

Job Description and Selection Criteria

Post	Associate Professorship or Professorship of Italian
Department/Faculty	Faculty of Medieval and Modern Languages
Division	Humanities
Colleges	St Hugh's College (Fellowship), New College, Oriel College
Contract type	Permanent upon completion of a successful review (the review is conducted during the first 5 years)
Salary	Salary on a scale within the range £48,835 to £65,574 p.a. (plus £9,701 p.a. taxable and pensionable housing allowance, and other benefits). Associate Professors who are awarded the title of full Professor may receive from the University an additional salary payment of £2,846 p.a.

Overview of the post

St Hugh's College, New College, Oriel College and the Faculty of Medieval and Modern Languages invite applications from suitably qualified candidates for an Associate Professorship or Professorship of Italian, to be appointed with effect from 1 October 2022 or as soon as possible thereafter.

The grade of Associate Professor is Oxford's equivalent to a range of academic grades in other UK universities (including Lecturer, Senior Lecturer and Reader), to certain US professorial grades (including Assistant and Associate Professor), and to the Italian grade of Professore Associato.

The successful candidate will be expected to engage in advanced study and research in Italian, and to give high quality tutorials, classes, lectures, and supervision at both undergraduate and graduate levels. Applications are particularly sought from those who have research interests in modern Italian Studies in the twentieth and twenty-first centuries *and* who are able to teach the work produced by migrant and postcolonial writers in Italy from the 1990s to the present-day.

The successful candidate will be a member of both the Faculty and the College communities. They will be part of a lively and intellectually stimulating research community which publishes at the highest international levels, and they will have access to the excellent research facilities that Oxford offers. The person appointed will join one of the largest and most distinguished groups of Italian Studies scholars working outside Italy. The appointee will have, or be on the way to establishing, a record of internationally recognised scholarship and research and will be required to provide a high standard of research-led teaching at both undergraduate and postgraduate levels, including the supervision of research students.

The successful candidate will be required to give 16 hours of lectures or graduate classes per year, give individual graduate supervisions, participate in examining, and take part in Faculty administration as



instructed by the Chair of the Faculty Board. For the Colleges, the successful candidate will be required to give eight contact hours of tutorial teaching a week averaged over the three terms (24 weeks) of the academic year and divided equally between the three Colleges; to take a lead in organising the tuition and pastoral care of students who are studying for degrees involving Italian in each of the three Colleges, and to play a part in the annual admissions process for those courses; and to participate in the administrative work especially of the lead College, St Hugh's.

In making this appointment, the Colleges and the University share the goal of developing and strengthening the teaching and research capacities and capabilities of the Colleges and the Faculty of Medieval and Modern Languages, as well as contributing more generally to the goal of maintaining the University of Oxford as a leading centre for teaching and for research in Italian Studies.

Informal inquiries about the post should be directed in the first instance to:

- the Chair of the Modern Languages Faculty, Professor Almut Suerbaum (chair@mod-langs.ox.ac.uk), and/or
- the Senior Tutor of St Hugh's College, Professor Robert Vilain (robert.vilain@st-hughs.ox.ac.uk).

All such enquiries will be treated in strict confidence and will not form part of the selection decision.

The role of Associate Professor/Professor at Oxford

Associate Professor/Professor is the main academic career grade at Oxford with a focus on research and teaching. Associate Professors/Professors are appointed jointly by a University department/faculty and an Oxford college, and you will have a contract with both.

Associate Professors/Professors are full members of University departments/faculties and college governing bodies playing a role in the democratic governance of the University and their college. You will join a lively, intellectually stimulating, and multi-disciplinary community which performs to the highest international levels in research and teaching, with extraordinary levels of innovation, creativity, and entrepreneurship.

There is considerable flexibility in the organisation of duties, with three eight-week undergraduate teaching terms and generous sabbatical leave to balance teaching and research (please see the Benefits, Terms and Conditions section for further details of sabbatical leave). There is the potential for temporary changes to the balance of duties between College and University to enable a focus on different aspects of work at different stages in your career.

Oxford offers many opportunities for professional development in research and teaching. Associate Professors may apply for the title of full Professor in annual exercises. If the title is conferred, you will also have access to professorial merit pay opportunities. In exceptional cases, the title of full Professor may be awarded on appointment.

Appointments are confirmed as permanent on successful completion of a review during the first five years. The vast majority of Associate Professors successfully complete this initial review.

Duties of the post

The main duties of the post are as follows:

College duties

As a Tutorial Fellow of St Hugh's and a Lecturer at New College and Oriel, the appointee will be required to engage in advanced study and research, and to take a lead in organising the tuition and pastoral care of students studying for degree courses involving Modern Languages at the three Colleges. The postholder will have a role to play in the running of St Hugh's College as a member of its Governing Body, and as a Charity Trustee, and will participate fully in the administrative work of the College. They will be

required to give tutorials in the subjects specified below for eight contact hours each week during term-time (shared between the three Colleges), averaged over the three eight-week terms of the academic year.

In addition, the appointee will be required to hold meetings with each student at the beginning and end of every term to discuss their programme of work and academic progress; to write termly reports for all students taught; to arrange out-of-college tuition as required; to set and mark, or arrange to have marked, mock examination papers (called 'collections') at the beginning of certain terms; to assist with College Open Days; to contribute to the Colleges' outreach and widening participation activities; and to participate in the annual undergraduate and graduate admissions processes (with undergraduate interviews in December).

The successful candidate will be expected to have a broad range of academic interests. They must be willing and able to teach:

- Texts specified for the first-year introductory Italian literature papers (Preliminary Examinations or 'Prelims'): the tutor is not expected to have specialist, research-informed knowledge of all the texts, but will be able to introduce undergraduates to the study of literature across a wide historical range, and to the practice of writing literary commentaries and analytical essays. The successful candidate will teach on the literature Papers (III and IV) which require students to engage with Italian poetry, with a series of literary explorations (Calvino, Primo Levi, Ginzburg). Recent curriculum developments have brought the Italian literature of migration (Scego) firmly into one of these papers (IV).
- Italian literature for the Final Honour School (or FHS): a range of teaching within Papers VIII and XI to second- and final-year students, including the Italian literature of migration, introductory lectures, and literary explorations of figures such as d'Annunzio, Svevo, Pirandello, Gadda, Primo Levi, Sciascia, Eco, and related topics. We expect that the successful applicant will be able to offer new authors and topics for Paper XII.

Research and/or teaching expertise in film studies (which is taught in both Prelims and Paper VIII) would be considered an advantage, as would the ability and willingness to teach Dante in undergraduate seminars and tutorials for the Colleges associated with this post.

Details of the courses referred to here are included in the Handbooks for Prelims and the Final Honour School, which are attached to this document as Appendix A.

