and Hesiod, each the product (in different ways) of oral poetic cultures and poetic and mythical content that derived from across the Greek world and across the Near East. Following that session, which will provide an introduction to those poets and their works by way of a focus on particular and varied moments of mythic storytelling, we turn to themes that provide through-plots for a study of Greek literature from Homer through to the classical period of Athens. Each of these sessions begins with some myth recounted in Homer, and then shows how that same myth takes a wide variety of forms in subsequent literature and in a variety of genres.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations often with slides) and live seminars (tutor-led talk combined with group exercises and discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include sessions that relate to the topics currently being addressed by students and tutor drop-ins that dedicate time for students to ask questions relating to course-work. Pre-recorded lectures will be released approximately one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them.

The unit will be presented as ten pre-recorded 1-hour lectures, five 2-hour discussion blocks attached to lectures, four 1-hour open sessions to discuss outstanding questions and ideas, an introductory session, and 1 1-hour 'close reading' lecture in order to model methods of close-reading for paper-writing.

Please also look at the VLE for each block's dedicated discussions and forum activities, which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Provisional Teaching Sessions

Live Introduction	Friday 15 January 2021 17:00 – 18:00	Hello and welcome A chance to meet your classmates and tutor and to become familiar with the online classroom environment.
Pre-recorded lectures	Friday 15 January 2021 (Released)	a. Greek history in a nutshell (1 hour) b. The Iliad: An Introduction (1 hour)
Live session seminar 1	Thursday 21 January 2021 19:00 - 21:00	Archaic Epic I <ul style="list-style-type: none"> HOMER'S <i>ILIAD</i> 1, 9, 11, 16, 22, 24 Background Readings
Pre-recorded lectures	Friday 22 January 2021 (Released)	c. Myth, Mythology, and Mythography in a nutshell (1 hour) d. The Odyssey: An Introduction (1 hour)
Live session seminar 2	Thursday 28 January 2021, 19:00 - 21:00	Archaic Epic II <ul style="list-style-type: none"> HOMER'S <i>ODYSSEY</i> 1, 5–6, 9–12, 19–22
Live Open Session / Drop in / Social	Friday 29 January 2021, 17:00 – 18:00	
Pre-recorded lectures	Friday 29 January 2021 (Released)	e. 5 th century Athens in a nutshell (1 hour) f. Aeschylus: An introduction (1 hour) g. Close Reading Model (Homer) (1 hour)
Live session seminar 3	Thursday 4 February 2021 19:00 - 21:00	Greek Tragedy I: Orestes, Justice, Guilt (Aeschylus) <ul style="list-style-type: none"> AESCHYLUS, <i>AGAMEMNON</i> AESCHYLUS, <i>LIBATION BEARERS</i> AESCHYLUS, <i>EUMENIDES</i> Optional Background/Comparison <ul style="list-style-type: none"> Hom. <i>Od.</i> 1.1–43, 3.300–316 *Pindar, <i>Pythian</i> 11 *Thucydides 1.1–23 (from mythical history to Peloponnesian War) *Herodotus 1.67 (bones of Orestes) Sophocles, <i>Elektra</i> Euripides, <i>Elektra</i>

Live Open Session / Drop in / Social	Friday 12 February 2021 17:00 – 18:00	Open session to discuss outstanding questions and ideas.
Pre-recorded lectures	Friday 12 February 2021 (Released)	h.Athenian religion in a nutshell (1 hour) i.Sophocles: An introduction (1 hour)
Live session seminar 4	Thursday 18 February 2021 19:00 - 21:00	Greek Tragedy II: Plague, Death, Healing (Sophocles) <ul style="list-style-type: none"> • SOPHOCLES, <i>OEDIPUS THE KING</i> • SOPHOCLES, <i>OEDIPUS AT COLONUS</i> • Optional Background/Comparison <ul style="list-style-type: none"> ○ Selections from Homer ○ Thucydides 2.34-65 (Pericles' <i>Funeral Oration</i> and <i>Plague Speech</i>) ○ Cult of Asclepius Readings
Pre-recorded lectures	Friday 19 February 2021 (Released)	j.Euripides: An Introduction (1 hour) k.After Euripides...: A Whistle-stop tour (1 hour)
Live session seminar 5	Thursday 25 February 2021 19:00 - 21:00	Greek Tragedy III: Fighting/becoming gods (Euripides) <ul style="list-style-type: none"> • [AESCHYLUS], <i>PROMETHEUS BOUND</i> • EURIPIDES, <i>BACCHAE</i> • Optional Background/Comparison <ul style="list-style-type: none"> ○ Hom. <i>Il.</i> 1.345–427 (Achilles and the Rebellion of the Gods), 5.297–430 (Diomedes and Aphrodite) ○ 8.1–52 (Zens and the Chain) ○ Readings on atheism in antiquity ○ Readings on hero-cult
Live Open Session / Drop in / Social	Friday 26 February 2021	Open session to discuss outstanding questions and ideas.
Live Concluding Open Session	Friday 5 March. 2021 17:00 – 18:00	Open session to discuss outstanding questions and ideas.

