INFORMATION FOR STUDENTS
WHO START THEIR FHS COURSE
IN OCTOBER 2019

AND NORMALLY EXPECT TO BE TAKING THE
FHS EXAMINATION IN TRINITY TERM 2022
This handbook gives subject-specific information for your FHS course in Italian. For general information about your studies and the faculty, please consult the Faculty’s Undergraduate Course Handbook (https://weblearn.ox.ac.uk/portal/site::humdiv::modlang).

SUB-FACULTY TEACHING STAFF

The Italian Sub-faculty is part of the Faculty of Modern and Medieval Languages, and is at present made up of the following teaching staff:

Dr Marta Arnaldi (St. Anne’s College)
Prof. Guido Bonsaver (Pembroke College)
Dr. Vilma De Gasperin (Exeter College)
Dr. Marco Dorigatti (St. Hilda’s College)
Prof. Nicola Gardini (Keble College)
Prof. Simon Gilson (Magdalen College)
Prof. Elena Lombardi (Balliol College)
Prof Francesca Southerden (Somerville College)
Prof. Giuseppe Stellardi (St. Hugh’s College)
Prof. Emmanuela Tandello (Christ Church)

Language teaching
Senior Language Instructor: Dr. Vilma De Gasperin
Lettoe di ruolo: Ms Angela Minini
Lector: Dr. Teresa Franco
Language tutors: Mr Olmo Calzolari, Ms Emily Di Dodo, Ms Alice Gussoni, Ms Hannah McIntyre, Dr. Matthew Reza, Ms Valeria Taddei, Ms Valentina Tibaldo.
FINAL HONOUR 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-II 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 three to four hours of language classes a week:

Grammar: There is one weekly class of grammar aimed especially, but not only, at former beginners. This class reinforces the grammar learnt in the first year and includes morphology, syntax and the interaction between vocabulary and grammar. Students are strongly encouraged to work on grammar independently with the recommended reference book *A Reference Grammar of Modern Italian* by M. Maiden and C. Robustelli.

Prose: (weekly) Translation into Italian, focusing on vocabulary, grammatical accuracy, style, register. This course leads towards FHS Paper II B.

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

Language Skills: (two weekly hours).

The class focuses on topics relating to Italian culture and society, while developing listening, reading, speaking and writing skills. This course prepares for FHS Paper I (Essay) and the Oral Examination. The course is aimed also at preparing students for their year abroad both culturally - by presenting aspects of Italian culture and current affairs - and linguistically. Essays are set on each of the topics discussed. In week 6 of Trinity Term Second Year there will be a two-hour *Language 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 Language Skills 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 max 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 of Finalists’ Essay and they are encouraged to write four essays per term on different topics. Essay topics are organized around those presented and discussed in the Oral/Aural classes, so that the two skills complement and reinforce one another. While practicing 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, Informazione e media, Società, 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. Tutors will provide material and bibliographical suggestions on essay writing techniques as well as on the specific topics.

**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 or audio material, after which they are given questions in Italian relating to the material. They have 5 minutes for studying the questions before the video/audio is played 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 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 and/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 broadly correspond to those treated in the Finalists’ Essay class.
Past exam papers (consisting of DVD + questions + guide answers) from Trinity 2005 onwards are deposited at the Language Centre Library. It is recommended that students practice past exam papers in timed conditions, particularly during the Easter vacation preceding the Oral Exam. The Language Centre Library also holds 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 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. The texts include: (a) Indovinello veronese; Graftito della Catacomba di Commodilla; Placiti campani; Postilla amiatina; Iscrizione nella Basilica di San Clemente; Formula di confessione umbra; Ritmo bellunese; Frammenti da un libro di conti di banchieri fiorentini (1211) and (b) Ritmo laurenziano; Ritmo cassinese; Canzone ravennate; Canzone di Castra fiorentino; Bonvesin de la Riva Disputatio musce cum formica; Anonimo romano Cronica chapter XVI; Memoriali bolognesi (1282). 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. Assessment is through a three-hour examination.

Introductory reading

M. Dardano, Manualletto 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 College

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:

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

Contact:  Professor Martin Maiden, Trinity College  
Dr Sandra Paoli, Balliol College

**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 introduction to paper VI, the poetry of the stilnovo, the poetry of Guido Cavalcanti, Petrarch, Boccaccio and Dante’s *Vita Nuova*, 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 study the poetry of the Sicilian School, Guittone d’Arezzo, Dante’s *Vita nuova*, the stilnovo poets (Guinizzelli, Cavalcanti, Dante, Cino da Pistoia), comic poetry, Petrarch’s *Canzoniere*, Boccaccio’s *Decameron*.  
You will then have the chance to read further, choosing from a large range of authors, including 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.

**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 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 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:

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 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
Sciascia, Il giorno della civetta, A ciascuno il suo
Morante, Menzogna e sortilegio, La storia
Calvino, Il barone rampante, 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

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 (Goldoni, Foscolo, Leopardi, Manzoni, Pascoli, Verga, D’Annunzio)

Section b): 20th Century Italian Literature (Pirandello, Svevo, Montale, Morante, Gadda, Calvino, Fo, Eco, Sciascia)

Section c): Italian Cinema (From the origins to the Second World War; From Neorealism to Contemporary Cinema)

Section d): Thematic and comparative topics (Literary periods, Regional literature, Women writers, History and literature, Autobiography, Contemporary writers and poets, Literature and Cinema, Thematic 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, 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.

