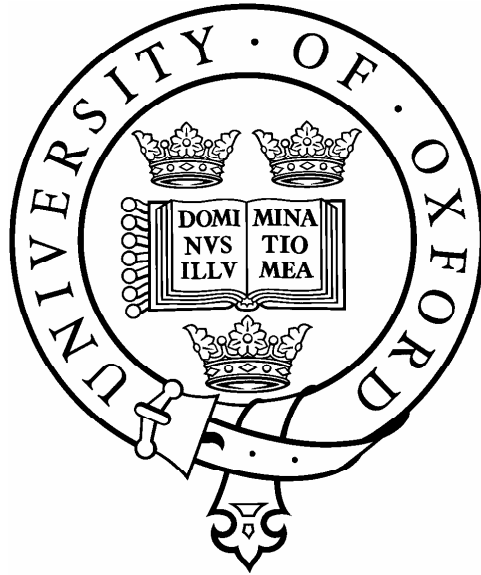


Faculty of Medieval and Modern Languages



Final Honours School Handbook

ITALIAN

For students taking the

FHS examination in Trinity Term 2010

FINAL HONOURS COURSE

SECOND YEAR LANGUAGE CLASSES

During their second year students build on the skills of the Preliminary course towards a fuller linguistic ability involving all skills (reading, writing, listening, speaking) and translation from and into Italian. All language classes are compulsory, and lead to preparation of the FHS Papers I-III and the Oral Examination as well as preparing students for their year abroad. With the exception of the Grammar classes (divided into Revision and Advanced Grammar), students in their second year are no longer streamed according to their level.

Students are required to attend four hours of language teaching a week:

Prose: (weekly) Translation into Italian, focussing on grammar, style, register. This course leads towards FHS Paper II.

Translation: (fortnightly classes – odd weeks) Translation from Italian into English. This course leads towards FHS Paper II.

Writing skills: (weekly) This course aims at developing writing skills building on the 400 words Guided Essay of the Prelim course towards the 1000-1500 words essay required in the final year. The course addresses aspects such as cohesion, coherence, sentence and paragraph structure, register, etc. Students practise writing various types of texts (summaries, commentaries, articles) as well as Essays. This course is essential for the preparation of FHS Paper I (Essay).

Workshop: (weekly). This class focusses on topics relating to contemporary Italy while developing listening, reading and speaking skills, by means of original audio-visual material, as well as articles. Students are required to take active part in the class by giving presentations, article summaries and engaging in discussions. The course is aimed at preparing students for their year abroad both culturally - by presenting aspects of Italian culture and current affairs - and linguistically, by making students engage in oral practice. Essays are set on each of the topics discussed. The workshop thus helps prepare students for FHS paper I (essay) and the Oral Examination.

Grammar Revision: This fortnightly grammar class (even weeks) is designed for those students whose Prelims marks fell below 60 and generally for all those who need to revise grammar aspects studied in their first year but not yet fully handled. It is advised that students whose Prose mark is below 60 should attend this class.

Advanced Grammar: This fortnightly grammar class (even weeks) is designed for those students whose level of Italian is more advanced and wish to explore more complex aspects of syntax and morphology. Students who obtained 60+ in their Prelims Exam and who generally have a good grasp of grammar are advised to attend this class.

In week 6 of Trinity Term Second Year students sit a two-hour **Second Year Exam** consisting of one Translation into Italian (Prose) and one Essay. In addition, students are required to give an Oral presentation in class in Trinity Term as part of the Exam. The topic for the presentation is to be agreed with the language tutor and the essay topics are chosen from those presented and discussed in the Workshop class during the year.

DESCRIPTION OF FHS LANGUAGE PAPERS

PAPER I: ESSAY IN ITALIAN

This is a three-hour compulsory Paper in which students are required to write an essay of 1,000 to 1,500 words in Italian, from a range of questions on social, literary, linguistic and general cultural topics as well as on current affairs. Equal importance is attached to i) content and structure and ii) linguistic proficiency.

Teaching: students attend one hour a week for 20 weeks of Finalists' Essay and they are encouraged to write four essays per term on different topics. Essay topics are usually organised around those presented and discussed in the Oral/Aural classes, so that the two skills complement and enforce one another. While practising oral and listening skills, Oral/Aural classes will thus provide material, vocabulary, and information that is relevant for the essay.

Preparation: as well as attending classes, students need to pursue individual research on the given topic and keep up to date with current affairs by familiarizing themselves with the Italian media. Students are also encouraged to use the resources of the Language Centre Library. For techniques of essay writing, the following texts are suggested:

- Francesco BRUNI, Gabriella ALFIERI, Serena FORNASIERO and Silvana TAMIOZZO GOLDMANN, *Manuale di scrittura e comunicazione* (Bologna: Zanichelli, 1997);
- Marco SANTAMBROGIO, *Manuale di scrittura (non creativa)* (Bari: Laterza, 2006).

Past Exam Papers up to Trinity Term 2009 are available at www.oxam.ox.ac.uk under the heading 'Paper III' (and not 'Paper I').

PAPER II: TRANSLATION AND PROSE

This Paper consists of Translation from and into Italian (Prose)

- IIA Translation from Italian: one passage of post-1900 creative Italian prose to be translated into English. The length of the passage is maximum of around 300 words.
- IIB Translation into Italian: one passage of post-1900 creative English prose to be translated into Italian. The length of the passage is maximum of around 250 words.

PAPER III: TRANSLATION FROM PRE-MODERN ITALIAN

This Paper is for Candidates reading Italian Sole ONLY.

Paper III consists of translation from pre-Modern Italian. Candidates will be required to translate two passages from the period from 1300 to 1900. Each passage will consist of around 300 words. Conventionally one passage of verse and one prose passage will be set.

ORAL EXAMINATION

All students reading Italian will take the Oral Examination, consisting of a Listening and an Oral Exercise.

- 1) The Listening Comprehension exam counts 1/3 of the marks. Candidates listen to 5 minutes of recorded video material, after which they are given questions in Italian relating to the material. They have 5 minutes for studying the questions and they are shown the video again. Then they have 30 minutes in which to answer the questions in Italian.

- 2) The Oral exam counts 2/3 of the marks and consists of two parts:
- a) (about 10 minutes) reading comprehension and discussion. Candidates are given an Italian newspaper article of suitable length (roughly 800-840 words) to read 30 minutes before the beginning of the exam. The article can be on any topic covered by the media. During the exam, candidates are required to provide a summary of the article, answer questions and engage in a discussion with the examiners on issues raised by the article (all in Italian). Candidates may also be required to read out from the passage. The discussion may focus on the passage or range more widely.
 - b) (about 5 minutes) conversation (in Italian) on ONE of FOUR preselected topics to be chosen by the examiners among the eight that have been discussed in class during the year. The four topics are announced in Hilary Term.