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

1. Demonstrate an awareness of major literary conventions in archaic Greek epic and Attic tragedy
2. Demonstrate an understanding of some of the uses made of the Homeric poems by Attic tragedians
3. Demonstrate a capacity to interpret individual passages of the Homeric poems and Greek tragedy, both on their own terms and in the context of the broader works of which they are a part
4. Demonstrate an awareness of the relationship between Greek literature and the social settings in which it emerged.
5. Demonstrate an understanding of the methods of literary and historical analysis.
6. Demonstrate some understanding of the broad outlines of Greek history in the 5th-century BCE.

Student assessment

The unit requires a commitment to reading and pre-class preparation. Coursework will be in the form of two assignments that together will come to a total of 3,000 –4,000 words. The two assignments are weighted as follows: the first assignment ('Close Reading') of 1000–1500 words counts for 40% of the total grade, the second assignment ('Essay Question') of 2000–2500 words counts for 60% of the total grade.

Close Reading Assignment

The first writing assignment is a 1000-1500 word close-reading of a single passage of at least 24 lines of your choice from the course readings of Homer's *Iliad* and *Odyssey*. For details concerning the 'Close Reading Assignment', please see VLE. **This assignment will be due on Monday 15 February by 12:00 noon GMT***. Close-reading strategies will be discussed throughout the course lectures and discussions, and an example of close-reading methods will be provided in a dedicated course lecture. This assignment is designed to demonstrate that you have developed analytical skills appropriate for a literary critic.

Essay Assignment

The second writing assignment is a 2000–2500 word essay. Please choose your essay from the list below:

1. How do individual characters (gods or humans) use myths in Homer's *Iliad* and *Odyssey*, and to what extent do they do so in distinctive ways?

Guidance: take inspiration from lectures and discussions about the definition of "myth" as well as from our classes and your reading of Homer. Rather than speaking only in generalities, it would be wise to choose several concrete examples of myth-telling within these poems. Be attentive to the narrative contexts in which myth-telling appears: how do you define myths, who is telling these myths and to whom, how are they telling them, and how does their manner of telling and their content set them apart from other forms of myth-telling that you have identified. It might be useful to choose myth-tellings that are different from one another, but that have enough significant features in common that they can be usefully compared.

2. What is the role of sacred space in Greek tragedy?

Guidance: take inspiration from the lectures and class discussions regarding the physical settings of Greek tragedy, regarding Greek religion, as well as regarding Greek tragedy. Define what you mean by "sacred space," and choose two to three plays that will allow you to both look in-depth at how sacred space is used in a given play, and compare that to how sacred space is used in a different play, perhaps to different ends.

3. How do Homer and the Greek tragedians conceptualize Justice in different ways?

Guidance: take inspiration from the lectures and discussion of Homer, of Greek religion, as well as of the tragedians. Consider how you define "Justice" and how the authors under your consideration define the concept in different ways. Choose particular moments in Homer's poems and in one or two plays that you can analyse closely, rather than only addressing the question in the abstract.

4. Do tragedians not only take myths from Homer, but also pay attention to Homer's articulation of that myth?

Guidance: fly close to the ground, choosing one or two myths told in either or both of Homer's poems that find expression in two to three of the tragedians we have studied. Pay attention to the words, but also to the structures of the myths, to how they are told, by whom, and to what ends. Sometimes, the narrative frame of a myth can be as important as its telling.

This assignment is designed to demonstrate that you have developed analytical skills and a knowledge base appropriate for a literary critic and historian at this stage.

The assignment will be submitted through the ICE VLE. For further information, including details about electronic submission and a rubric, please see VLE.

Closing date for the submission of assignment: **Wednesday 31 March 2021 by 12:00 noon GMT***

*Greenwich Mean Time

**British Summer Time

Reading and resource list (all available through legonto, for details on which, see VLE)

For Homer's *Iliad*, we will be referring to Peter Greens' translation, available through idiscover:
<https://ebookcentral.proquest.com/lib/CAM/detail.action?pg-origsite=primo&docID=1882108>

For Homer's *Odyssey*, we will be referring to Barry Powell's translation, available through idiscover:
<https://ebookcentral.proquest.com/lib/CAM/detail.action?pg-origsite=primo&docID=4704791>

For Aeschylus' *Oresteia*, we will be referring to Peter Burian and Alan Shapiro's translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51619970950003606

For Aeschylus' *Prometheus Bound*, we will be referring to Christopher Collard's translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51620207830003606

For Sophocles' *Oedipus* and *Oedipus at Colonus*, we will be referring to David Slavitt's translation, available online through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51625642170003606

For Euripides' *Bacchae*, we will be referring to David Greig's translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51529763410003606

Other comparative readings will be provided via scans and links.

Further Reading Suggestions

General Reading on Greek Literature

**Whitmarsh, Tim. *Ancient Greek Literature*. Polity, 2004

—A fantastic review of the history of Greek literature from Homer to late antiquity

Buxton, Richard. *Imaginary Greece: The Contexts of Mythology*, 2008

—Somewhat pricey; a brilliant treatment of myth in the Greek world, its development, and its relationship to other spheres of life and literature

Calasso, Roberto. *The Marriage of Cadmus and Harmony*.

—A literary wild romp through the myths, tied together through Calasso's colossal story-telling talent

*Lefkowitz, Mary. *Greek Gods, Human Lives: What we can Learn from Myths*. Yale, 2005.