University duties

The duties of an Associate Professor/Professor are to engage in advanced study and research; to give, under the direction of the Faculty Board, no fewer than 16 lectures or classes a year; to take part in University examining and graduate teaching and supervision as and when requested; and to take an active and engaged part in the administrative, outreach, pastoral, and other aspects of the Faculty's work.

External work exceeding 30 days per annum requires the approval of the Senior Tutor of St Hugh's. No formal limitation is placed on examining or other work, but it is expected that Associate Professors will limit their total commitments – and colleges their demands on them – so that time will be available for research. Further information is given below under 'Benefits, Terms, and Conditions'.

Selection criteria

Your application will be judged only against the criteria set out below. You should ensure that your application shows clearly how your skills and experience meet these criteria.

The University and the Colleges are committed to fairness, consistency, and transparency in selection decisions. Members of selection committees will be aware of the principles of equality of opportunity, fair selection, and the risks of bias. There will be both female and male committee members.

If, for any reason, you have taken a career break or have had an atypical career and wish to disclose the reasons for this in your application, the selection committee will take this into account, recognising that the quantity of your published research may be reduced as a result.

Below are the selection criteria for the post. **Candidates should address these in their applications and ask their referees to do so in their letters of recommendation.**

Essential criteria

- a. A record of original, important, and rigorous published **research** in the field of modern Italian Studies – either twentieth-/twenty-first-century Italian literature, *or* the Italian literature of migration, *or* both – consistent with the candidate's career stage. Candidates should have received a doctoral degree by the advertised closing date for this position, or, in exceptional circumstances, have submitted a completed doctoral dissertation for examination by this date.
- b. Evidence of excellence (or of the potential for excellence) in **undergraduate teaching** in both twentieth-/twenty-first century Italian literature *and* the literature of migration, along with the personal qualities needed to encourage a high level of achievement in undergraduate students. This must include the ability to provide tutorial teaching in the introductory and advanced Italian papers listed under 'Duties of the post' above, together with the ability to offer research-led undergraduate lectures and classes in the field of modern Italian studies.
- c. Evidence of excellence (or of the potential for excellence) in **postgraduate teaching** and supervision, along with the personal qualities needed to encourage a high level of achievement in graduate students. This must include the ability to provide one-to-one supervision for MSt and MPhil (i.e. Master's-level) and DPhil (i.e. doctoral-level) students in their chosen field, and the ability to conduct graduate classes.
- d. Native or near-native competence in both English and Italian, such that the candidate can publish research in both languages, teach tutorials in English, give lectures in either English or Italian (as they choose).
- e. Evidence of a track-record of securing external funding for research appropriate to the applicant's career stage or at least of potential to secure such funding.
- f. Evidence of experience in, or potential for, participating effectively in the other work required by the Colleges and the Faculty, including administration and commitment to the Colleges' charitable purposes. For examples and further details of the fundamental aims of the Colleges as communities of education and research please see the websites of each College (<https://www.st-hughs.ox.ac.uk/>; <https://www.new.ox.ac.uk/>; <https://www.oriel.ox.ac.uk/>).
- g. Evidence of experience of, or potential for, participating effectively in the future development of the subject, and in public engagement, knowledge exchange and impact activities.

Desirable criteria

- h. Evidence of research and/or teaching expertise in cinema / film studies.
- i. Evidence of expertise in teaching Dante as part of the undergraduate curriculum.

The appointment committee recognises that candidates can satisfy these criteria in many different ways and will use its professional judgement, based on the evidence available, to decide how successfully candidates could make such contributions, bearing in mind the specified needs of the Colleges and the Faculty.

How to apply

Applications should consist of:

1. The cover sheet: this asks for your name, contact details (email address, full postal address and at least one contact telephone number, mobile or landline), and details of three referees (name, position, relationship to you, postal address, email address and contact telephone number), as well as an indication of where you heard about this post;
2. A covering letter with a statement explaining how you meet the selection criteria set out above (not longer than 2 sides of A4 in a standard 11- or 12-point font);
3. A full CV, including a list of publications.

These documents should be sent by email to the College Office at St Hugh's (college-office@st-hughs.ox.ac.uk). All applications will be acknowledged on receipt.

The University and Colleges welcome applications from candidates who have a disability or long-term health condition, and we are committed to providing long-term support in such cases. The University's disability advisor can provide support to applicants with a disability. Please see <https://edu.admin.ox.ac.uk/disability-support> for details.

Please inform the College Office at St Hugh's College if you need any adjustments to the recruitment process, including the provision of these documents in large print, audio, or other formats. If we invite you for interview, we will ask whether you require any particular arrangements. The University Access Guide gives details of physical access to University buildings <https://www.accessguide.ox.ac.uk/>.

Application timetable

Deadline for applications	<u>Thursday 20 January 2022 (midday)</u>
Longlisting	Longlisted candidates will be contacted by <u>Friday 18 February 2022</u> with further instructions (see below)
Deadline for references	Longlisted candidates will be asked to request their referees to submit references by midday on <u>Tuesday 1 March 2022</u> (references are not required for any other candidates and should not be sent)
Shortlisting	Shortlisted candidates will be notified no later than <u>Monday 7 March 2022</u>
Interviews / Presentations	These are scheduled for <u>Monday 14 March 2022</u> (presentations) and <u>Tuesday 15 March 2022</u> (interviews)
Notification	We aim to notify all shortlisted candidates of the outcome of their applications by <u>Friday 18 March 2022</u>

Whilst we aim to keep to the timetable outlined above, we reserve the right to adjust it if necessary.

Longlisted candidates will be asked to submit **TWO pieces of written work** (PDFs of draft or published articles / [sections of] book chapters) not longer than 8,000 words each, by the deadline noted above. These may be in English or Italian. Candidates should note (a) that single-authored pieces are preferred whenever possible (co-authored pieces should be identified as such), and (b) that the submitted pieces should if possible be in a field in which a major research interest is stipulated for this post.

Longlisted candidates will also be asked to arrange for **THREE referees** to submit references by email to the College Office at St Hugh's by the deadline noted above.

Shortlisted candidates will be invited to give a short teaching presentation aimed at an undergraduate audience studying for the Final Honour School. This should be 15-20 minutes in length and will be

followed by questions from the audience. The audience will include members of the selection committee and may include other members of the Italian Sub-Faculty and current students. Details of what is required will be sent with the invitation to interview.

Shortlisted candidates will be interviewed by the selection committee and the interview will include discussion of the candidate's current research and research plans, teaching, and potential contributions to the life of the Colleges and the University. Candidates will have the opportunity to ask questions of the committee.

At the point of advertising this post it is anticipated that both presentations and interviews will be held online via Microsoft Teams, and as far as possible we will schedule these to take account of any time-differences for candidates not based in the UK. If government and University advice make it possible to hold in-person interviews, we may indicate this as an option in letters of invitation to shortlisted candidates but will also maintain the option of online interviews for candidates who prefer this.