The exam lasts 15 minutes and takes place in week 0 of Trinity Term.

Teaching and preparation: Students attend one Finalists' Oral class per week in Michaelmas and Hilary Terms, alternating listening (odd weeks) and oral exercises (even weeks), practicing specifically on the activities required in the oral exam. It is strongly suggested that students should systematically study relevant vocabulary for each fortnightly topic. The topics in the Oral/Listening class correspond to those treated in the Finalists' Essay class. An extra Finalists' Conversation class offers a further opportunity to practice oral and listening skills on a different range of topics.

Past exam papers (consisting of DVD + questions + guide answers) from Trinity 2005 onwards are deposited at the Language Centre Library, with the exception of the exam of the previous year, which is used in a mock listening exam to be held in Hilary Term. It is assumed that students will practice on past exam papers in timed conditions, particularly during the Easter vacation preceding the Oral Exam. The Language Centre Library also hold copies of articles used in past Oral exams, part 2.

DESCRIPTION OF LINGUISTICS AND LITERATURE PAPERS

PAPER IV: LINGUISTIC STUDIES I. HISTORY OF THE ITALIAN LANGUAGE FROM THE EARLIEST TIMES TO THE TWENTIETH CENTURY

Italy is distinguished among western European nations by a profusion of widely divergent dialectal varieties which it conserves to this day, and by its lack, until very recent times, of a common language spoken and understood by the populace at large. This paper offers the opportunity to understand the nature and origins of Italy's linguistic fragmentation, and to chart, with especial reference to textual evidence, the complex processes by which one of the dialectal variants (Tuscan, and more specifically Florentine) rose to pre-eminence as a literary, scientific and administrative language, and subsequently to establish itself as the common language of the Italian people. The detailed study of the evolution of the lexicon, grammar and sound system of Italian will in turn illuminate many aspects of the grammar of the modern language, and an understanding of the

structure of other dialects will throw light on much of the variation found in the modern language. Students will be expected to develop and display skills in formal linguistic analysis, and to apply the insights thus gained to the study of the historical interaction between the language and Italian culture and society. The three-hour exam paper is divided into 3 sections. One is concerned with texts, particularly from the late 10th century to the 15th, and covering a wide range of text-types from legal documents, through lyric poetry to private letters. A list of relevant texts, and copies of the texts themselves, may be obtained from Dr. Zancani, or Professor Maiden. The other two sections deal, respectively, with the 'internal', structural evolution of Italian and the dialects, and the 'external' history of Italian examining, for example, the rise of the standard language. Teaching is through lectures, at which attendance is essential, and tutorials.

Introductory reading

M. Dardano *Manualetto di linguistica italiana*, 1991

M. Maiden *A Linguistic History of Italian*, 1995

C. Marazzini *La lingua italiana. Profilo storico*, 1998

Contact: Professor Martin Maiden, Trinity (70488)
Dr. D. Zancani, Balliol (77727)

PAPER V: LINGUISTIC STUDIES II. MODERN ITALIAN

About a third of the population of Italy does not habitually speak Italian. A small but significant proportion cannot speak it. Very many Italians speak varieties strikingly different from 'standard' Italian. Just over a century ago perhaps as few as 2.5% of Italians used any Italian at all. Against this background, reading for this paper should provide answer to the following questions: What is Italian?; What is its internal (grammatical and phonological) structure?; What are the varieties of Italian?; What are the Italian dialects?

The study of the 'internal' structure of Italian (to which one section of the exam paper is principally dedicated) illuminates such topics as: the sound-system of Italian; the appropriate use of various verb forms, such as the subjunctive or the *passato remoto*; stylistic and other principles governing word order; the structure of the pronoun system. Such a study has both a practical side, in that it will help develop your knowledge of Italian grammar, idiom and pronunciation, and a theoretical side, in that it will introduce you to the techniques and problems involved in the structural description of a language.

The study of the 'external' structure (social, regional and contextual varieties of Italian - with which the other section of the exam paper is mainly concerned) deals with such things as written vs spoken Italian, formal vs informal styles, standard language vs dialect and popular and regional vs literary Italian, specialist uses of Italian, for example in advertising or journalism, etc. Once again you will have the opportunity to expand your knowledge of the modern language, while at the same time gaining an initial understanding of the methods of sociolinguistic and stylistic analysis.

Teaching for this paper is through lectures, at which attendance is essential, and tutorials. Assessment is through a three-hour examination.

Introductory reading

A-L. Lepschy and G. C. Lepschy, *The Italian Language Today*, 1988

M. Dardano, *Manualetto di linguistica italiana*, 1991
N. Vincent 'Italian' in M. Harris and N. Vincent (eds.), *The Romance Languages*, 1988
C. Andorno, *Dalla grammaticale alla linguistica: basi per uno studio dell'italiano*, 1999
A. Sobrero (ed.), *Introduzione all'italiano contemporaneo*, 2 volumes, I: *Le strutture* and II: *La variazione e gli usi*, 2007 or previous editions.

Contact: Professor Martin Maiden, Trinity College (70488)
Dr Sandra Paoli (80414) (on sabbatical HT09)

PAPER VI: MEDIEVAL ITALIAN LITERATURE 1220 - 1430

1. INTRODUCTION

Early Italian literature is linguistically approachable and includes some of the greatest works ever to have been written in Italian. The country was politically disunited but your work will explore the emergence of what would prove to be a national tradition. You will read lyric poetry up to and including Petrarch, the stories of Boccaccio and some work by other prose writers, but you will also get to know a variety of works by other figures, including works by Dante, other than his *La divina commedia* (for which see Paper IX).

2. TEACHING

There are regular lecture courses on Petrarch, Boccaccio and Dante, plus seminar/classes on other aspects of the period if numbers warrant them. The core teaching is done in 8 tutorials/seminars.

3. TEXTS AND TOPICS

You will start by studying Dante, *Vita nuova*; Cecco Angiolieri (selection in Contini, *Poeti del duecento*); Petrarca, *Canzoniere*; Boccaccio, *Decamerone*.

You will then read further, choosing from a large range of authors, including: the Sicilian school; Guittone d'Arezzo; Guido Guinizzelli; Guido Cavalcanti; Cino da Pistoia; Rustico Filippi; Folgore da San Gemignano; religious poetry by Jacopone da Todi and Bonvesin de la Riva; stories from the *Novellino* and Sacchetti's *Trecentonovelle* and selections from the chronicles of Dino Compagni and Giovanni Villani; Dante's *Rime*, *De vulgari eloquentia* (in translation). You may also study the early phases of humanism through selections from Latin works by Petrarch and Boccaccio (in translation).