Nagy, Gregory. *The Ancient Greek Hero in 24 Hours*, available for purchase and for free at this [link](#)

- A tour de force from one of the world's leading Homerists, containing discussion of many of his most important contributions to Homeric and Greek scholarship, and much new material
Parker, Robert. *On Greek Religion*.
- A go-to place for the study of religion from the author of *Miasma* on pollution in the Greek world

Homer

- Knox, Bernard, Introduction to Eagles' *Iliad* and *Odyssey* (above)
 Weil, Simone. *War and the Iliad*. NYRB Classics, 2007.
 Lord, Albert Bates. *The Singer of Tales*. 2000
 Griffin, J. *Homer on Life and Death*. 1980.
 Finley, M.I. *The World of Odyssey*. 1962.
 Cairns, Douglas L. *Oxford Readings in Homer's Iliad*. 2001.

Tragedy

- Easterling, P. E. (ed.) *The Cambridge Companion to Greek Tragedy* (Cambridge 1997)
 Goldhill, S. *Reading Greek Tragedy* (Cambridge 1986)
 Goldhill, S. '[The Great Dionysia and civic ideology](#)', *JHS* 107 (1987) 58–76, reprinted in Winkler and Zeitlin (below)
 Goldhill, S. 'Representing democracy: women at the Great Dionysia', in R. Osborne and S. Hornblower (eds.) *Ritual, Finance, Politics* (Oxford 1994) 347–69
 Griffin, J. '[The social function of Attic Tragedy](#)', *CQ* 48 no.1 (1998) 39–61
 Hall, E. *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford 1989)
 Hall, E. *Greek Tragedy: Suffering Under the Sun* (Oxford 2010): a good general introduction
 Kowalzig, B. 'The Aetiology of Empire? Hero-Cult and Athenian Tragedy', in *Greek Drama III: Essays in Honour of Kevin Lee* (*BICS Supplement* 87, 2006) 79–98
 Loraux, N. *The Invention of Athens: The Funeral Oration in the Classical City* (Cambridge, MA 1986)
 Loraux, N. *Tragic Ways of Killing a Woman* (Harvard 1987)
 Pelling, C. (ed.) *Greek Tragedy and the Historian* (Oxford 1997)
 Vernant, J.-P. and Vidal-Naquet, P. *Myth and Tragedy in Ancient Greece*, trans. J. Lloyd (New York 1988)
 Winkler, J. and Zeitlin, F. (eds.) *Nothing to Do with Dionysus?* (Princeton 1990)
 Zeitlin, F. I. 'Thebes: Theater of Self and Society in Athenian Drama', in *Nothing to do with Dionysos?*

Oresteia

- Goldhill, S. *Aeschylus: the Oresteia* (Cambridge 1992)
 Goldhill, S. '[Civic ideology and the problem of difference: the politics of Aeschylean tragedy, once again](#)', *JHS* 120 (2000) 34–56
 Lloyd, M. *Oxford Readings in Classical Studies: Aeschylus* (Oxford 2006)
 Lloyd-Jones, H. '[The Guilt of Agamemnon](#)', *CQ* 12 (1962) 187–99, reprinted in *Oxford Readings in Greek Tragedy*, 57–72
 Zeitlin, F. '[The Dynamics of Misogyny: myth and myth-making in the Oresteia](#)', *Arethusa* 11 (1978) 149–84; also in her collected volume, *Playing the Other* (Chicago 1996)

Sophocles

- Bowie, A. M. 'Tragic filters for history: Euripides' *Suppliants* and Sophocles' *Philoctetes*', in C. Pelling (ed), *Greek Tragedy and the Historian* (Oxford) 39–62
 Buxton, R. Sophocles (*Greece and Rome New Surveys in the Classics* 16, 2nd ed. Oxford 1995)
 Easterling, P. E. '[Character in Sophocles](#)', *Greece and Rome* 24.2 (1977) 121–9, reprinted in *Oxford Readings*
 Easterling, P. E. 'The Tragic Homer', *BICS* 31 (1984) 1–8
 Knox, B. *The Heroic Temper* (Berkeley 1966)
 Konstan, D. *Pity Transformed* (London 2001)

Euripides

Dodds, E. R. '[Euripides the Irrationalist](#)', CR 43 (1929) 97–104, reprinted in *The Ancient Concept of Progress* (Oxford 1973)

Easterling, P. E. 'Women in tragic space', BICS 34 (1987) 15–26

Goff, B. 'The Sign of the Fall: The Scars of Orestes and Odysseus', CA 10 (1991) 259–67

Whitmarsh, T. 'Atheistic Aesthetics: The Sisyphus Fragment, Poetics, and the Creativity of Drama', *Proceedings of the Cambridge Philological Society* 60 (2014) 109–26: excellent recent discussion of the interaction between sophistic thought and tragedy in the later fifth century

Winnington-Ingram, R. P. *Euripides and Dionysus: An Interpretation of the Bacchae* (Cambridge 1948)

Zeitlin, F. 'The Argive Festival of Hera and Euripides' *Electra*', TAPA 101 (1970) 645–69

Syllabus for second unit

Easter term 2021

Latin Literature: “Latin Epic and its Legacy”

Start date	9 April 2021	End date	14 May 2021
Day	Various (see session list below)	Time	Various (see session list below)
Tutor(s)	Dr Aaron Kachuck	No of meetings	10

Aims

- To explore Latin epic by Virgil, Lucan, and Statius
- To gain familiarity with the form and content of Latin epic
- To examine how different Latin epic writers put the same themes, phrases, and images to work in different ways.
- To discuss the intersection of religion, social history, and literature in Rome of the early Principate and early Empire.
- Introduce methods for the analysis of ancient literature