Should you have any queries about any aspect of the application process, please contact the Senior Tutor of St Hugh's College (robert.vilain@st-hughs.ox.ac.uk).

References

You should approach your referees before applying to ensure they are aware of your application and to confirm that they will be content to write a reference for you if asked to do so. You should send them these further particulars so that they are aware of the requirements for the post, and you should warn them of the timeline for the appointment process so that they will be able to submit their references by the date indicated above. **The University and Colleges will not approach your referees directly: it will be your responsibility to ensure that references are submitted on time.**

References should be submitted by email to the College Office at St Hugh's (college-office@st-hughs.ox.ac.uk). Where possible, the selection committee would prefer to receive references in English.

The Colleges and the Faculty of Medieval and Modern Languages wish to take this opportunity to thank in advance referees who write on behalf of applicants. We are aware that this is a time-consuming process and the selection committee values referees' input very highly.

The Colleges

St Hugh's College

St Hugh's was founded in 1886 and has around 440 undergraduates and 530 graduates. Its Governing Body consists of some 50 Fellow Trustees and a further 20 Fellows (including Senior and Junior Research Fellows and Visiting Fellows). Teaching is supported by almost 60 college lecturers, and a non-academic staff of 90. From its beautiful, spacious site in North Oxford, the College enjoys a thriving culture of research and intellectual engagement, and St Hugh's is widely recognized to be exceptionally friendly and supportive to students and staff.

Modern Languages, including its joint schools, is one of the largest subjects in St Hugh's. There are three Tutorial Fellows: the Tutor in German is Dr Tom Kuhn, who works primarily in the field of modern German political literature and is an internationally esteemed Brecht specialist; the retiring Tutor in Italian (to be succeeded by the successful applicant) is Professor Giuseppe Stellardi; and the Tutor in French is Professor Eve Morisi, whose research focuses on the intersections of poetics, politics, and ethics in 19th- and 20th-century literature, with particular emphasis on the representations of violence and suffering. Spanish teaching at the College is coordinated by Dr Olivia Vázquez-Medina, Tutorial Fellow at Wadham. St Hugh's is also home to French and German native-language instructors (shared with a small group of other Colleges), as well as a number of Lecturers and early-career Research Fellows. St Hugh's is unusual in having a Fellow in Psycholinguistics, who is also an integral part of the Modern Languages team:

Professor Matt Husband takes responsibility for those students offering Linguistics in conjunction with a Modern Language. There are also College Lecturers in other branches of Linguistics.

The College currently admits on average twelve students per year to read Modern Languages and its joint schools (with Classics, English, History, Linguistics, Middle Eastern Languages, and Philosophy), with French generally being the most frequently chosen language.

The postholder will be a member of the Governing Body and Trustee of St Hugh's College and will be responsible to the Senior Tutor of the College for the supervision, teaching and guidance of both undergraduate and graduate students reading Modern Languages, in conjunction with the other tutors in Modern Languages. The postholder will take a lead in the selection of candidates for admission and as a member of the tutorial team will share responsibility for the general organisation of Modern Languages at St Hugh's College.

More information about St Hugh's can be found at www.st-hughs.ox.ac.uk.

New College

Founded in 1379, New College is one of the oldest and largest of the colleges of the University of Oxford. New College currently has approximately 420 undergraduate and 350 graduate students, studying most of the subjects offered by the University of Oxford.

Undergraduate teaching at New College is organised and provided by around 35 Tutorial Fellows (nearly all of whom also hold University posts), assisted by some 20 Stipendiary Lecturers (college tutors employed on a fixed-term basis). There are also 15 Professorial Fellows, 2 Junior Fellows with pastoral responsibilities, and, at any one time, around 20 Junior Research Fellows. All these categories are members of the Senior Common Room, which provides dining and social benefits. Governing Body, which has overall responsibility for all aspects of the running of the College, comprises the Warden (the Head of the College) together with the Official Fellows (the Tutorial, Professorial and Supernumerary Fellows).

New College typically admits twelve or thirteen students a year to study Modern Languages (including Linguistics). There are tutorial fellows in French and in German, a supernumerary fellow in Linguistics, a Professorial Fellow in Russian, a Career Development Fellow in French, and Lecturers in Italian and in Spanish. Applications in single languages are accepted, as well as in joint schools with English, History, Philosophy, Linguistics, Classics, and Middle Eastern Languages.

More information about New College can be found at www.new.ox.ac.uk.

Oriel College

Oriel is a friendly and attractive College located right in the heart of Oxford. Founded in 1326 by King Edward II, it is one of the oldest colleges in Oxford. Oriel College is an independent self-governing institution. The student body at Oriel is made up of undergraduates and postgraduates studying a wide variety of courses in a broad range of subjects. The students come from all kinds of schools, backgrounds and countries, and the College is committed to selecting the best applicants, based on academic achievement and potential, irrespective of educational background, gender, or ethnicity.

The College has a strong representation in the Humanities and the Social Sciences. In the Humanities, there are three Fellows in Modern Languages, Professor Annette Volting in German, Professor Víctor Acedo-Matellán in Spanish and Linguistics, and Professor Cécile Bishop in French. We teach French, German, Spanish, and Italian in various combinations.

The subject of Modern Languages has a strong tradition at Oriel at undergraduate, graduate, and Fellowship level, and is thriving in the present day. Each year the College admits nine or ten undergraduate students for six degree courses involving Modern Languages (Modern Languages, Modern Languages & Linguistics, Classics & Modern Languages, English & Modern Languages, History & Modern

Languages, and Philosophy & Modern Languages), as well as offering four places for graduate students in Modern Languages (with Linguistics, Film Aesthetics, and Women's Studies included within this quota).

More information about Oriel can be found at www.oriel.ox.ac.uk.

The Faculty of Medieval and Modern Languages

The Faculty is one of the leading centres for the study of European languages, literatures, and culture world-wide, offering expertise in a chronological range from the earliest times to the present day, and with specialists in film studies, cultural studies, history of the book, and cultural history as well as languages and literatures. The Faculty offers expertise in French, German, Italian, Modern Greek, Spanish, Portuguese, Russian, Polish, and Czech, as well as in a range of other languages spoken in Europe. Colleagues across the various languages work together in various interdisciplinary projects and research centres, which bring specialists in language and literature together with historians, philosophers, and social studies scholars.

Teaching takes place in colleges as well as in the Faculty buildings in Wellington Square, where some academic staff and the Faculty's administrative staff have offices, and at the Taylor Institution in St Giles'. The Taylor Institution, a fine nineteenth-century building sharing with the Ashmolean Museum a commanding site on St Giles', contains both the Taylorian Library, the largest and best resourced Modern Languages library in the country, and the Faculty's largest teaching rooms.