4. EXAMINATION

The examination includes questions on all the above. Any three questions are to be answered.

5. PREPARATION

It is important to know the historical and cultural context.

For history : J. Larner, *Italy in the Age of Dante and Petrarch*

For culture : C.S. Lewis, *The Discarded Image*

PAPER VII: RENAISSANCE ITALIAN LITERATURE 1430-1635

1. INTRODUCTION

This paper allows you to study the literature and culture of one of the most exciting periods in Italian history. Apart from famous poets who were to prove so influential in other European literatures (Petrarch, Ariosto, Tasso), the period also boasts writers who are crucial for the study of politics and history (Machiavelli, Guicciardini), the court (Lorenzo de' Medici, Castiglione) and the creative arts (Alberti, Michelangelo, Cellini). There is a great variety of material to be studied, including historical questions about the origins and extent of the Renaissance as well as a plethora of different literary genres: from prose dialogues and *novelle*, to comedy, lyric poetry, epic, and pastoral.

2. TEACHING

Each year lecture courses cover both a general topic in the Renaissance and one or two particular authors. Tutorial teaching is usually articulated in 8 tutorials/seminars.

3. TEXTS AND TOPICS

You will start by studying: Machiavelli, *Il Principe*, *La mandragola*; Ariosto, *Orlando furioso*; Castiglione, *Il cortegiano*; Tasso, *Gerusalemme liberata*.

You will also read further, choosing from a large range of topics, genres and authors, including:

History: Origins of the Renaissance, Humanism, the *questione della lingua*, court culture.

Politics: humanist treatises of Alberti (*Della famiglia*) and Palmieri (*Della vita civile*); Machiavelli (*Discorsi*) and Guicciardini (*I ricordi*, *Storia d'Italia*).

The Novella: Bandello, *Le novelle*.

Court Literature: Pulci, Poliziano, Lorenzo de' Medici.

The Arts: Alberti (*Della pittura*), Michelangelo (*Rime*), Cellini (*La mia vita*), Vasari (*Le vite*).

Comedy: Ariosto (*Il negromante*, *La lena*), Machiavelli (*Clizia*), Bibbiena (*La Calandra*), Aretino (*Il marescalco*).

Lyric: Poliziano, Lorenzo, Bembo, Michelangelo, women poets (Gaspara Stampa, Vittoria Colonna, Tullia d'Aragona).

The Epic: Boiardo (*Orlando innamorato*).

Pastoral: Poliziano (*Orfeo*), Tasso (*Aminta*), Guarini (*Il pastor fido*).

4. EXAMINATION

The examination consists of single or multiple questions on each of the above topics and others. Candidates have to answer any three questions.

5. PREPARATION

The best preparation for the Renaissance paper is to familiarize yourself with the historical and cultural background:-

(a) On the Renaissance you should read:-

J. Burckhardt, *The Civilization of the Renaissance in Italy* (Penguin) [old-fashioned (1860), but still a point of reference for all Renaissance historians]

and any ONE of the following three surveys

P. Burke, *The Renaissance*
A. Brown, *The Renaissance*
R. Black (ed.), *Renaissance Thought. A Reader*

(b) On Humanism, read TWO of the following:-

E. Garin, *L'umanesimo italiano*, 1954 (*Italian Humanism*, tr. P. Munz) [contains good intro]
H. Baron, *The Crisis of the Early Italian Renaissance* [important for the concept of 'civic humanism']
G. Holmes, *The Florentine Enlightenment 1400-50*
A. Rabil (ed.), *Renaissance Humanism: Foundations, Forms and Legacy*
J. Kraye (ed.), *Cambridge Companion to renaissance Humanism*

PAPER VIII: MODERN ITALIAN LITERATURE (1750 – PRESENT DAY) AND CINEMA

1. INTRODUCTION

This paper provides an opportunity for you to study a wide range of literary texts and films set against the background of Italy's emergence as a modern nation state and its development during the 20th century. It moves from the Enlightenment period to the Risorgimento and the liberal state, to Fascism and finally the modern Republic. You will get to know some canonical literary works by Manzoni, Leopardi, Verga and Pirandello, and choose among a variety of other literary and film works from throughout the period. The latter will include the possibility of studying writers and film directors living and working today. The study of Italian cinema is initially covered by a number of lectures aimed at introducing students to film criticism.

2. TEACHING

Several lecture courses each year cover works and topics in this period. The core teaching for this paper is done in 8 tutorials/seminars.

3. TEXTS AND TOPICS

You will start by studying a selection of canonical literary works: Manzoni, *I promessi sposi*; Leopardi, *I canti*; Verga, *I Malavoglia*, *Vita de' campi*; Pirandello, *Sei personaggi in cerca d'autore*, *Enrico IV*, *Così è (se vi pare)*.

You will then read further, choosing from a large range of literary works, including:

Foscolo *Ultime lettere di Jacopo Ortis*, *Dei sepolcri*
d'Annunzio *Il piacere*, *Trionfo della morte*, *Alcyone*
Svevo *La coscienza di Zeno*, *Senilità*
Montale *Ossi di seppia*, *Le occasioni*, *La bufera e altro*
Quasimodo *Tutte le poesie*

Gadda *La cognizione del dolore*
Bassani *Il giardino dei Finzi-Contini*, *Gli occhiali d'oro*
Morante *Menzogna e sortilegio*, *La storia*
Calvino *Il cavaliere inesistente*, *Se una notte d'inverno un viaggiatore*
Eco, *Il nome della rosa*, *Il pendolo di Foucault*

Those deciding to study Italian cinema can choose from a range of films including:

Blasetti, *Vecchia guardia*
Gallone, *Scipione l'africano*
Visconti, *Ossessione*
Rossellini, *Roma città aperta*, *Paisà*
De Sica, *Ladri di biciclette*, *Miracolo a Milano*
Fellini, *La dolce vita*; *8 e ½*
Taviani, *Kaos*
Moretti, *Aprile*, *Il caimano*
Giordana, *I cento passi*

You will also be able to approach a range of topics, including 18th century theatre, Romanticism, *Verismo*, Modernism and the Avant-garde (Futurism), neorealist literature and cinema, modern poetry, women writing, post-modern narrative.

4. EXAMINATION

Candidates must answer THREE questions in total of which at least two must be from sections a) and b) below.

Candidates are allowed to answer up to TWO questions from section a), up to TWO questions from section b), and no more than ONE question from EITHER section c) OR section d).