Content

More than a thousand years after the poet's death, Virgil is chosen by Dante Alighieri as his pilgrim's guide through hell and purgatory in his Christian epic poem, the *Divine Comedy* (14th century CE). What is so special about Virgil, and what is so special about his own epic, the *Aeneid* (1st century BCE)? This unit considers the role played by Virgil's *Aeneid* within the epic tradition, how the poem has been interpreted and how it sets itself up for re-interpretation. In English translation, students will read not only this most famous poem, but other lesser-known works of Latin epic including Lucan's *Civil War* and Statius *Thebaid* (both 1st century CE), as well as Saint Augustine's reflections on epic and epic-like narrative in the *Confessions*. **All texts read in this course are in English translation, and this course requires no prior knowledge of ancient history, literature, or languages.**

The unit will consider questions which still concern authors today: How does a work of literature declare itself monumental? How does one work draw from another without becoming derivative? To what degree do readers' interpretations depend on their own society, rather than that in which a work of literature was composed? How different are the challenges faced by mythological epic (like the *Thebaid*) and historic epic (like the *Civil War*), and where does the *Aeneid* fit in such a scheme? What is the role of the gods in these epics, and is that role constant from the 1st centuries BCE and CE? How does Augustine in his *Confessions* interiorize Latin epic into his prose masterpiece? These are just some of the questions to be addressed in this course, which will focus on close reading of

these masterpieces of world literature, setting them in their historic context, and pointing to their immense influence on subsequent traditions.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations often with slides) and live seminars (tutor-led talk combined with group exercises and discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include sessions that relate to the topics currently being addressed by students and tutor drop-ins that dedicate time for students to ask questions relating to course-work. Pre-recorded lectures will be released several days in advance of the live seminar in order that students have the opportunity to watch at a time that suits them.

The unit will be presented as 10 pre-recorded 1-hour lectures, 5 2-hour discussion blocks attached to lectures, 4 1-hour open sessions to discuss outstanding questions and ideas, a 1-hour introductory session, and a 1-hour 'close reading' lecture in order to model methods of close-reading for paper-writing.

Please also look at the VLE for each block's dedicated discussions and forum activities, which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Provisional lecture list

Introduction	Friday 9 April 2021 17:00 – 18:00	
Pre-recorded lectures	Friday 9 April 2021 (Released)	a. Roman history in a nutshell (1 hour) b. Latin lit. before Virgil, and Vir. <i>Aen.</i> : An Introduction (1 hour)
Live session seminar 1	Thursday 15 April 2021 19:00 - 21:00	Discussion of Virgil, <i>Aeneid</i> 1–6
Pre-recorded lectures	Friday 16 April 2021 (Released)	c. Vir. <i>Aen.</i> : Virgil's (and Rome's) Women (1 hour) d. Vir. <i>Aen.</i> : Cosmos, Imperium and the Individual <i>Aeneid</i> (1 hour)
Live session seminar 2	Thursday 22 April 2021 19:00 - 21:00	Discussion of Virgil, <i>Aeneid</i> 7–12
Live Open Session / Drop in / Social	Friday 23 April 2021 17:00 – 18:00	
Pre-recorded lectures	Friday 23 April 2021 (Released)	e. Historical epic (and civil war): An Introduction (1 hour) f. Lucan: An introduction (1 hour) g. Close Reading Model (Virgil) (1 hour)
Live session seminar 3	Thursday 29 April 2021 19:00 - 21:00	Discussion of Lucan, <i>Civil War</i>, Selections Opt: Tacitus, <i>Annals</i> 1 (selections) Opt: Gualterus de Castellione <i>Alexandreis</i> (10)
Live Open Session / Drop in / Social	Friday 30 April 2021 17:00 – 18:00	Open session with tutor(s) to discuss outstanding questions and ideas.

Pre-recorded lectures	Friday 30 April 2021 (Released)	h.Statius' Roman World in a Nutshell (1 hour) i.Statius: An Introduction (1 hour)
Live session seminar 4	Thursday 6 May 2021 19:00 - 21:00	Discussion of Statius, <i>Thebaid</i> and Afterlife, Selections Opt: Statius, <i>Achilleid</i>
Live Open Session / Drop in / Social	Friday 7 May 17:00 – 18:00	Open session with tutor(s) to discuss outstanding questions and ideas.
Pre-recorded lectures	Friday 7 May 2021 (Released)	j.(Christian) Late Antiquity in a Nutshell (1 hour) k.Augustine's <i>Confessions</i> : An Introduction (1 hour)
Live session seminar 5	Thursday 13 May 2021 19:00 - 21:00	Discussion of Augustine, <i>Confessions</i> (selections) Opt: Dante, <i>Commed.</i> , Selections
Live Open Session and Conclusion	Friday 14 May 2021 17:00 – 18:00	Open session to discuss outstanding questions and ideas.

Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

1. Demonstrate an awareness of major literary conventions of Latin epic
2. Demonstrate an understanding of some of the uses made of Virgil's *Aeneid* by later Latin poems
3. Demonstrate a capacity to interpret individual passages of Latin epic, both on their own terms and in the context of the broader works of which they are a part
4. Demonstrate an awareness of the relationship between Latin literature and the social settings in which it emerged.
5. Demonstrate an understanding of the methods of literary and historical analysis.
6. Demonstrate some understanding of the broad outlines of Roman history from the late first century BCE to the late first century CE.