The Faculty consists of seven Sub-Faculties: French, German, Italian, Portuguese, Russian and other Slavonic Languages, Spanish, and Modern Greek. There are currently 81 permanent postholders, including 9 established professorships. 26 colleagues hold the title of Full Professor. The colleges, which are responsible for undergraduate admissions, admit a total of about 270 students a year to read for the Honour School of Modern Languages and its joint schools with Classics, English, History, Philosophy, Oriental Studies, and Linguistics. The Modern Languages Faculty Board is responsible for the admission and supervision of graduate students. There are some 50 graduates taking taught Master's degrees, and approximately 120 research students. The Faculty has consistently been ranked amongst the leading Modern Languages departments in the world for many years.

More information on the Faculty can be found at www.mod-langs.ox.ac.uk.

The Sub-Faculty of Italian

The Italian Sub-Faculty in Oxford is one of the largest departments in the English-speaking world. Its research and teaching output is consistently of very high quality, and its expertise covers every period of Italian literature alongside other scholarly fields such as linguistics, cinema, and cultural history. There are currently eight permanent members of staff, including the Agnelli-Serena Professor of Italian Studies, three Full Professors, two Associate Professors, one Senior Lecturer and one Lecturer of the Italian Language. In addition the Sub-Faculty houses a Lettore di ruolo and another dozen academic staff including College Lecturers and language teachers. The Italian Sub-faculty is highly research active, and plays a leading role in the interdisciplinary research network Italian Studies at Oxford (ISO), which since 2008 has organised a series of high-profile events and provided a platform for interdisciplinary research projects

There are usually around 180 students reading Italian in Oxford, nearly 30 of whom are graduate students. Undergraduate applications have shown strong growth in the last fifteen years and Italian now admits an average of 40 undergraduate students a year, including a very successful beginners' Italian cohort. The Sub-Faculty aims to teach a command of grammatically precise and idiomatic spoken Italian, the ability to write accurately and idiomatically in Italian and to translate into and out of Italian with precision and sensitivity in a range of registers and styles. The curriculum allows students either to study a broad range of literature or to focus their studies on the medieval period, the early modern period, or the modern period (up to the present), or to concentrate on options in Linguistics. Current postholders

cover all aspects of Italian literature from the Middle Ages to the present (including cinema) and all have more than one specialism.

More information on the Sub-Faculty can be found at www.mod-langs.ox.ac.uk/italian.

About the University of Oxford

Oxford's departments and colleges aim to lead the world in research and education for the benefit of society both in the UK and globally. Oxford's researchers engage with academic, commercial and cultural partners across the world to stimulate high-quality research and enable innovation through a broad range of social, policy and economic impacts.

Oxford's self-governing community of international scholars includes Professors, Associate Professors, other college tutors, senior and junior research fellows and over 2,500 other University research staff. Research at Oxford combines disciplinary depth with an increasing focus on inter-disciplinary and multi-disciplinary activities addressing a rich and diverse range of issues.

Oxford's strengths lie both in empowering individuals and teams to address fundamental questions of global significance, and in providing all staff with a welcoming and inclusive workplace that supports everyone to develop and do their best work. Recognising that diversity is a great strength, and vital for innovation and creativity, Oxford aspires to build a truly inclusive community which values and respects every individual's unique contribution.

While Oxford has long traditions of scholarship, it is also forward-looking, creative, and cutting-edge. Oxford is one of Europe's most entrepreneurial universities. It consistently has the highest external research income of any university in the UK (the most recent figures are available at www.ox.ac.uk/about/organisation/finance-and-funding), and is ranked first in the UK for university spin-outs, with more than 130 spin-off companies created to date. Oxford is also recognised as a leading supporter of social enterprise.

Oxford admits undergraduate students with the intellectual potential to benefit fully from the small group learning to which Oxford is deeply committed. Meeting in small groups with their tutor, undergraduates are exposed to rigorous scholarly challenge and learn to develop their critical thinking, their ability to articulate their views with clarity, and their personal and intellectual confidence. They receive a high level of personal attention from leading academics.

Oxford has a strong postgraduate student body which now numbers over 10,000. Postgraduates are attracted to Oxford by the international standing of the faculty, by the rigorous intellectual training on offer, by the excellent research and laboratory facilities available, and by the resources of the museums and libraries, including one of the world's greatest libraries, the Bodleian.

For more information please visit www.ox.ac.uk/about/organisation.

University Benefits, Terms and Conditions

Salary

The University component of the salary will be on the scale for Associate Professors (£19,407 to £26,059 p.a.). The combined College and University Salary will be on a scale within the range £48,835 to £65,574 p.a. (plus £9,701 p.a. taxable and pensionable housing allowance).

Those appointed below the top of this salary range will receive annual increments until they reach the top point. There is also an annual 'cost-of-living' review. In exceptional cases, the Department/Faculty Board may propose the awarding of additional increments within the substantive scale to an Associate Professor at any time during their appointment.

Associate Professors who are awarded the title of Full Professor receive an additional allowance of £2,846 p.a. (unless they already receive additional recruitment or retention payments at that level or above):

see <https://hr.web.ox.ac.uk/recognition-of-distinction>. They will be eligible for consideration in subsequent regular exercises for professorial merit pay (unless they already receive additional recruitment or retention payments in excess of the level of award): see <https://hr.web.ox.ac.uk/professorial-merit-pay>. These awards do not result in any change to the duties of the post-holder.

Additional remuneration may be paid for graduate supervision, examining and some tutorial teaching. Those holding administrative appointments within the (Sub-)Faculty may be eligible for additional payments.

Pension

The Colleges and University offer generous pension provision. Associate Professors are usually offered membership of the Universities Superannuation Scheme.

Details are available at <https://finance.web.ox.ac.uk/uss>

Sabbatical leave/dispensation from lecturing obligations

You will be eligible to apply for dispensation from lecturing obligations in conjunction with sabbatical or other leave granted by the Colleges. You may be dispensed from up to two courses of eight lectures or classes in any period of three years, up to a maximum of four courses in any period of fourteen years.

Intellectual property and conflicts of interest

Guidance is available on ownership of intellectual property and managing conflicts of interest:

- <https://governance.admin.ox.ac.uk/legislation/council-regulations-7-of-2002>
- <https://researchsupport.admin.ox.ac.uk/governance/integrity>

Membership of Congregation

Oxford's community of scholars governs itself through Congregation which is its 'parliament'. You will be a voting member of Congregation. For further details see:

- <https://www.ox.ac.uk/about/organisation/governance>
- <https://governance.admin.ox.ac.uk/legislation/statute-iv-congregation>.

Family support

The University offers generous family leave arrangements, such as maternity, adoption, paternity, and shared parental leave. Details are available at <https://hr.admin.ox.ac.uk/family-leave-for-academic-staff>. You will have considerable flexibility in the day-to-day organisation of duties in the Associate Professor / Professor role. Requests for flexible working patterns will be accommodated as far as possible.