Section a): 18th and 19th Century Italian Literature

Section b): 20th Century Italian Literature

Section c): Italian Cinema

Section d): Thematic and comparative topics

5. PREPARATION

As well as reading as many of the core texts as possible (and watching the core films for those interested in cinema), you should also get acquainted with the historical and cultural background:

Martin Clark, *Modern Italy 1871-1982*

Christopher Duggan, *A Concise History of Italy*, ch. 4-9

Paul Ginsborg, *History of Contemporary Italy*

David Forgacs, *Italian Culture in the Industrial Era, 1880-1980*

F. W. Hemmings, *The Age of Realism*

M. Bradbury, *Modernism*

Zygmunt Baranski and Rebecca West (eds), *The Cambridge Companion to Modern Italian Culture*

PAPER IX:

Dante's *Commedia*

1. INTRODUCTION

This paper consists in the close and intensive study of the greatest work of literature to come out of medieval Europe. Through a study of the *Commedia*, in particular two of its three 'cantiche', as well as a range of Dante's other works, you will be introduced to the history, politics, philosophy and theology of 13th- and 14th-century Florence, the Italian peninsula and Europe beyond, as well as to the rich literary qualities of the text itself. Studying Dante also opens up fascinating insights into every other area of Italian literature, and significant moments in modern European literature also, from Gogol to Eliot to Beckett. The sheer breadth of the material makes this paper one of the most challenging on the course, but also one of the most rewarding. The core of your work will consist of a combination of tutorials and seminars amounting to approximately 8 hours in total.

2. TEACHING

The paper is taught in the first term of the final year, to give students time to read the *Commedia* properly whilst abroad. There are two or three lecture courses on Dante every Michaelmas and Hilary term, as well as regular series of guest lectures, such as the 'Paget Toynbee Lectures', given by authorities on Dante.

3. TEXTS AND TOPICS

The *Commedia* should be read in its entirety using an annotated edition, such as those edited by Sapegno, or Bosco and Reggio. Parallel text editions, such as that by Sinclair, may be useful in the early stages. Of Dante's other works, perhaps the most important are *Vita nuova* and *Convivio*, but *De vulgari eloquentia*, *Monarchia*, and the *Rime* are also significant works in themselves.

4. EXAMINATION

The examination has a section of passages for commentary and a section of essay questions ranging across the *Commedia* and some aspects of Dante's other works. You will be required to write ONE commentary and TWO essays.

5. PREPARATION

There is a vast range of criticism on Dante in both Italian and English. Of the following list, start with Holmes and parts of Jacoff. For the historical background see Lerner.

G. Contini, *Un'idea di Dante*

T.S. Eliot, 'Dante' (in his collected essays)

K. Foster, *The Two Dantes*

E. Gilson, *Dante et la philosophie* (also in English)

G. Holmes, *Dante*

R. Jacoff (ed.), *The Cambridge Companion to Dante*

R. Kirkpatrick, *Dante's Inferno: Difficulty and Dead Poetry*

J. Lerner, *Italy in the Age of Dante and Petrarch*

B. Nardi, *Dante e la cultura medievale*

E. Moore, *Studies in Dante*

J.F. Took, *Dante: Lyric Poet and Philosopher* (on minor works)

See also the six-volume *Enciclopedia Dantesca*, which is in the Italian Reading Room upstairs in the Taylorian, the Modern Languages Faculty Library and in some college libraries.

PAPER X: EARLY PRESCRIBED AUTHORS

1. INTRODUCTION

This course is designed to complement the broader sweep of the period course, by providing an opportunity to concentrate on and study in depth the work of TWO (out of a prescribed list of five) of the most important writers between the 14th and 16th centuries. You will read widely within the *oeuvre* of each author, set them in their intellectual and historical contexts and study closely a smaller number of central works with a view to detailed textual analysis.

2. TEACHING

Over the course of your 2nd and Final years, there will normally be at least one series of lectures on each of the five authors on offer, either as a single-author course or as part of a broader series. The core teaching will consist of four tutorials/seminars on each author (usually 3 essays and some commentary work).

3. AUTHORS AND TEXTS

The Examination Decrees set out the authors and the texts prescribed for close study (ie. for commentary) as follows:

Any two of the following:

- (1) **Petrarch**, with a special study of the *Canzoniere*, Nos. 1-12; 16-24; 30; 34-7; 50-4; 60-2; 70; 72; 77; 80-1; 90-2; 102; 119; 125-6; 128-9; 132-4; 136; 142; 145; 148; 159-60; 164; 197; 211; 219; 263-4; 268; 272; 279-80; 287-92; 302-4; 310-11; 315; 327; 353; 359-60; 346-6. Candidates will further be expected to have studied a representative selection of Petrarch's other Italian poems and of works originally written in Latin.
- (2) **Boccaccio**, with a special study of the *Decameron*. I. 1-3; II, 2, 5, 10; III, 2; IV, 1, 2, 5, 7, 9; VI, 1, 9, 10; VII, 4, 9; VIII, 3, 8; IX, 1, 2; X, 2, 9, 10. Candidates will further be expected to have studied a representative selection of other parts of the *Decameron* and of other works by Boccaccio.
- (3) **Machiavelli**, with a special study of *Il Principe*. Candidates will further be expected to have studied a representative selection of Machiavelli's other works, including *I discorsi* and *La mandragola*.
- (4) **Ariosto**, with a special study of *Orlando furioso*, cantos I-XIII.45; XVIII.146-XXIV; XXVIII-XXX; XXXIV; XLV-XLVI. Candidates will further be expected to have studied other parts of the *Orlando furioso* and a selection of the *Satire*.
- (5) **Tasso**, with a special study of *Gerusalemme liberata*, cantos I-VII, XI-XVI; XIX-XX, and *Aminta*. Candidates will further be expected to have studied other parts of the *Gerusalemme liberata*.

You will be expected to read as widely as possible within the authors' *oeuvre*, and in any case well beyond the texts prescribed.

4. EXAMINATION

The examination will consist of one three-hour paper. Section A contains a passage for commentary from each author, and you will write ONE commentary. Sections B to F contain essay questions on each author, and you will write ONE essay on EACH of the TWO authors you have studied. The passages for commentary will be taken from the texts specified for 'special study' in Section 3 above.

5. PREPARATION

To help you choose your two authors from the list, a general description and some initial suggestions for reading for each author are provided below. For background reading, see also the appropriate books recommended for preparation for the Medieval period (Paper VI and the Renaissance period (paper VII). More detailed guidance will be provided by your tutor once you have made your choice.

Petrarch (1304-1374)

1. INTRODUCTION

You will concentrate on Petrarch's lyric poetry, but you will also read other works by him originally written in Latin. For whilst Petrarch is best known now as one of the greatest European lyric poets, he was also the author of treatises, dialogues, biographies, polemical tracts, an epic and a vast number of letters. He was enormously influential in both Italian and Latin and you will have the opportunity to gauge what made him so important.