Student assessment

The unit requires a commitment to reading and pre-class preparation. Coursework will be in the form of two assignments that together will come to a total of 3,000 –4,000 words. The two assignments are weighted as follows: the first assignment ('Close Reading') of 1000–1500 words counts for 40% of the total grade, the second assignment ('Essay Question') of 2000–2500 words counts for 60% of the total grade.

Close Reading Assignment

The first writing assignment is a 1000-1500 word close-reading of a single passage of at least 24 lines of your choice from the course readings of Virgil's *Aeneid*. For details concerning the 'Close Reading Assignment', please see VLE. **This assignment will be due on Monday 5 May by 12:00 noon BST****. Close-reading strategies will be discussed throughout the course lectures and discussions, and an example of close-reading methods will be provided in a dedicated course lecture. This assignment is designed to demonstrate that you have developed analytical skills appropriate for a literary critic.

Essay Assignment

The second writing assignment is a 2000–2500 word essay. Please choose your essay from the list below:

1. May one generalise about the kind of roles given to female characters in the Latin epic?

Guidance: because this question asks about the appropriateness of 'generalities' to the analysis of women, it would be reasonable to choose more than one woman to study, and, ideally, three across at least two works. In addition to giving a sense of the range of roles occupied by women in these epics, and describing any common features you may see, you will also want to focus in on particular cases that allow you to engage in close reading, so as to understand what brings your cases closely together and/or what keeps them apart. You will want to think of "role" both in the theatrical sense—a personality, a character, a figure—but also in the structural sense: what do these women figures "do" for their poems? Augustine's interest in and use of the figure of Dido might provide a useful point of comparison or matter for a conclusion, but that is by no means necessary.

2. What place is there for the small-scale in Latin epic?

Guidance: a reasonable way to go about this question would be to choose one to three moments in one to three epics that reflect what you take (and conceptualize in the essay) to be "the small scale", reading these passages closely in and of themselves, but also in terms of their "place" in the work as a whole from which they come, as well as in comparison with one another. Remember: the small-scale is often intricately designed, so careful close reading is essential to getting the most out of them. Ekphrasis (object-description) might be one natural port of call.

3. Philip Hardie has emphasized the way in which Virgil's poem unites 'Cosmos and Imperium'; to what extent is this visible in Lucan's *Civil War* and/or Statius' *Thebaid*?

*Guidance: in researching your piece, you will want to review the lectures on Virgil's Aeneid, and look at the excerpts on the VLE from Philip Hardie's *Cosmos and Imperium*. In writing your piece, it would be reasonable to give a sense of what you believe Hardie means by these terms and their role in the Aeneid; then, you will want to choose two to three moments (or themes captured in particular passages) in the other poems. You should read these passages carefully, but, as the question asks for how 'Cosmos and Imperium' contribute to the unity of each respective work, you will want to analyse how these individual moments contribute (or don't) to the unity of those other poems.*

4. Is Latin epic narrative more of a labyrinth or a straight track?

Guidance: this question asks about narrative-style, which you might analyze usefully both as a feature of the movement from one part of the narrative to another or as the structure of the work as a whole. This question invites thinking about these poems in architectural, or at least large-scale terms, but it might be useful, to avoid abstraction, to choose turning-points in the narrative that will allow you to demonstrate how you feel the poems hold together either as one or the other of the question's terms. You would do well to consult on the VLE the scanned excerpts of David Quint's "Epic and Empire." Reflections on the shape of Augustine's Confessions might provide a useful conclusion to this piece, but that is by no means obligatory.

This assignment is designed to demonstrate that you have developed analytical skills and a knowledge base appropriate for a literary critic and historian at this stage.

The assignment will be submitted through the ICE VLE. For further information, including details about electronic submission and a rubric, please see VLE.

Closing date for the submission of assignment: **Friday 4 June 2021 by 12:00 noon BST****

*Greenwich Mean Time

**British Summer Time

Reading and resource list

For Virgil's *Aeneid*, we will be using the translation of Sarah Ruden, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51616156230003606

For Lucan's *Civil War*, we will be using the translation of Susanna Braund, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51532067270003606

For Statius' *Thebaid*, we will be using the translation of A.S. Kline, available on poetryintranslation.com at the following address:
<https://www.poetryintranslation.com/PITBR/Latin/StatiusThebaidI.php>

For Augustine's *Confessions*, we will be using the translation of E.B. Pusey, available through gutenber.org at the following address:
<https://www.gutenberg.org/files/3296/3296-h/3296-h.htm>

Further Reading Suggestions

For a good general history of Rome's late Republic and early Empire, see David Potter, *The Origin of Empire: Rome from the Republic to Hadrian (264 BC - AD 138)*.

For a good history of Latin literature, see Gian Biagio Conte, *Latin Literature: A History*.

On the gods in epic, see Feeney, D. C. 1991. *The gods in epic: Poets and critics of the classical tradition*. Oxford: Clarendon Press.

On the epic tradition from Virgil on, see Quint, David. 1993. *Epic and empire: Politics and generic form from Virgil to Milton*. Princeton, NJ: Princeton Univ. Press.

On the Virgilian tradition in Latin epic, see Hardie, Philip R. 1993. *The epic successors of Virgil: A study in the dynamics of a tradition, Roman literature and its contexts*. Cambridge, UK: Cambridge Univ. Press.