You will be eligible to apply to use the University nurseries (subject to availability of places). For details of the nurseries and how to apply for places, please see <https://childcare.admin.ox.ac.uk/home>.

The University subscribes to My Family Care, a benefit which allows staff to register for emergency back-up childcare and adult-care services, a 'speak to an expert' phone line and a wide range of guides and webinars through 'Work + Family Space'. For more details, please see <https://hr.admin.ox.ac.uk/my-family-care>.

The Oxford University Newcomers' Club is run by volunteers, whose aim is to help the newly-arrived partners of visiting scholars, of graduate students and of newly appointed academic and administrative members of the University to settle in and to give them opportunities to meet people in Oxford. Further information is available at www.newcomers.ox.ac.uk/.

Welcome for International Staff

One of Oxford's great strengths is its truly international body of research and teaching staff from over 140 countries, and we welcome applications from academics across the world. We can help international staff and partners/families make the transition to Oxford. Information about relocation, living and working in the UK and Oxford is available at welcome.ox.ac.uk.

If you require a visa, we have a dedicated Staff Immigration Team to support successful applicants through the immigration process (for Global Talent and Skilled Worker visas) from job offer through to arrival in the UK. This is subject to the eligibility criteria being met for the respective visa routes.

Relocation

Subject to UK tax regulations and the availability of funding, a relocation allowance may be available.

Promoting diversity

The University is committed to recruiting and retaining the best people, whoever they are, to ensure equality of opportunity. The Vice Chancellor's Diversity Fund provides resources for innovative projects to promote diversity.

The Equality and Diversity Unit promotes good practice across the University by developing policies and offering training and runs a range of support networks for staff. It works closely with Colleges, the Oxford University Student Union and external campaign groups.

Please see <https://edu.admin.ox.ac.uk/home> for details.

Other benefits and discounts for University employees

The University has a range of facilities and benefits for its staff, including discounted health insurance, sustainable travel schemes, and discounts in local shops and restaurants. Details are available at:

- <https://hr.admin.ox.ac.uk/staff-benefits>
- <https://hr.admin.ox.ac.uk/discounts>

Pre-employment screening

The appointment of the successful candidate will be subject to the University's standard pre-employment screening. This will include right-to-work, proof of identity, references, a pre-employment health declaration, and any other checks as applicable to the post. We advise you to read the notes for applicants at <https://jobs.ox.ac.uk/pre-employment-checks>.

Length of appointment

Appointments to Associate Professorships at Oxford are confirmed as permanent on successful completion of a review during the first five years. The University operates an employer-justified retirement age for all academic posts, for which the retirement date is the 30 September immediately preceding the 69th birthday. The justification for this may be found at <https://hr.admin.ox.ac.uk/the-ejra>. For **existing** employees, any employment beyond the retirement age is subject to approval through the EJRA procedures. Further details can be found at <https://hr.admin.ox.ac.uk/the-ejra>

Data privacy

Please note that any personal data submitted to the University as part of the job application process will be processed in accordance with the GDPR and related UK data protection legislation. For further information, please see the University's Privacy Notice for Job Applicants at:

- <https://compliance.admin.ox.ac.uk/job-applicant-privacy-policy>.

The University's Policy on Data Protection is available at:

- <https://compliance.admin.ox.ac.uk/data-protection-policy>.

College Benefits, Terms and Conditions

All three Colleges will offer membership of their Senior Common Rooms (for which there is normally a small charge). St Hugh's College will pay a housing allowance of £9,701 per annum in addition to the salary within the range indicated above; the Fellow appointed will have access to the College's shared equity scheme if and when funds permit (this incurs some tax liability and should be discussed with St Hugh's via the Senior Tutor if the successful applicant is interested in exploring it). Each of the Colleges will offer 1/3 of its normal annual research allowance for Tutorial Fellows. Tutorial Fellows of St Hugh's also receive an allowance of up to £1,040 in any four years for the purchase of computer equipment. For information on the non-contributory healthcare insurance scheme run by St Hugh's, please contact the College via the Senior Tutor. Each College also has allowances to permit Fellows and Lecturers to offer modest entertainment to students.

Offer of Employment

Applications for this post will be considered by a selection committee containing representatives from the Colleges (St Hugh's, New College, Oriel), the Faculty of Modern and Medieval Languages (including the Sub-Faculty of Italian), and an external expert.

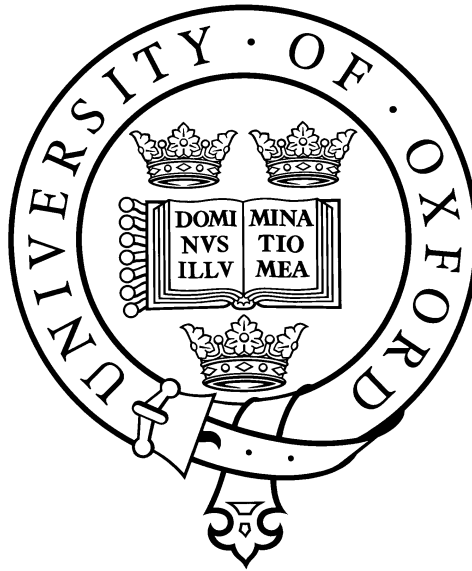
The selection committee is responsible for conducting all aspects of the recruitment and selection process; it does not, however, have the authority to make the final decision as to who should be appointed. The final decision will be made by the Governing Body of St Hugh's College and the Humanities Divisional Board on the basis of a recommendation made by the selection committee. No offer of appointment will be valid, therefore, until and unless the recommendation has been approved by both the Governing Body and the Divisional Board, and a formal contractual offer has been made.

APPENDIX A

1. Handbook for the Preliminary Examination in Italian
2. Handbook for the Final Honour School in Italian

UNIVERSITY OF OXFORD

FACULTY OF MEDIEVAL AND MODERN LANGUAGES



Information for the Preliminary Course in

ITALIAN

2021-22

This handbook gives subject-specific information for your Prelim course in Italian. For general information about your studies and the faculty, please consult the Faculty's Undergraduate Course Handbook (<https://canvas.ox.ac.uk/courses/20010>).

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 (Brasenose 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)

Language teaching

Senior Lecturer: Dr. Vilma De Gasperin

Lecturer: Dr. Teresa Fanco

Lettore di ruolo: Ms Angela Minini

Language tutors: TBA

You will have a tutor responsible for your progress and welfare in Italian, but you will not always be taught by that tutor as your course progresses. Your tutor (and indeed any of us) will be happy to help you with any difficulties you have at any stage of your course. Please do not hesitate to ask.

