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. 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. 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, focusing 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 Preliminary course towards the 1000-1500 words essay required in the final year. The course addresses aspects such as cohesion, coherence, sentence and paragraph structure, structuring an essay, register etc. Students practice writing various types of texts (summaries, commentaries, articles) as well as essays. They are required to submit weekly written work. Topics for the written assignments are centred around those discussed in the Workshop class. This course is essential for the preparation of FHS Paper I (Essay).

**Workshop**: (weekly). This class focuses 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** (weekly): This class is designed for all those students who need to revise grammar aspects studied in their first year but not yet fully handled, while also presenting students with more complex aspects of syntax and morphology. It is strongly recommended that students whose Prose mark is below 60 should attend this class. It is assumed that ALL students study grammar independently (recommended grammar reference book: M. Maiden and C. Robustelli, *A Reference Grammar of Modern Italian*).

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 or another writing assignment previously discussed. 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. In answering the question, students may draw on material studied for other literary or linguistics Papers and their general knowledge, provided it is relevant to the question addressed.
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.

The topics for the Essay and Oral class are broadly: Lingua, Letteratura, Storia, Donne nella storia, Ambiente, Informazione e media, Istruzione e lavoro, Attualità.

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 available at 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).

Please note that 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 a 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 a 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 topics of general interest.

The Oral 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 preceeding the Oral Exam. The Language Centre Library also hold copies of articles used in past Oral exams, part 2. Questions and answers of the Past Listening Comprehension Exam, Articles for Past Oral Exams and other learning and practice material are available on weblearn: [www.lang.ox.ac.uk](http://www.lang.ox.ac.uk), select ‘Weblearn’ > ‘Italian’, especially sections 8, 10 and 11.
DESCRIPTION OF LINGUISTICS AND LITERATURE PAPERS

PAPER IV: LINGUISTIC STUDIES I. HISTORY OF THE ITALIAN LANGUAGE FROM THE EARLIEST TIMES TO THE TWENTY-FIRST 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 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 Manuale di linguistica italiana, 1991
M. Maiden A Linguistic History of Italian, 1995
C. Marazzini La lingua italiana. Profilo storico, 1998
L. Renzi, Come cambia la lingua. La lingua italiana in movimento, 2012.

Contact: Professor Martin Maiden, Trinity (70488)

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

M. Dardano, Manuale di linguistica italiana, 1991
N. Vincent 'Italian' in M. Harris and N. Vincent (eds.), The Romance Languages, 1988
C. Andorno, Dalla grammatica 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
L. Renzi, Come cambia la lingua. La lingua italiana in movimento, 2012.

Contact: Professor Martin Maiden, Trinity College (70488)
Dr Sandra Paoli sandra.paoli@ling-phil.ox.ac.uk(on leave between HT 2013 and TT 2014)

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 works by other prose writers, but you will
also get to know a variety of works by other figures, including the philosophical, linguistic and
political works by Dante, other than his Divine Comedy (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’s Vita nuova; Cecco Angiolieri (selection in Contini, Poeti del
duecento); Petrarch’s Canzoniere; Boccaccio’s Decameron.
You will then read further, choosing from a large range of authors, including lyric poetry (the Sicilian school, Guittone d'Arezzo, Guido Guinizzelli, Guido Cavalcanti, Cino da Pistoia); poesia giocosa (Rustico Filippi, Folgore da San Gemignano); religious poetry (San Francesco, Jacopone da Todi and Bonvesin de la Riva); short stories from the Novellino and Sacchetti's Trecentonovelle; selections from the chronicles of Dino Compagni and Giovanni Villani; Dante's Rime, Convivio, De vulgari eloquentia and Monarchia (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

You will be given a reading list by your tutor, but the following texts will help you with 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 (Poliziano, 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*
N. Gardini, *Rinascimento*

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

H. Baron, *The Crisis of the Early Italian Renaissance* [important for the concept of 'civic humanism']
G. Holmes, *The Florentine Enlightenment 1400–50*
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 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-Contin, 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, ONE from section a), ONE from section b) and ONE from section c) OR d).
Candidates must NOT make ANY ONE work the principal subject of MORE THAN ONE answer. Candidates must NOT answer questions with reference wholly or chiefly to writers whom they are offering as Prescribed Authors, or to texts which form the principal topic of their Special Subject or Extended Essay.