Virgil

- Conte, Gian Biagio, and S. J. Harrison. 2007. *The poetry of pathos: Studies in Virgilian epic*. Oxford and New York: Oxford Univ. Press.
- Comparetti, Domenico. 1997. *Vergil in the Middle Ages*. Translated by E. F. M. Benecke. Princeton, NJ: Princeton Univ. Press.
- Elliot, T.S. 'Virgil the Classic'
- Feeney, Denis. 'The Taciturnity of Aeneas', 1983
- Hardie, Philip *The Last Trojan Hero: A Cultural History of Virgil's Aeneid*, 2015; *Virgil's Aeneid Cosmos and Imperium*, 1986.
- Horsfall, Nicholas. 1995. *A companion to the study of Virgil Mnemosyne* Supplement 151. Leiden, The Netherlands: Brill.
- Johnson, W. R. 1976. *Darkness visible: A study of Vergil's Aeneid*. Berkeley: Univ. of California Press.
- Otis, Brooks. 1964. *Virgil, a study in civilized poetry*. Oxford: Clarendon.

- Ziolkowski, Theodor, *Virgil and the Moderns*, 1993

Lucan

- Bartsch, Shadi. 1997. *Ideology in cold blood: A reading of Lucan's Civil War*. Cambridge, MA: Harvard Univ. Press.
- Bramble, J. C. 1982. Lucan. In *Cambridge history of classical literature II: Latin literature*. Edited by E. J. Kennedy and Wendell Vernon Clausen, 533–557. Cambridge, UK: Cambridge Univ. Press.
- Griffin, Miriam T. 1984. *Nero: The end of a dynasty*. New Haven, CT: Yale Univ. Press.
- —Wonderful on Nero, with good material on relationship with Lucan
- Henderson, John. 1988. Lucan: The word at war. In *The imperial muse*. Edited by A. J. Boyle, 122–164. Berwick, Victoria: Aureal.
- Leigh, Matthew. 1997. *Lucan: Spectacle and engagement*. Oxford: Clarendon Press.
- Lintott, A. W. 1971. Lucan and the history of the civil war. *Classical Quarterly* 21:488–505.
- Masters, Jamie. 1992. *Poetry and civil war in Lucan's Bellum civile*. Cambridge, UK: Cambridge Univ. Press.

Statius

- Boyle, Anthony James, William J. Dominik, eds. 2003. *Flavian Rome: Culture, image, text*. Leiden, The Netherlands: Brill.
- Ganiban, Randall T. 2007. *Statius and Virgil: The Thebaid and the reinterpretation of the Aeneid*. Cambridge, UK: Cambridge Univ. Press.
- Henderson, John. 1993. Form remade: Statius' *Thebaid*. In *Roman epic*. Edited by A. J. Boyle, 162–191. London and New York: Routledge.
- McNelis, Charles. 2007. *Statius' Thebaid and the poetics of civil war*. Cambridge, UK: Cambridge Univ. Press.
- Vessey, David. 1973. *Statius and the Thebaid*. Cambridge, UK: Cambridge Univ. Press.

Syllabus for third unit

Unit 3 2021

The Real Roman Empire

Start date	Friday 18 June	End date	Saturday 24 July
Day	Various (see session list below)	Time	Various (see session list below)
Tutor(s)	Dr Graham Andrews Ms Hanneke Reijnierse-Salisbury	No of meetings	11

Aims

- To introduce students to the cultural world of the non-elite in the Roman world
- To explore a wide range of literary, documentary and visual sources relevant to the cultural world of the non-elite in Roman society.
- To encourage students to reflect on the particular methodological problems in accessing the culture or experience of those outside the Roman elite.

Content

Stretching from Britain to Morocco to Syria, it has been estimated that the population of the Roman Empire in the 2nd century CE may have reached sixty million and more. It has also been estimated that as little as ten, even five percent of these people were literate. How do we understand the lives of the empire's mass of inhabitants, including its slaves?

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

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations often with slides) and live seminars (tutor-led talk combined with group exercises and discussion), as well as reading and assignments undertaken individually by students

outside the course sessions. Teaching will include sessions that relate to the topics currently being addressed by students and tutor drop-ins that dedicate time for students to ask questions relating to course-work. Pre-recorded lectures will be released approximately one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them.

NB the pattern of teaching for Michaelmas term is a one-hour pre-recorded lecture and a two-hour live seminars a week, with additional open-discussion sessions.

Please also look at the VLE for each block's dedicated discussions and forum activities, which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Provisional lecture list