2. TEXTS AND TOPICS

The prime text is the *Canzoniere* (also known as *Rime sparse*, *Rerum vulgarium fragmenta*). You will also read the *Secretum*, *Invective contra medicum III* and selections from Petrarch's letters, as well as his other volume of Italian poetry, *I trionfi*.

3. PREPARATION

You should read as many of the texts mentioned above as you can, and as a general introduction to Petrarch, N. Mann, *Petrarch*, and /or P. Hainsworth, *Petrarch the Poet*.

For the historical background see J. Larner, *Italy in the Age of Dante and Petrarch*.

Boccaccio (1313-1375)

1. INTRODUCTION

You will concentrate on Boccaccio's *Decameron* but will also have the opportunity to read other works by him. As well as the collection of a hundred stories that make up the *Decameron*, Boccaccio wrote other narrative works in prose and verse which proved immensely influential, such as the *Filostrato* which forms the substantial basis for Chaucer's *Troilus and Criseyde*, and the *Teseida* which was re-cast as Chaucer's *Knight's Tale*. He also wrote a celebratory biography of Dante, and in Latin, an account of mythology, *Genealogia Deorum*, which includes an important discussion of the nature of poetry.

2. TEXTS AND TOPICS

Apart from the *Decameron*, you will also read selections from: *Filostrato*, *Fiammetta*, *Teseida*, *Trattatello in laude di Dante*, *Genealogia Deorum* Books XIV-XV (in translation).

3. PREPARATION

You should read as much of the *Decameron* as you can. Historical background is most conveniently studied in J. Larner, *Italy in the Age of Dante and Petrarch*.

Machiavelli (1469-1527)

1. INTRODUCTION

One of Italy's most controversial writers, Machiavelli was not just the author of the book that shocked his own and later generations, *Il principe*. He was also a political thinker and historian of considerable originality (his *Discorsi* are for many more controversial than *Il principe*), as well as the author of probably the best Italian Renaissance comedy, *La mandragola*. You will have an opportunity to read both his famous and less well known works in order to come to your own conclusions about his true worth.

2. TEXTS AND TOPICS

You should read the whole of *Il principe*, as well as selections from the *Discorsi sopra la prima deca di Tito Livio*, and the two comedies, *La mandragola* and *Clizia*.

3. PREPARATION

You should read all of *Il principe* and as much of *I discorsi* as you can. The best introductions to Renaissance political ideas and to Machiavelli are:

- Q. Skinner, *The Foundations of Modern Political Thought*, vol.I
- Q. Skinner, *Machiavelli*

Ariosto (1474-1533)

1. INTRODUCTION

You will concentrate on the *Orlando furioso*, but will also look at some of the *Satire* and comedies. Ariosto's epic poem, with its unique blend of ironic humour and seriousness, has remained a best-seller since his own day, and was a strong influence on writers as diverse as Spenser in Elizabethan England, and Calvino in contemporary Italy.

2. TEXTS AND TOPICS

Apart from the *Orlando furioso*, you will also read selections from Ariosto's *Satire*, and his comedies, *La lena*, and *Il negromante*.

3. PREPARATION

You should read as much of the *Orlando furioso* as you can.

The best introduction to the poem is:

C. P. Brand, *Ariosto. A Preface to the "Orlando furioso"* (Edinburgh, 1974).

Tasso (1493-1569)

1. INTRODUCTION

You will concentrate on the *Gerusalemme liberata* but will also read some of Tasso's minor works. Tasso's epic poem represents the high-point, in terms of seriousness and sublimity, of the chivalric poems popularised by Boiardo and Ariosto. It is worth reading in its own right as well for the light it sheds on Counter-Reformation culture and the profound influence it exercised on the English poets Spenser and Milton.

2. TEXTS AND TOPICS

You will read the whole poem, examining in detail some of the 20 canti (specified above and in the *Decrees*) for special study and commentary. You will also read selections from Tasso's lyric poetry as well as his pastoral drama, *Aminta*.

3. PREPARATION

You should read as much of the *Gerusalemme liberata* as you can.

The best introduction to the poem is:

C. P. Brand, *Torquato Tasso*

PAPER XI: MODERN PRESCRIBED AUTHORS

1. INTRODUCTION

This paper is designed to complement the broader sweep of the period paper, by providing an opportunity to concentrate on and study in depth the work of TWO (out of a prescribed list of seven) of the most important writers of the 19th and 20th centuries. You will read widely within the *oeuvre* of each author, set them in their intellectual and historical contexts and study closely a smaller number of central works with a view to detailed textual analysis.

2. TEACHING

Over the course of your 2nd and Final year, there will normally be at least one series of lectures on each of the seven authors on offer, either as a single-author course or as part of a broader series. The core teaching will consist of four tutorials/seminars on each author (usually 3 essays and some commentary work).

3. AUTHORS AND TEXTS

The Examination Decrees set out the authors and the texts prescribed for close study (ie. for commentary) as follows:

Any two of the following:

- (1) **Manzoni**, with a special study of *I promessi sposi*. Candidates will further be expected to have studied Manzoni's tragedies and a selection of his other works.
- (2) **Leopardi**, with a special study of *I Canti*. Candidates will further be expected to have studied the *Operette morali* and a selection of Leopardi's other writings.
- (3) **D'Annunzio**, with a special study of *Alcyone*. Candidates will further be expected to have studied a selection of D'Annunzio's other works in verse and prose.
- (4) **Verga**, with a special study of *I Malavoglia* and *Mastro-don Gesualdo*. Candidates will further be expected to have studied a selection of Verga's other fiction.
- (5) **Pirandello**, with a special study of *Il fu Mattia Pascal*, *Sei personaggi in cerca d'autore* and *I giganti della montagna*. Candidates will further be expected to have studied a representative selection of Pirandello's drama and prose work.
- (6) **Montale**, with a special study of 'Ossi di seppia' in *Ossi di seppia*, Section IV of *Le occasioni*, 'Finisterre' in *La bufera e altro* and 'Xenia I' in *Satura*. Candidates will further be expected to have studied a representative selection of Montale's other poems.
- (7) **Calvino**, with a special study of *Il cavaliere inesistente* and *Se una notte d'inverno un viaggiatore*. Candidates will further be expected to have studied other works representative of Calvino's development as a writer.

You will be expected to read as widely as possible within the authors' *oeuvre*, and in any case well beyond the texts prescribed.

4. EXAMINATION

The examination will consist of one three-hour paper. Section A contains a passage for commentary from each author, and you will write ONE commentary. Sections B to H contain essay questions on each author, and you will write ONE essay on EACH of the TWO authors you have studied. The passages for commentary will be taken from the texts specified for 'special study' in Section 3 above.