THE PRELIM COURSE

No matter what other subject you take in combination with Italian, the Preliminary exam papers (also known as the First Public Examination or FPE), which you will study in your first three terms in Oxford, will consist of language and literature, each weighing 50% of the Preliminary Examination. To view past exam papers, see:

<https://weblearn.ox.ac.uk/portal/site/:oxam>

I - Language

The language Papers are designed to cover a wide range of different language exercises each testing a different aspect of your ability to understand and use modern Italian to a high level. You will be taught grammar and given practice in all these exercises (translation from and into Italian, listening and reading comprehension, essay writing, as well as speaking) in a core of 4 hours of classes per week. Students will be streamed into four different groups according to the level of their language ability prior to starting the course at Oxford, which will be assessed by an online test that students will be asked to complete in late September, prior to their arrival at Oxford. Those without A-level (or equivalent) in Italian will be given intensive instruction and help to get their language up to the necessary level after three terms. There are two language Papers.

(I) *Listening comprehension, Reading comprehension and Essay*

1 weekly class of *Listening Comprehension* and *Oral* skills: you will practice listening to audio and video excerpts, including authentic TV news, interviews, documentaries. You will also practice speaking in Italian.

1 weekly class of *Reading comprehension* and *Essay* writing: you will be reading texts from a variety of authentic sources (literary texts, contemporary newspaper and magazine articles), develop your reading skills in order to summarize, answer content and stylistic questions on the text and rephrase linguistic structures in your own words. You will also develop your writing skills and practice writing essays (*saggistica*), creative writing (*narrativa*), summaries, diary notes, formal and informal letters.

(II) *Prose (Translation from English into Italian) and Translation from Italian into English*

(a) *Prose: Translation into Italian*

You will attend a weekly Prose class, where the teaching lays a strong emphasis on grammatical accuracy, vocabulary, register as well as on stylistic devices required to render more faithfully the style and structure of the original passage.

(b)

Translation into English

You will attend a fortnightly translation class, where a variety of passages taken from twentieth-century literary works will be translated into English. The aim of this class is to develop and practice key translation skills in order to ensure a clear, fluent and idiomatic transfer of meaning from Italian into English.

Beginners in Level 1 and Level 2 will have an additional Reinforcement class per week.

In addition to the above, students will also attend a weekly grammar class for which the following grammar texts are required:

Beginners:

- *The Ultimate Italian Review and Practice*, by David Stillman, second edition (McGraw-Hill, 2019)
- *Nuova Grammatica Pratica della Lingua Italiana*, by Susanna Nocchi (Alma Edizioni, 2011). [used at the Italian Preessional and also during the academic year]

Post A-Level students:

- *Soluzioni: A Practical Grammar of Contemporary Italian*, by Denise De Rome, fourth edition (Routledge, 2015).

Other texts recommended for use later in the year include:

- *Upgrade Your Italian*, by Clelia Boscolo (Hodder Education, 2005)
- *Modern Italian Grammar Workbook*, by Anna Proudfoot, second edition (Routledge, 2005)

Oral: In order to pass the Preliminary Examination, colleges must present, for each candidate, a certificate of attendance and active participation in oral classes. Candidates must attend and actively participate in no fewer than eight oral classes of at least one hour before the end of the fourth week of the Trinity Term of their first year. The classes may consist of reading aloud with attention to proper pronunciation and intonation, and/or discussion of passages dealing with issues in contemporary culture. The Senior Tutor of each candidate's college is required to submit to the Undergraduate Studies Administrator, Modern Languages, Examinations Office, 41 Wellington Square a certificate endorsed by the Senior Tutor and a Modern Languages Tutor (the latter acting on behalf of the sub-faculty) stating that they have attended, and participated in, the required number of classes. Certification is required by noon on the Friday of 5th week of Trinity Term. Candidates who fail to satisfy this requirement for the June examination shall have their mark for each of the two written language papers reduced by ten marks. Candidates for a language paper or papers in the September examination who have not previously in that academic year satisfied the attendance requirement will be examined viva voce to demonstrate at least basic competence in the spoken language.

II – Poetry and Narrative Works

The literature papers are designed to introduce you to several different and perhaps unfamiliar literary forms and genres, and also to different types of literary analysis, from the strictly textual to a more contextual, historically based approach. You will have two-three hours per week of lectures on this aspect of the course. Your college tutor will arrange a combination of tutorials and seminars (between one and two hours per week) for which you will prepare and present written work in groups of two to three in tutorials, or in seminars of about eight. You will also be introduced to the study of cinema through a lecture series and an *ad hoc* tutorial and seminar.

(III) *Poetry*

(a) The Italian Sonnet

The sonnet was almost certainly invented in Sicily in the thirteenth century and moulded by other Italian poets, especially Petrarch (1304-74), into the most influential and important poetic form for several centuries of European literature. You will study an anthology of about 40 sonnets, from its origins to the present day, which will enable you first to get used to reading poetry if you have not done so before, and then to appreciate and analyse the complex and subtle forms of expression condensed into the sonnet's 14 lines. At the same time the range of the anthology will give you some idea of the history of Italian literature and so will help you to make more informed choices about the later part of your course. A copy of the sonnets anthology is available at the Faculty Office.

(b) Giuseppe Ungaretti and Eugenio Montale

Rather than studying a wide range of individual poems by different authors, as in (a), here you will concentrate on the work of two important and powerful twentieth-century Italian poets, Giuseppe Ungaretti and Eugenio Montale. This type of work will stand you in good stead for some of the papers after Prelims. In particular, you will study a selection of two seminal poetic collections, *L'Allegria* for Ungaretti and *Ossi di seppia* for Montale. The texts used are:

G. Ungaretti, *Vita d'un uomo: 106 poesie*, Mondadori (Oscar series) - in particular the selection from *L'allegria*.

E. Montale, *Ossi di seppia*, Mondadori (Oscar series).

The exam will consist of a combination of commentaries and essays.

(IV) *Modern Italian Narrative and Cinema*

For this paper you will study four of the most important narrative texts written in Italy since the Second World War. They have been chosen to offer a variety of literary forms, genres and techniques, of setting and of relations to the social and historical events which form their backdrop. In addition to being studied for their own intrinsic value, they will also be seen as a testing ground for different ways of writing, reading and analysing the literature of the previous century. Each will be discussed and set in context by a series of lectures. Since they are all relatively recent and approachable the close study of these texts will help a great deal in refining your language skills.

The narrative texts studied are:

Primo Levi, *Se questo è un uomo* (1947)
Natalia Ginzburg, *Lessico familiare* (1963)
Italo Calvino, *Il cavaliere inesistente* (1959)
Igiaba Scego, *La mia casa è dove sono* (2010)

You will also study the award-winning film: Marco Tullio Giordana, *I cento passi* (2000)

This will be taught through a series of lectures and seminars in Hilary Term. You will be introduced to the basic tools of film criticism which you will be able to apply to the analysis of this contemporary film. Given the social context of the story - it is a biographical film about the life and death of Peppino Impastato, a young anti-Mafia militant - you will also be introduced to the social background of Sicily in the postwar years.