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. 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. Your tutors will give you a reading list. 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
Peter Hawkins, Dante: A Brief History
Zygmunt Baranski (ed.). Dante in context
Zygmunt Baranski and Simon Gilson (eds.). The Cambridge Companion to Dante’s Comedy

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 second 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 texts prescribed, including sections for special study (i.e. for commentary writing), are 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; 364-66. 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**

Francesco Petrarca is best known now as one of the greatest European lyric poets, and he was also the author of treatises, dialogues, biographies, polemical tracts, an epic and a vast number of letters.
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

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.

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, Niccolò 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, as well as the author of probably the best Italian Renaissance comedy, La mandragola.

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
**Ariosto (1474-1533)**

1. **INTRODUCTION**

Ariosto's chivalric-epic poem, the *Orlando furioso*, 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:


**Tasso (1544-1595)**

1. **INTRODUCTION**

Tasso's epic poem, the *Gerusalemme liberata*, represents the high-point, in terms of seriousness and sublimity, of the chivalric poems popularised by Boiardo and Ariosto. It sheds light on Counter-Reformation culture and had 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) 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 texts prescribed, including sections for special study (i.e. for commentary writing), are 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* and *Il Trionfo della Morte*. 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*, 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 the trilogy *I nostri antenati* 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.
8. **Morante**, with a special study of the novels *Menzogna e sortilegio* (1948), *La Storia* (1974) and *Aracoeli* (1982); candidates will be further expected to have studied one more novel, *L'isola di Arturo* (1957) and/or the collection of poetry *Il mondo salvato dai ragazzini* (1968)

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**
Alessandro Manzoni's *I promessi sposi* is the most influential novel to have been written in Italian. Manzoni 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:


**Leopardi (1798-1837)**

1. **INTRODUCTION**

Giacomo 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*.

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, Gabriele D’Annunzio was a poet, novelist and dramatist as well a notorious soldier, airman, womanizer, invader of Fiume, and self-promoter.

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 Trionfo della Morte* and a number of the other works mentioned, you might look at:
INTRODUCTION

Giovanni 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'.

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*).

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*

INTRODUCTION

Eugenio 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.

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*.

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*

INTRODUCTION

Luigi 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.

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 the 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

Italy's most renowned 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.).

2. TEXTS AND TOPICS

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

3. PREPARATION

You should read all of the Trilogy 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*

**Morante (1912-1985)**

1. INTRODUCTION

One of the major Italian writers of the twentieth century, a contemporary of Calvino, Levi, Ginzburg and Pasolini. Her work, which includes fiction as well as poetry, explores with equal force and insight the driving energy of human passions and experience (desire, envy, hatred, possession, gender and exclusion). Historical, emotional and sexual dispossession in particular are revealed and dissected with unconventional compassion and fierceness.

2. TEXTS AND TOPICS

You should read her major novels, *Menzogna e sortilegio*, *La Storia* and *Aracoeli*, as well as some of her other fiction and poetry (*L'isola di Arturo*, *Il mondo salvato dai ragazzini*).

3. PREPARATION

You should read her major novels, *Menzogna e sortilegio*, *La Storia* and *Aracoeli*, as well as many of her other works as you can. Good introductory studies on Morante include:
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.

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.

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. Given the multi-disciplinary nature of this paper, interested students should normally contact Prof. Bonsaver before the end of their second year so that their choice of topic and its specific bibliography can be set up before their Year Abroad.

**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.

**MODERN SICILIAN LITERATURE**


**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 Monday of the tenth 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.

Other topics of broader interest that are not language-specific:

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 your own.)

1. COURSE CONTENT AND TEACHING

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).

4. SELECT BIBLIOGRAPHY

Jacques Aumont et al.: Aesthetics of film, Austin, 1992
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
C. G. Crisp: The classic French cinema, 1930-1960, Bloomington, 1993
Peter William Evans: Spanish cinema: the auteurist tradition, Oxford, 1999
Nicolas Tredell: Cinemas of the mind: a critical history of film theory, Cambridge, 2002

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WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE. THE TEXTS PRESCRIBED FOR STUDY FOR INDIVIDUAL PAPERS ARE NOW LISTED IN THIS HANDBOOK.

THE EXAMINATION CONVENTIONS – A SEPARATE DOCUMENT – DETAIL THE STRUCTURE OF EACH EXAMINATION PAPER, INCLUDING RUBRICS. SEE:

https://weblearn.ox.ac.uk/portal/site/humdiv.modlang:italian:fhs

THE REVISED EDITION OF THE UNIVERSITY’S EXAMINATION DEGREES AND REGULATIONS LISTS THE EXAMINATION PAPERS AND THEIR PERMITTED COMBINATION FOR YOUR DEGREE COURSE. (FOR FURTHER DETAILS, REFER TO THE HANDBOOK AND THE EXAMINING CONVENTIONS.) SEE:

http://www.admin.ox.ac.uk/examregs/2019-20/hsofmodelang/studentview/
COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE AND IN THE EXAMINATION CONVENTIONS.

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.

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