5. PREPARATION

To help you choose your two authors from the list, a general description and some initial suggestions for reading for each author are provided below. For background reading, see also the appropriate books recommended for preparation for the modern period (paper VIII). More detailed guidance will be provided by your tutor once you have made your choice.

Manzoni (1785-1873)

1. INTRODUCTION

Manzoni's *I promessi sposi* is the most important novel to have been written in Italian, and his influence on the development of modern Italian literature and language in the period leading up to Unification and beyond has been immense. He also relates in unusual and interesting ways to trends in the European culture of his time, such as Romanticism or the Historical Novel.

2. TEXTS AND TOPICS

You will concentrate primarily on *I promessi sposi*, but will also look at some of his verse tragedies (*Il conte di Carmagnola* and *Adelchi*), his poetry (eg. *Inni sacri*, *Il cinque maggio*) and his essays on history, language and literature (eg., *Storia della colonna infame*, *Sul Romanticismo*, *Del romanzo storico*).

3. PREPARATION

As well as reading *I promessi sposi* and some of his other works, you should read:
B. Chandler *Manzoni*.

Leopardi (1798-1837)

1. INTRODUCTION

Considered by many critics second only to Dante in his importance as a poet, Leopardi represents the high point of nineteenth-century lyric poetry and also a leap towards the idiom and rhythms of modern poetry. His *Canti* combine Romantic and Classicizing elements to express his bleak vision of the human condition, also outlined in his philosophical dialogues, the *Operette morali*. His views and his works were fed by notes and essays, including some of social critique, which make him philosophically and politically an interesting figure also.

2. TEXTS AND TOPICS

You will study the *Canti* and the *Operette morali* and make use also of his extensive personal notebook, the *Zibaldone*, and essays such as *Discorso sopra lo stato presente dei costumi degli italiani*, and *Discorso di un italiano intorno alla poesia romantica*.

3. PREPARATION

As well as reading the prescribed texts, and particularly the *Canti* closely, you might like to look at:

G. Carsaniga, *Leopardi*

I. Origo, *Leopardi: A Study in Solitude*

D'Annunzio (1863-1938)

1. INTRODUCTION

The most flamboyant and charismatic figure of his day, D'Annunzio was a poet, novelist and dramatist as well a notorious soldier, airman, womanizer, invader of Fiume, and self-promoter. His shaping of his decadent life to fit his decadentist work, the influence of Nietzsche and Wagner, and

his undoubted flair for sensual, symbolic, often erotic and often absurd writing make him the most vibrant representative of turn-of-the-century literature. Everyone after him felt his influence, even if only in rejecting him.

2. TEXTS AND TOPICS

You will begin by studying his most accomplished work of poetry, *Alcyone*, as well as some of his prose work (*Il piacere*, *L'innocente*, *Trionfo della morte*) and plays (*La figlia di Iorio*).

3. PREPARATION

As well as reading *Alcyone*, *Il piacere* and a number of the other works mentioned, you might look at:

N. Lorenzini, *Gabriele D'Annunzio*

J.R. Woodhouse, introduction to *Alcyone*

J.R. Woodhouse, *Gabrielle D'Annunzio: Defiant Archangel*

Verga (1840-1922)

1. INTRODUCTION

Verga was the major novelist in the late nineteenth century in Italy, and the leading exponent of the Italian school of realism, known as 'verismo'. After a series of early works reflecting his immersion in the bourgeois, cultural elites of Florence and Milan, he returned to Sicily and to novels and stories of poverty and struggle, fashioning a new literary language and style for this new subject-matter. He was a powerful influence on twentieth-century narrative, particularly Sicilian (Pirandello, Vittorini, Sciascia etc.).

2. TEXTS AND TOPICS

You will concentrate on his two 'veristic' novels *I Malavoglia* and *Mastro-don Gesualdo*, but will also look at examples of his earlier work (*Eva*, *Tigre reale*) and of his short stories (*Vita dei campi*, *Novelle rusticane*).

3. PREPARATION

As well as reading the prescribed texts and some of the other works mentioned, see also:

G. Carsaniga, 'Realism in Italy' in F. W. Hemmings (ed.), *The Age of Realism*, ch.7

R. Luperini, *Giovanni Verga*

Montale (1896-1981)

1. INTRODUCTION

Montale is perhaps the most important Italian poet of the 20th century. His work, almost entirely lyrical in nature, spans the main phases of modern Italian history, from the Fascist period to the

industrialised society of the 1970s. He is a continuously evolving poet, and yet has his own particular consistency. In his earlier writings he creates a rich network of images: in his later work he is surprisingly, and entertainingly, prosaic.

2. TEXTS AND TOPICS

You will concentrate on Montale's poetry up to and including his 1971 collection, *Satura*.

You will also read selections from his later poetry and some of his prose-texts in *Farfalla di Dinard*, as well as some of the important discussions of poetry and literature in *Sulla poesia* and *Auto da fè*.

3. PREPARATION

It is most important to read the poems specified for commentary beforehand and as many other poems as you can. See also:

J. Becker, *Eugenio Montale*

C. Scarpati, *Invito alla lettura di Eugenio Montale*

Pirandello (1867-1936)

1. INTRODUCTION

Pirandello is one of the key figures in modern European drama. His semi-philosophical plays repeatedly challenge and attempt to dismantle received notions of identity and coherence in the individual, by setting up his characters for an existential fall. He does this in a wide variety of settings, from the theatre itself, to middle and lower-middle class society, to the mythical landscapes of his latter works. He also explored these fundamental issues in important novels and short stories.

2. TEXTS AND TOPICS

You will concentrate on Pirandello's first mature novel *Il fu Mattia Pascal*, and two plays which deal in different ways with the nature of theatre, *Sei personaggi in cerca d'autore* and *I giganti della montagna*. You will also work on any number of his other plays (start with *Enrico IV*, *Ciascuno a suo modo*, *Così è (se vi pare)*, *Vestire gli ignudi*), novels (*Uno, nessuno e centomila*) and a selection of short stories (*Novelle per un anno* - eg in Manchester University Press anthology)

3. PREPARATION

As well as reading as many of the primary texts as possible, see also:

R. Barilli, *Pirandello. Una rivoluzione culturale*

O. Ragusa, *Pirandello. An Approach to his Theatre*

J.L. Styan, *The Dark Comedy. The Development of Modern Comic Tragedy*

Calvino (1923-1985)

1. INTRODUCTION

Commonly regarded as Italy's most successful twentieth-century novelist, Italo Calvino's writings are characterized by originality, variety, and close affinity with the most interesting names in contemporary fiction (Borges, Perec, Vargas Llosa, etc.). You will concentrate on Calvino's *Il cavaliere inesistente* and *Se una notte d'inverno un viaggiatore*, two works which expand the traditional notion of the novel. You will also be expected to read other works representative of Calvino's development as a writer.