Pre-recorded lecture released	W/C 14 June 2021	Introduction: The Problems of Daily Life (Graham and Hanneke): 1 hr
Live seminar session	Friday 18 June 2021 19:00 – 21:00	Introductory Session and discussion of Lecture 1 (tutor(s))
Pre-recorded lecture released	Friday 18 June 2021 (Released)	Lecture 2: The Politics of Everyday Life (Graham): 1 hr
Live seminar session	Friday 25 June 2021 19:00 – 21:00	Discussion of Lecture 2: The Politics of Everyday Life (Graham)
Pre-recorded lecture released	Friday 25 June 2021 (Released)	Lectures 3 and 4. Gender and Sexuality (Hanneke) and Slavery (Graham): 1 hr each (= 2 hrs total)
Live seminar session	Thursday 1 July 2021 19:00 – 21:00	Discussion of Lecture 3: Gender and Sexuality (Hanneke)
Live seminar session	Friday 2 July 2021 19:00 – 21:00	Discussion of Lecture 4. Slavery (Graham)
Pre-recorded lecture released	Friday 2 July 2021 (Released)	Lecture 5. Education (Graham) 1 1hr
Assignment Introduction/ Drop-in Session/ Social.	Thursday 8 July 2021 19:00 – 20:00	Open Session with Tutor(s)
Live seminar session	Friday 9 July 2021 19:00 – 21:00	Discussion of Lecture 5. Education (Graham)
Pre-recorded lecture released	Friday 9 July 2021 (Released)	Lectures 6 and 7. Entertainment (Graham) and Religion (Hanneke) 1 hr each (= 2 hrs total)
Live seminar session	Thursday 15 July 2021 19:00 – 21:00	Discussion of Lecture 6. Entertainment (Graham)
Live seminar session	Friday 16 July 2021 19:00 – 21:00	Discussion of Lecture 7. Religion (Hanneke)
Pre-recorded lecture released	Friday 16 July 2021 (Released)	Lecture 8. Death (Hanneke) 1hr
Assignment Introduction/Drop in Session/Social	Saturday 17 July 2021 19:00 – 20:00	Open Session with Tutor(s)
Live seminar session	Thursday 22 July 2021 19:00 – 21:00	Discussion of Lecture 8. Death (Hanneke)

Concluding Discussion/ Drop-in Session	Saturday 24 July 2021 19:00 – 21:00	Concluding session with tutor(s)
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Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

1. Have some understanding of the cultural world of the non-elite in the Roman Empire.
2. To have read a wide range of literary, documentary and visual sources relevant to the cultural world of the non-elite in Roman society.
3. To understand the principal methodological problems in accessing the culture or experience of those outside the Roman elite.

Student assessment

The course requires a commitment to reading and pre-class preparation

You are expected to complete any **two** assignments, which **are weighted equally (50/50)**, **You may choose to write two essays OR one essay and the short-answers exercise**. Each should be between 1,500-2,000 words, such that the two assignments together come to a total of 3,000 – 4,000 words overall.

Short-Answers Exercise

Please see VLE for details. Students are required to complete 5 out of 10 answers, including at least one from each period, with a total of 1,500-2000 words. Aim to write around 300-400 words per answer. There should be no overlap in topic with any of your other chosen assignments. Please note that further reading and a bibliography is expected. Each question is worth 20 points; the assignment is marked out of 100.

Essay Assignment

The second writing assignment is a 1500–2000 word essay. Please choose your essay from the list below:

1. To what extent can we read Roman society?

Guidance: Texts have traditionally formed the basis of much of our understanding of ancient Rome. Can we rely on them? This question invites you to think about the kinds of written sources available, and their reliability – both as individual records, and as models for wider cultural attitudes and events. An effective answer will address specific topics from this module. Other types of sources can be brought in as comparison but texts should remain your primary focus.

2. What does art and/or archaeology tell us about Roman life?

Guidance: Material and visual evidence has been thought to provide a more direct route into people's lives in the past, but comes with its own baggage. You will need to consider the kinds of images and objects we have – where they come from, who made them, and how they were used and/or seen. Do images of Roman life tell us about daily reality? And does archaeological evidence actually get us closer to the people behind the objects? In order to answer this effectively, you will need to consider specific case-studies from the topics within this module. Textual sources can be brought in as comparison but material and/or visual evidence should remain your primary focus.

3. Was the Roman world fundamentally unequal?

Guidance: Studying ancient Rome presents some clear social inequalities: male and female, enslaved and free, rich and poor. This question invites you to delve deeper into these apparently self-evident dichotomies. Was it better to be rich and female or poor and male? Educated and enslaved or a free subsistence farmer? In order to answer this question, you will need to include specific examples and evidence from the topics we have studied.

4. Was there such thing as an 'ordinary Roman'?

Guidance: The Roman Empire spanned the entire Mediterranean and lasted for centuries. Though we have studied 'Roman culture' this question throws into stark relief the problems with that very idea. There were clear changes across both time and space – but does that mean that the idea of an 'ordinary Roman' is useless? When answering this question you should be open to both sides. You should include specific examples of both similarity and difference before coming to your conclusion.

The assignments will be submitted through the ICE VLE. Further information, including details about electronic submission and a rubric, will be provided.

Closing date for the submission of assignments: Monday 16 August 2021 by 12:00 noon BST**

*Greenwich Mean Time

**British Summer Time

Recommended

Beard, M. (2008) *Pompeii: the life of a Roman town*. London: Profile.

Horsfall, N. (2003) *The Culture of the Roman Plebs*. London: Duckworth.

Toner, J. (2009) *Popular Culture in Ancient Rome*. Cambridge: Polity.

Background Reading

Baird, J. and Taylor, C. (2012) *Ancient Graffiti in Context*. London: Routledge.

Beard, M. (2016) *SPQR*. London: Profile.

Clarke, J. (2006) *Art in the Lives of Ordinary Romans: Looking at Laughter*. Berkeley (CA): University of California Press.

Fantham, E. (et al.) (1994) *Women in the Classical World: Image and Text*. Oxford: OUP.

Harris, W. V. (1989) *Ancient Literacy*. Cambridge (MA): Harvard University Press.