- **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 eminent Dante scholars.

3. **TEXTS AND TOPICS**

The *Commedia* should be read in its entirety using an annotated edition, such as that edited by Anna Maria Chiavacci Leonardi (Milan: Mondadori). Parallel text editions, such as those by Sinclair, Singleton, or Hollander may be useful in the early stages. Dante's other works are also very important: *Vita nuova, Rime, Convivio, De vulgari eloquentia, Monarchia*.

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. The following texts will provide you with the necessary background to approach Dante’s oeuvre:

Rachel Jacoff (ed.), *The Cambridge Companion to Dante*
John Scott, *Understanding Dante*
John. Took, *Dante: Lyric Poet and Philosopher* (on Dante’s ‘minor’ works)
Peter Hawkins, *Dante: A Brief History*

See also the *Enciclopedia dantesca* (in Italian) and the *Dante Encyclopedia* (in English).
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*.

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**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, *Machiavelli*
J. Najemy (ed.), *The Cambridge Companion to Machiavelli*

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**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:


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**Tasso (1544-1595)**

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*

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**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, Pèrec, 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 third 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 seminars/lectures and mainly four to six tutorials.

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*.

- **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 GADDI**

  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 pasticiaccio 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, Anna Maria Ortese, 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. The student will discuss and agree with the tutor the number of topics/authors/texts to be covered in the three essays.

• **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


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

- **EUROPEAN CINEMA**

**European Cinema**

This paper gives you the opportunity to study major directors and periods of European cinema. The course introduces the basic concepts of film form and presents each film within its historical context.

Please note that it is only possible to take this paper in the final year. The course runs over two terms, Michaelmas and Hilary. ALL LECTURES AND SEMINARS ARE COMPULSORY. (You are also encouraged to attend the screenings since it is better to watch films on a big screen, but if there is a clash between screening times and other lectures you still have the possibility of borrowing the film in question and watching it on their own.)

1. **Course Content**

The format of the course is as follows. In Michaelmas there are 8 lectures and 8 screenings. In Hilary there are 5 lectures and screenings accompanied by seminars. For the seminars the group will be divided into two and each student is obliged to give a presentation on one of the films that are screened that term. Normally the students give these presentations in pairs. In Michaelmas term, the course outlines some of the main currents in European film history from 1920 to the 1970s presenting the main concepts of film form and introducing each of the chosen films in its historical context. The focus of the lectures and seminars in Hilary term is European cinema from the 1970s until now, often covering countries not discussed in the first term. Students are welcome to write on directors and topics that lie outside of the languages they study. The course is taught by a group of lecturers. Normally each of the seminars in Hilary term is chaired by one person.

2. **Exam Essay**

Friday of week 5 in Hilary term, a list of exam questions are made public at the Examination Schools. You have four weeks to write a 6000-8000 word essay on one of the questions. The questions are broad and can be answered with reference to a number of different directors, periods and national cinemas. The questions correspond to the theoretical and historical topics that have been covered in the lectures. It is allowed to compare films from different countries and periods. It is allowed to write about films from language areas other than the ones you study. You can quote in the main European languages but it is helpful to translate quotes from Russian. You can also quote dialogue from subtitles since you are not required to know the original language of the film in order to write on it. A minimum of ‘technical’ vocabulary, describing different kinds of shot for instance, is helpful, but the exam is not a test in how many technical words you know. If in doubt you can be guided by the requirements of your argument. You can write about rare or very recent films but should then compare them to films that are more closely related to the topics covered in the course.
The films screened are merely examples of periods and types of filmmaking and there are few restrictions on which films you may choose to write about, except that all the films should be European, which in this particular context means continental Europe including Russia.

3. **Examination: Method of Assessment C (1)**

**Select Bibliography**
André Bazin: *What is cinema*, Berkeley 1967-1971  
Peter E Bondanella: *A history of Italian cinema*, New York, 2009  
David Bordwell and Kristin Thompson: *Film Art an Introduction*, Boston, 2004  

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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. See also: [http://www.admin.ox.ac.uk/proctors/info/pam/](http://www.admin.ox.ac.uk/proctors/info/pam/)

The University's *Complaints and Appeals template* may be downloaded via the same webpage.

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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 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 2013