2. TEXTS AND TOPICS

You should read the whole of *Il cavaliere inesistente* and *Se una notte d'inverno un viaggiatore*, as well as some of these other major works: *Il sentiero dei nidi di ragno*, *I nostri antenati*, *Le cosmicomiche*, *Le città invisibili*, *Palomar*.

3. PREPARATION

You should read all of *Il cavaliere inesistente* and *Se una notte d'inverno un viaggiatore*, and as many of Calvino's other works as you can. The best introductions to Calvino are:-

K. Hume, *Calvino's Fictions: Cogito and Cosmos*

M. McLaughlin, *Italo Calvino*

C. Milanini, *L'utopia discontinua. Saggio su Italo Calvino*

PAPER XII: SPECIAL SUBJECTS

1. INTRODUCTION

There are a range of topics in the field of Italian literature, culture and linguistics (as in all languages), often related to the research of members of the sub-faculty, which are offered as Special Subject examination papers. The list of topics available can vary during the time of your course, although a definitive list of those available for your year will be published towards the end of your second year. As well as all the topics available in Modern Languages, certain special subjects from the English degree course can be studied here, provided you are offering a minimum of TWO other literature papers already in each of the languages of your degree.

2. TEACHING

The Special Subject is most commonly taught in the second term of the final year, in a combination of about six tutorials/seminars/lectures.

3. TOPICS

As noted above, there is a long list of topics available for examination, in all language areas, singly or comparatively, and in literary theory. The current topics with Italian interest are as follows:

- **ITALIAN LYRIC POETRY OF THE THIRTEENTH CENTURY**

This paper explores the birth and the evolution of Italian poetry from the *Scuola Siciliana* to the Tuscan poets, Dante and the Stilnovisti as well as the *poeti giocosi*. Particular attention is given to the specificity and the complexity of the poetic language through which this literary tradition constantly renews itself. Topics include the relationship between courtly and religious versions of love and desire, poetry and philosophy, politics and exile.

- **DANTE'S MINOR WORKS**

This paper explores Dante's intellectual and literary journey in his works other than the *Divine Comedy*. Topics include Dante's meditation on desire and courtly love, his linguistic, poetic and political theories, as well as the relationship between poetry and philosophy, literature and exile. Students can choose among *Fiore*, *Rime*, *Vita nova*, *Convivio*, *De vulgari eloquentia*, *Epistles*, and *Monarchia*.

- **'QUESTIONE DELLA LINGUA'**

Candidates will be expected to have read: Dante, *De vulgari eloquentia*; Bembo, *Prose della volgar lingua*; Manzoni, *Scritti sulla lingua*.

- **WOMEN WRITERS OF THE ITALIAN RENAISSANCE**

A change in the cultural climate at the end of the fifteenth century combined with the rise of the printing industry, which required an ever increasing number of readers, meant that women's education was no longer viewed with scorn but, for the first time in Europe, actively encouraged. This is the reason why the Italian Renaissance saw an unprecedented flourishing of women writers. Veronica Gambara, Vittoria Colonna, Tullia d'Aragona, Chiara Matraini, Gaspara Stampa, Isabella di Morra, Veronica Franco and Moderata Fonte are just a few of the better known writers and poets active during the period 1500-1600, but there are many others still awaiting to be rediscovered. All can be studied individually, comparatively, or thematically, including the *questione della donna* which, in trying to define women's role in society, gave rise to a much debated and often fiercely controversial topic in Renaissance Italy.

- **ITALIAN CULTURE DURING THE FASCIST PERIOD**

To what extent was Italian culture shaped by Mussolini's dictatorship during the inter-war years? In order to address this issue, you can choose to deepen your knowledge of one particular field or attempt an analysis of a range of cultural media (literary, cinematic, journalistic, etc.). You can study specific movements - such as Futurism, the *novecentisti*, the *strapesani*, etc. - or specific themes such as censorship, propaganda, state-sponsored initiatives and, last but certainly not the least, anti-Fascist culture.

- **THE WORKS OF CARLO EMILIO GADDA**

Gadda is one of the most fascinating and complex Italian writers of the 20th century, whose oeuvre spans a wide variety of styles (from the macaronic to the lyrical) and genres (from the novel to the *elzeviro*, including poems, private diaries, technical articles, philosophical reflections, radiophonic pieces, fables, critical essays and psycho-political pamphlets). This course will aim at providing the conceptual basis for the critical interpretation of Gadda's literary production, and in particular of his two major novels (*La cognizione del dolore* and *Quer pasticciaccio brutto de via Merulana*); some of his other works will also be studied.

- **NARRATIVES OF NATIONAL IDENTITY IN POSTWAR ITALY**

This option allows you to study the interaction between fictional production (mainly literary and/or cinematic) and the construction of models of national identity. This was a particularly sensitive issue in the early postwar years when Italians had to rebuild a sense of nationhood after the collapse of Fascism and the humiliation of WWII. Moreover, themes such as the regional fragmentation of the peninsula - cultural as well as economic - have accompanied the work of Italian artists throughout the postwar years and are much alive today.

- **SICILIAN LITERATURE 1945 TO THE PRESENT DAY**

This paper allows you to study the extraordinary contribution to Italian fiction made by Sicilian writers from the Second World War to the present day. The novels range widely in content and style: from two comic works written in the 1940s and 1950s (V. Brancati, *Il bell'Antonio* (1949) and *Paolo il caldo* (1955)), to the important best-seller Tomasi di Lampedusa's *Il gattopardo* (1958), key works about society by Sciascia (*Il giorno della civetta* (1961), *A ciascuno il suo* (1966) and *L'affaire Moro* (1978)), and more recent fictions by Bufalino (*Diceria dell'untore* (1981), and *Le menzogne della notte* (1988)).

- **ITALIAN WOMEN'S WRITERS 1945 TO THE PRESENT DAY**

Writing by women is studied against the historical context of the changing role of women in the political sphere, in society and within literary genres. Students are asked to consider issues connected with gender and creativity, developments in perceptions and expectations of writing by women, as well as the merits of the texts themselves as literature. Any writers of suitable merit can be studied and independent contemporary choices are encouraged, but a core selection would include Anna Banti, Natalia Ginzburg, Elsa Morante, Francesca Sanvitale, Paola Capriolo and Francesca Duranti.