The exam will consist of essay questions on all the narrative texts, and on the film. You will be expected to answer on at least four of these five items, and also to use background material (literary, intellectual and historical) where appropriate.

In Michaelmas Term, a series of introductory lectures on History and Society in 20th-century Italy will provide the social and historical background to the contemporary literary texts which you will study for your Preliminary Examination.

WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE.

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

https://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module_item_id=185651

THE REVISED EDITION OF THE UNIVERSITY'S EXAMINATION DECREES AND REGULATIONS LIST 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/peinmodelang/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.

UPDATED: TT 2021

Faculty of Medieval and Modern Languages



Final Honour School Handbook

ITALIAN

**INFORMATION FOR STUDENTS
WHO START THEIR FHS COURSE
IN OCTOBER 2021**

**AND NORMALLY EXPECT TO BE TAKING THE
FHS EXAMINATION IN TRINITY TERM 2024**

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://canvas.ox.ac.uk/courses/20010>).

SUB-FACULTY TEACHING STAFF

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Language teaching

Senior Lecturer: Dr. Vilma De Gasperin
Lecturer: Dr. Teresa Franco
Lettore di ruolo: Ms Angela Minini
Language tutors: TBA

Faculty Preface

FHS students of MML are offered a wide array of choices that allows them to build on Prelims. They can follow existing and discover new interests, while developing and honing their language skills. A mixture of faculty and college-based teaching – lectures, language classes, seminars and tutorials – nurture students' intellectual growth, exposing them to the diverse and varied cultures, both past and present, that speak the languages in which they are gaining confidence.

Teaching for language papers is designed to further that confidence, drawing on cultural and identity nuances. The learning of a language is a cultural act. The combination of FHS language, literature and linguistic papers enables students' cultural understanding to develop in profound, synergistic ways. Materials chosen for translation, prose and oral classes include authors and sources from multiple ethnicities and genders, with complex and fluid identities, underlining a faculty-wide commitment to highlight different voices at every level of teaching. In fact, the choice to learn languages is already a choice to take on difference. Thinking through other cultures provides an exciting way to think about your own identities in a different light. Thinking through other languages enables you to exceed the parameters and expectations of anglophone thought, breaking out from its strictures in creative ways and enriching it by bringing other viewpoints back in.

Language teaching develops a range of different skills, from speaking and listening with ease, to equipping students to write in and translate thoughtfully into and out of different languages. The aim of the FHS course is to achieve by the end of your studies near-native fluency in your chosen languages when writing and speaking, as well as an awareness of linguistic variations and register. These skills are acquired through different classes and exercises. They include vocabulary learning, which is best done individually and regularly, and grammar classes. They also include prose classes in which texts are translated from English – a sought-after skill in itself, but also a good way of consolidating grammar knowledge. Translation into English develops a sense of nuance and register, and links language learning with the subtle readings required for literature and culture papers. It also develops an awareness of linguistic diversity in both English and your chosen languages. Oral exercises help to develop fluency, accurate pronunciation, listening skills, and also a sense of linguistic diversity. Essay writing classes develop active vocabulary and the ability to communicate complex arguments in writing.

All modes of learning are underpinned by self-study and reading to develop active vocabulary, consolidate grammar, and refine a sense of register. Developing and establishing methods for self-study is particularly important in your second year. Depending on the languages you study, one class may serve more than one purpose. An essay writing class will also enrich your vocabulary and support essay-writing strategies for literature and culture papers. A translation from your chosen language will underpin grammar revision as well as commentary work. Oral discourse work will develop the active vocabulary required for the translation and essay papers.

Language teaching is delivered by a range of tutors and lecturers, both College and University based. What matters from the perspective of students is the sum of all language teaching. Your college tutor or director of studies will have oversight over all arrangements, so if you have questions, do raise them with your college tutor in the first instance.

There are many links between language, literature, culture and linguistics papers. All papers have a strong language dimension. Period papers develop an awareness of linguistic diversity. Commentaries develop a sense of nuance and register and require a large active vocabulary. Pre-modern papers develop awareness of historical developments underpinning contemporary language. Linguistics papers focus on technical ways of assessing language. In advanced translation options, students develop an ability to read texts in the original, and to assess available translations critically against that original.

In your second year, developing independent ways of cross-fertilising your reading for literature papers with work on vocabulary, register and grammar consolidation is an integral part of language learning. Attending lectures provided by the faculty – including those run by languages you may not be directly studying – can often be a way of exploring new topics, even if they do not relate directly to your current tutorial work.

The flexibility that characterizes student options in literature, culture and linguistics papers in FHS provides multiple possibilities to explore difference, and to learn how texts create, exemplify, sustain and contest diverse ways of being in the world. The study of literature, culture and/or linguistics over a wide chronological arc, employing a range of critical tools and methodologies, is a fundamental component of students' intellectual development in FHS. Lectures delivered across the faculty, which students are welcome to attend, cover a multiplicity of methodological pathways and intersectional approaches – from gender and race theories, textual studies, performance-based art forms and pre-modern cultures to queer perspectives, postcolonialism and linguistic diversity. Faculty-based teaching also provides contextual background, interpretative tools and theories that can work well beyond single authors under consideration, and be pertinent to a wide range of material covered in College-based tutorials.

The faculty's commitment to diversity as a marker of scholarly ambition is affirmed in the annual award of two diversity prizes for the best extended essays, portfolio of essays or linguistic projects submitted as part of your FHS assessment. The first is awarded for work that engages with issues of race and racialization; the second for work that engages with intersectionality.

Students are encouraged to take advantage of the faculty's vibrant intellectual community, and to attend seminars and public lectures that dovetail with their interests.

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:

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

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

Language Skills: (weekly). 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.

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.

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 three-four essays or other written assignments per term. 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, Arte, Storia, 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 an Oral Exercise. This will last up to 20 minutes in total and will consist of a short discourse and conversation.

It takes place in week 0 of Trinity Term.

Teaching and preparation: Students attend one Finalists' Oral class per week in Michaelmas and Hilary Terms, practicing specifically on the activities required in the oral exam. It is strongly recommended that students should systematically study relevant vocabulary as well as doing the relevant reading and listening assignments.

Students can practice past exam papers in timed conditions, particularly during the Easter vacation preceding the Oral Exam.

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*; *Graffito 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, *Manualetto 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:

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

M. Dardano, *Manualetto di linguistica italiana*, 1991

N. Vincent, 'Italian', in M. Harris and N. Vincent (eds.), *The Romance Languages*, 1988

C. Andorno, *Dalla 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
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 (Petrarch, Ariosto, Tasso), the period also boasts writers who are crucial for the study of politics and history (Machiavelli, Guicciardini), the court (Lorenzo de' Medici, Castiglione) and the creative arts (Alberti, Michelangelo, Cellini). There is a great variety of material to be studied, including historical questions about the origins and extent of the Renaissance as well as a plethora of different literary genres: from prose dialogues and *novelle*, to comedy, lyric poetry, epic, and pastoral.

