

Ollscoil na hÉireann, Gaillimh
National University of Ireland, Galway

GX 16/8

Semester II Examinations, 2003/2004

Exam Code(s)	<u>3BA1 and 4BA4</u>
Exam(s)	<u>3rd/4th Arts</u>
Module Code(s)	<u>IT329 (20th Century Women Writers) & IT330</u> <u>(Modern Theatre)</u>
Module(s)	<u>Italian</u>
Paper No.	<u>3</u>
Repeat Paper	<u>Special Paper</u>
External Examiner(s)	<u>Professor M. McLaughlin</u>
Internal Examiner(s)	<u>Professor C. O'Brien</u> <u>Dr. L. McLoughlin</u> <u>Dr. L. Myers</u>

Instructions:

Answer one question from IT329 and one question from IT330.

Use separate answer books for each module.

Duration 3 hours if students are doing both modules
otherwise 1½ hours per module.

No. of Answer books 2

Requirements:

Handout _____
MCQ _____
Statistical Tables _____
Graph Paper _____
Log Graph Paper _____
Other Material _____

No. of Pages _____

Department(s) _____

IT329 (20th Century Women Writers)

Answer one of the following questions:

1. The French film director, Jean Luc Godard, when asked whether he believed that a story should have a beginning, a middle and an end, replied: 'Yes!, but not necessarily in that order'. Consider the extent to which experimentation with traditionally constructed narrative is an important feature of the stories in Gianna Manzini's *Autoritratto involontario*.
2. Would you agree that one of the main themes in Gianna Manzini's work is writing itself? Support your answer by referring to **at least three** of the stories on your course.
3. Comment on the mother/daughter relationship in **any three** of the stories from *Autoritratto involontario*.
4. Compare and contrast the way in which psychological trauma is presented in the poetry of Alda Merini and Vivian Lamarque.
5. Comment on the way in which Amelia Rosselli and Patrizia Valduga use language to voice their deeply held concerns and emotions in their poetry.
6. Outline distinguishing thematic and linguistic features that dominate the work of Amelia Rosselli, Alda Merini, Vivian Lamarque and Patrizia Valduga.

IT330 Twentieth Century Theatre

Answer one of the following questions:

1. With reference to the texts of *Mistero buffo* and/or *Morte accidentale di un anarchico*, discuss Dario Fo's interpretation of the tradition of "teatro popolare" and the reasons for the continuous interference of censorship in Dario Fo's activity both as an actor and playwright.
2. Explain the significance of the "giullare" in Dario Fo's theatre and its importance in relation to the history and development of "popular theatre" by referring to at least two scenes from *Mistero buffo*.
3. Discuss the character of the Maniac, his satirical humour and his relationship with the "giullare" in *Morte accidentale di un anarchico*.