Hope, V. (2009) *Roman Death: Dying and the Dead in Ancient Rome*. London: Continuum.

Joshel, S. (2010) *Slavery in the Roman World*. Cambridge: CUP.

Lomas, K. and Cornell, T. (2003) *'Bread and Circuses': Euergetism and Municipal Patronage in Roman Italy*. London: Routledge.

Millar, F. (1998) *The Crowd in Rome in the Late Republic*. Ann Arbor (MI): University of Michigan Press.

Parsons, P. (2007) *City of the Sharp-nosed Fish*. London: Weidenfield & Nicolson.

Rüpke, J. (2007) *Religion of the Romans*. Cambridge: Polity.

Vout, C. (2015) 'Gender Studies' in Marconi, C. (ed.) *The Oxford Handbook of Roman Art and Architecture*. Oxford: OUP.

Primary Sources

[This course includes a large variety of material, visual, and written evidence across a wide range of topics. These volumes are not comprehensive. They will be supplemented by a dossier of sources which will be made available in digital form on VLE at the beginning of the module.]

Bodel, J. (2001) *Epigraphic Evidence: Ancient History from Inscriptions*. London: Routledge.

Futrell, A. (2006) *The Roman Games: A Sourcebook*. Malden (MA): Blackwell.

Hansen, W. (ed. 1998) *Anthology of Ancient Greek Popular Literature*, Bloomington (IN): Indiana University Press.

TIMETABLE

Lent 2021	
Greek Literature: "Mythology and Storytelling: Homer and the Tragedians"	
Introduction	Friday 15 January 2021 17:00 – 18:00
Pre-recorded lectures	Friday 15 January 2021 (Released)
Live session seminar 1	Thursday 21 January 2021 19:00 - 21:00
Pre-recorded lectures	Friday 22 January 2021 (Released)
Live session seminar 2	Thursday 28 January 2021, 19:00 - 21:00
Live Open Session / Drop in / Social	Friday 29 January 2021, 17:00 – 18:00
Pre-recorded lectures	Friday 29 January 2021 (Released)
Live session seminar 3	Thursday 4 February 2021 19:00 - 21:00
Live Open Session / Drop in / Social	Friday 12 February 2021 17:00 – 18:00
Pre-recorded lectures	Friday 12 February 2021 (Released)
Live session seminar 4	Thursday 18 February 2021 19:00 - 21:00
Pre-recorded lectures	Friday 19 February 2021 (Released)
Live session seminar 5	Thursday 25 February 2021 19:00 - 21:00
Live Open Session / Drop in / Social	Friday 26 February 2021
Live Concluding Open Session	Friday 5 March 2021 17:00 – 18:00
Easter 2021	
Latin Literature: "Latin Epic and its Legacy"	
Introduction	Friday 9 April 2021 17:00 – 18:00
Pre-recorded lectures	Friday 9 April 2021 (Released)
Live session seminar 1	Thursday 15 April 2021 19:00 - 21:00
Pre-recorded lectures	Friday 16 April 2021 (Released)

Live session seminar 2	Thursday 22 April 2021 19:00 - 21:00
Live Open Session / Drop in / Social	Friday 23 April 2021 17:00 – 18:00
Pre-recorded lectures	Friday 23 April 2021 (Released)
Live session seminar 3	Thursday 29 April 2021 19:00 - 21:00
Live Open Session / Drop in / Social	Friday 30 April 2021 17:00 – 18:00
Pre-recorded lectures	Friday 30 April 2021 (Released)
Live session seminar 4	Thursday 6 May 2021 19:00 - 21:00
Live Open Session / Drop in / Social	Friday 7 May 17:00 – 18:00
Pre-recorded lectures	Friday 7 May 2021 (Released)
Live session seminar 5	Thursday 13 May 2021 19:00 - 21:00
Live Open Session and Conclusion	Friday 14 May 2021 17:00 – 18:00
Unit 3 2021	
The Real Roman Empire	
Pre-recorded lecture released	W/C 14 June 2021
Live seminar session	Friday 18 June 2021 19:00 – 21:00
Pre-recorded lecture released	Friday 18 June 2021 (Released)
Live seminar session	Friday 25 June 2021 19:00 – 21:00
Pre-recorded lecture released	Friday 25 June 2021 (Released)
Live seminar session	Thursday 1 July 2021 19:00 – 21:00
Live seminar session	Friday 2 July 2021 19:00 – 21:00
Pre-recorded lecture released	Friday 2 July 2021 (Released)
Assignment Introduction/ Drop-in Session/ Social.	Thursday 8 July 2021 19:00 – 20:00
Live seminar session	Friday 9 July 2021 19:00 – 21:00
Pre-recorded lecture released	Friday 9 July 2021 (Released)
Live seminar session	Thursday 15 July 2021 19:00 – 21:00
Live seminar session	Friday 16 July 2021 19:00 – 21:00
Pre-recorded lecture released	Friday 16 July 2021 (Released)
Assignment Introduction/Drop in Session/Social	Saturday 17 July 2021 19:00 – 20:00
Live seminar session	Thursday 22 July 2021 19:00 – 21:00
Concluding Discussion/ Drop-in Session	Saturday 24 July 2021 19:00 – 21:00

Whilst every effort is made to avoid changes to this course, changes to course-content and structure and timings may be made. Students will be consulted on any changes.