2. TEACHING

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

3. TEXTS AND TOPICS

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

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

- History:** Origins of the Renaissance, Humanism, the *questione della lingua*, court culture.
- Politics:** Humanist treatises of Alberti (*Della famiglia*) and Palmieri (*Della vita civile*); Machiavelli (*Discorsi*) and Guicciardini (*I ricordi*, *Storia d'Italia*).
- The Novella:** Bandello, *Le novelle*.
- Court Literature:** Pulci, Poliziano, Lorenzo de' Medici.
- The Arts:** Alberti (*Della pittura*), Michelangelo (*Rime*), Cellini (*La mia vita*), Vasari (*Le vite*).
- Comedy:** Ariosto (*Il negromante*, *La Iena*), 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 start by studying a selection of canonical literary works: Manzoni, *I promessi sposi*; Leopardi, *I canti*; Verga, *I Malavoglia*, *Vita de' campi*; Pirandello, *Sei personaggi in cerca d'autore*, *Enrico IV*, *Così è (se vi pare)*.

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

Foscolo, *Ultime lettere di Jacopo Ortis*, *Dei sepolcri*

D'Annunzio, *Il piacere*, *Trionfo della morte*, *Alcyone*

Svevo, *La coscienza di Zeno*, *Senilità*
 Montale, *Ossi di seppia*, *Le occasioni*, *La bufera e altro*
 Quasimodo, *Tutte le poesie*
 Gadda, *La cognizione del dolore*
 Bassani, *Il giardino dei Finzi-Contini*, *Gli occhiali d'oro*
 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

[Up to FHS 2022 included:]

Candidates must answer THREE questions in total, ONE from section a), ONE from section b) and ONE from section c) OR d).

[From FHS 2023 included:]

Candidates must answer THREE questions in total, ONE from section a) and TWO from section b), c) and d), provided that no more than ONE question is answered from any one section.

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*
Manuele Gragnolati, Elena Lombardi, Francesca Southarden (eds.). *The Oxford Handbook of Dante*

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, *The Foundations of Modern Political Thought*, vol.I

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:

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

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:
B. Chandler, *Manzoni*.

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 degl'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:

N. Lorenzini, *Gabriele D'Annunzio*

J.R. Woodhouse, introduction to *Alcyone*

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

Verga (1840-1922)

1. 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'.

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

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.

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

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.

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 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 ragno*, *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:

Lucamante, Stefania and Sharon Wood (eds.). *Under Arturo's Star. The Cultural Legacies of Elsa Morante*, West Lafayette, Purdue University Press, 2006.

Gragnolati, Manuele and Sara Fortuna, *The Power of Disturbance: Elsa Morante's Aracoeli* (Oxford: Legenda, 2009)

Graziella Bernabò, *La fiaba estrema. Elsa Morante tra vita e scrittura*, Rome: Carocci, 2012

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.

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. 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.

- **CONTEMPORARY ITALIAN CINEMA**

After the return to fame of Italian cinema during the early post-WWII years, the following generations of filmmakers have continued to be amongst the most innovative contributors to world cinema. This option allows you to concentrate on a selection of films post-dating the neorealist years, which are studied in paper VIII. Candidates are free to concentrate on a particular period (e.g. art films of the 1960s/70s; contemporary directors from Moretti to Sorrentino) or genre (e.g. Spaghetti Western, 'Commedia all'italiana') or theme (e.g. Political cinema, Migration cinema) and select a number of films in discussion with the tutor. Given the ad hoc preparation of the curriculum, interested students should normally contact the tutor before the end of their second year so that their choice of topic, range of films, and specific bibliography can be finalised before their Year Abroad.

- **MODERN SICILIAN LITERATURE**

This paper allows you to study the extraordinary contribution to Italian fiction made by Sicilian writers during the 20th century. The novels offered range widely in content and style: from the narrative work of Elio Vittorini (*Il garofano rosso*, 1934 and *Conversazione in Sicilia*, 1938-40) to

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) and Consolo (*Il sorriso dell'ignoto marinaio*, 1976 and *Nottetempo, casa per casa*, 1996).

- **ITALIAN WOMEN'S WRITERS FROM 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

Tim Bergfelder; Erica Carter; Deniz Göktürk: *The German cinema book*, London, 2002

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

Sergei Eisenstein, ed. Richard Taylor: *The Eisenstein reader*, London, 1998

Peter William Evans: *Spanish cinema: the auteurist tradition*, Oxford, 1999

Noël Burch, *Theory of film practice*, London, 1973

Siegfried Kracauer: *Theory of film: the redemption of physical reality, 1889-1966*, New York, 1960

Philip Rosen: *Narrative, apparatus, ideology: a film theory reader*, New York, 1986

Michael Temple: *The French cinema book*, London, 2004

Nicolas Tredell: *Cinemas of the mind: a critical history of film theory*, Cambridge, 2002

Paper XIV: DISSERTATION

Candidates may choose, as one of their papers, to write a Dissertation not exceeding 8000 words on a subject of their own choice which falls within the scope of the Honour School of Modern Languages, as approved by the Faculty. Please consult Examination Regulations for Joint Schools restrictions.

The Dissertation (Paper XIV) offers an opportunity to carry out an independent research project which counts as a full content paper. This can be a new topic or a means of broadening existing interests. Please see the Examination Regulations for further details.

There are normally four hours of contact with a supervisor and this may include email and phone/videoconferencing contact, and meetings of different duration, adding up to four hours overall. Supervision will usually take place between the end of Trinity Term of the second or third year and Michaelmas Term or Hilary Term of the final year but scheduling may be flexible to accommodate other papers. This individual supervision will normally be complemented by general faculty sessions on conducting individual research/preparing a dissertation.

The Dissertation counts as a paper where taken in ML, CML, and MLL. In ML it can only count for a paper in Language A, though its content can be comparative across languages A and B. CML candidates may not offer both the Classics thesis and ML dissertation; if taking only one of the papers under 4 (ML IV-XII, XIV), candidates may not offer XIV as that paper. Restrictions currently operative in PML and HML where a dissertation paper is available in one of two subjects only remain applicable. As with the previously optional Paper XIV, the Dissertation is not available for students in EML and EMEL.

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://canvas.ox.ac.uk/courses/20010/pages/examination-conventions?module_item_id=185651

THE REVISED EDITION OF THE UNIVERSITY'S EXAMINATION DECREES 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:

https://canvas.ox.ac.uk/courses/20010/pages/examination-regulations?module_item_id=372670

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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