- **ITALIAN POETRY FROM 1956 TO THE PRESENT DAY**

Montale's collection *La bufera e altro* (1956) is universally considered as a crucial watershed for Italian poetry of the Novecento. In this book, the sense of an ending – of the poetry that the generation of Montale and Ungaretti wrote, its language, its formal innovations, as well as its concerns, and its sense of its role within Italian cultural and political history – combines with a strong impetus towards the future, addressing the historical present, and the role of the poet within it, in a profoundly renewed and problematic fashion. *La Bufera* paves the way for the work of all the major protagonists of the second half of the century, from Andrea Zanzotto to Vittorio Sereni, Giorgio Caproni and Amelia Rosselli. The option will give students the opportunity to read (as well as *La bufera* itself) some of the major collections that have shaped the poetic imaginary of the *secondo novecento*: Zanzotto's *La beltà*, Sereni's *Strumenti umani*, Caproni's *Il seme del piangere*, and Rosselli's *Variazioni belliche*.

4. EXAMINATION & METHOD OF ASSESSMENT

All Italian topics above will be assessed by Method B(3) below:

Method of Assessment:

- B(3) A portfolio of three essays, aggregating to about 6,000 words and not exceeding 8,000 words, to be delivered by noon on the Friday of the ninth week of Hilary Term next before the examination.

- **LITERARY THEORY**

1. COURSE CONTENT

What is literature? What is an author? What is reading, and where does meaning come from? This paper examines how literary theorists have answered these questions over the past century. The paper also allows you to concentrate on two further topics. You might focus on specific questions or themes (e.g. What is performativity?; Theoretical Readings of Poes Purloined Letter), on particular theorists (e.g. Roland Barthes) or on critical approaches, such as Psychoanalysis, Structuralism and Narratology, Feminism and Gender Studies, Marxism and History, Deconstruction, Post-Colonial Studies.

2. TEACHING:

You would typically be taught in a series of 5 tutorials in Hilary term. The M.St. course also runs a series of sixteen introductory lectures to various aspects of modern literary theory throughout Michaelmas and Hilary terms.

3. EXAMINATION:

Method of assessment C (one essay).

4. READING

Jonathan Culler, *Literary Theory: A Very Short Introduction* (OUP, 1997).

David Lodge (ed.), *Modern Criticism and Theory. A Reader*, 2nd ed. (Longman, 2000).

Terry Eagleton's *Literary Theory: an introduction* (Blackwells).

- **EUROPEAN CINEMA**

1. COURSE CONTENT

The course consists of two parts, the first is normally taught by Dr Due and the second is taught by a group of lecturers which may vary a little from year to year. The first part of the course is an introduction to the language of film. How do we study the film image? How does one tell a story in images? The first four weeks are devoted to some of the basic elements of film form: the frame, the camera, the cut and, most importantly, the so-called mise en scene: this term designates all that takes place in front of the camera, the relationship between light, location, objects, characters as they populate the frame. We look at these notions through examples from Russian and German avant-garde cinema and from French cinema in the period 1930-1960. During the next four weeks we look at how European post-war cinema used these basic elements of film form to go further than

just telling a story. We examine different ways in which the film image or the film as a whole can convey meaning beyond the presentation of a story line. The examples are taken from Italian neo-realism and from a range of directors working in the 1960s and 1970s, such as the Spanish Carlos Saura or the Swedish Ingmar Bergman. In order to prepare for this part of the course you should acquire and read in David Bordwell and Christin Thompson: *Film Art an Introduction*, particularly chapters 6-8 on mise en scene, the photographic image and editing.

In Hilary term, the course continues the historical trajectory of the first term by studying some of the filmmakers of the 1970s and 1980s. The focus is now not just on the film in itself, on how it forms a coherent pattern, but on how it addresses its viewers and how it conveys political ideas. These themes will be presented in connection with an introduction to some of the key concepts from contemporary film theory. In this part of the course you will yourself be a more active participant as each lecture and screening are followed by a seminar. For these seminars the group is divided into two. For each seminar session you will in addition to seeing the film read an article that will be handed out for copying the week before. Each student gives an oral presentation in one of these seminars either on his or her own or with someone else. The topic can be taken either from the film that has been shown or from the article. The class in Hilary term runs over 5 weeks as the exam questions at the end of week 5, see below.



2. READING AND VIEWING

It is a good idea to watch some European films before the course begins. There is also a list of particularly relevant directors below. The course consists in the first term of screenings and lectures. The lectures are compulsory. You should also go to the screenings, but if miss a screening, or want to see the film again, you can take the film out yourself from the MLF library. The screenings take place in the Taylorian, normally in lecture room 2. The historical focus of the course is European art cinema roughly from the period 1950 to 1980 although a number of films prior to and later than this period are also discussed. But for the purpose of preparation, for instance during the year abroad, the best starting point would be to watch films by directors such as Rossellini, Visconti, Fellini, Antonioni, Renoir, Truffaut, Godard, Lang, Murnau, Fassbinder, Herzog, Buñuel, Saura, Dreyer, Bergman, Eisenstein, Tarkovsky. This list is by no means exclusive, you can watch other films as well, but it gives an idea of the kind of cinema we will be studying in the course. As for reading, the best starting point is the book by David Bordwell and Kristin Thompson mentioned above: *Film Art, An Introduction* as well as Geoffrey Nowell Smith: *The Oxford History of World Cinema*. General histories of national cinemas such as Rene Prédal: *50 ans de cinéma français*, Peter Bondannella: *Italian Cinema from Neo-realism to the present*, Roman Gubern ed.: *Historia del cine español* or Tim Bergfelder: *The German Cinema Book* are also useful. If you like a particular director, individual works on that director will also be relevant to the course. But the main preparation for the course is to watch a number of films and think about them with the book by Bordwell and Thompson at hand...

3. EXAMINATION:

During the second half of Hilary term you will write a 6000 word essay. The essay question is drawn from a list of seven or eight questions which are available from the Faculty Office on Friday of fifth week. The essays are handed in at the Examination Schools on Friday of week nine.

The University has three offices, the two Proctors and the Assessor, held by members of the colleges in rotation for one year at a time, who have a University-wide role of ombudsman. The Proctors have particular responsibility for University student discipline and formal complaints, while the Assessor is concerned with student welfare and support. You should refer to the *Proctors' and Assessor's Memorandum*, available from the University Offices or your college, for information about such matters (<http://www.admin.ox.ac.uk/epsc/guidance/index.shtml>).

The University's Complaints and Appeals template may be downloaded in Word  or pdf  versions for inclusion in student handbooks.

☞ **WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE, BUT REMEMBER THAT IT IS ONLY AN INFORMAL GUIDE. THE REVISED EDITION OF THE UNIVERSITY'S *EXAMINATION DECREES AND REGULATIONS* WILL BE THE OFFICIAL AUTHORITATIVE SOURCE OF INFORMATION AND YOU SHOULD CHECK ALL DETAILS IN YOUR COPY OF THAT PUBLICATION. COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE. IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.**

TRINITY TERM 2008