Department of Italian
Student Handbook
2016–2017

www.tcd.ie/italian
<table>
<thead>
<tr>
<th>Dates 2016/17</th>
<th>Outline Structure of Academic Year</th>
<th>Deadlines and notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>week beginning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29-Aug-16</td>
<td>Supplemental Examinations</td>
<td><strong>Statutory term (Michaelmas) begins.</strong> Lecture term begins Monday 26 Sept.</td>
</tr>
<tr>
<td>05-Sep-16</td>
<td>Supplemental Examinations</td>
<td></td>
</tr>
<tr>
<td>12-Sep-16</td>
<td>Tuesday, 13 Sept: Submission Supplemental and Erasmus marks in SITS by 10.00am)</td>
<td>Friday 16 Sept: Supplemental and Erasmus Court of Examiners meeting 9.30am.</td>
</tr>
<tr>
<td>19-Sep-16</td>
<td>Orientation Week/ Freshers' Week</td>
<td>TSM JF Orientation on Monday, 12.00pm, Swift Theatre; Publication of Supplemental Exam results Monday at 6.00pm in SITS portal: my.tcd.ie</td>
</tr>
<tr>
<td>26-Sep-16</td>
<td>Teaching Week 1</td>
<td><strong>Michaelmas lecture term begins</strong></td>
</tr>
<tr>
<td>03-Oct-16</td>
<td>Teaching Week 2</td>
<td><strong>SS</strong>: Grammar Assessment Test 1 during class on Thursday.</td>
</tr>
<tr>
<td>10-Oct-16</td>
<td>Teaching Week 3</td>
<td></td>
</tr>
<tr>
<td>17-Oct-16</td>
<td>Teaching Week 4</td>
<td></td>
</tr>
<tr>
<td>24-Oct-16</td>
<td>Teaching Week 5</td>
<td><strong>JF</strong>: Language Assessment test 1.</td>
</tr>
<tr>
<td>31-Oct-16</td>
<td>Teaching Week 6 (Monday Public Holiday)</td>
<td></td>
</tr>
<tr>
<td>07-Nov-16</td>
<td>Teaching Week 7</td>
<td><strong>Study Week</strong></td>
</tr>
<tr>
<td>14-Nov-16</td>
<td>Teaching Week 8</td>
<td></td>
</tr>
<tr>
<td>21-Nov-16</td>
<td>Teaching Week 9</td>
<td></td>
</tr>
<tr>
<td>28-Nov-16</td>
<td>Teaching Week 10</td>
<td><strong>SF</strong>: Language Assessment test 1.</td>
</tr>
<tr>
<td>05-Dec-16</td>
<td>Teaching Week 11</td>
<td><strong>JF</strong>: Language Assessment test 2. Dante commentary assignment to be set.</td>
</tr>
<tr>
<td>12-Dec-16</td>
<td>Teaching Week 12</td>
<td><strong>JS</strong>: submit major/minor choice forms online by Friday. <strong>SS</strong>: submit first draft of dissertation by Friday at 4.00pm. <strong>Michaelmas term ends Sunday 18 December 2016.</strong></td>
</tr>
<tr>
<td>19-Dec-16</td>
<td><strong>Christmas Period</strong></td>
<td></td>
</tr>
<tr>
<td>26-Dec-16</td>
<td>(College closed 23 December 2016</td>
<td></td>
</tr>
<tr>
<td>02-Jan-17</td>
<td>2 January 2017 inclusive)</td>
<td></td>
</tr>
<tr>
<td>09-Jan-17</td>
<td>Foundation Scholarship Examinations</td>
<td>Note: it may be necessary to hold some exams in the preceding week</td>
</tr>
<tr>
<td>16-Jan-17</td>
<td>Teaching Week 1</td>
<td><strong>Hilary term begins.</strong> Deadlines Monday (2.30-4.30): <strong>SF</strong>: submit Cinema on Italian History essay; <strong>JS</strong>: submit MT option essays; <strong>SS</strong>: submit final version dissertations.</td>
</tr>
<tr>
<td>23-Jan-17</td>
<td>Teaching Week 2</td>
<td>Deadline Monday (2.30-4.30) to submit <strong>SS</strong> MT option essays.</td>
</tr>
<tr>
<td>30-Jan-17</td>
<td>Teaching Week 3</td>
<td>Deadline Monday (2.30-4.30) to submit <strong>JS</strong> Dante commentary. <strong>SS</strong>: Grammar Assessment test 2.</td>
</tr>
<tr>
<td>06-Feb-17</td>
<td>Teaching Week 4</td>
<td></td>
</tr>
<tr>
<td>13-Feb-17</td>
<td>Teaching Week 5</td>
<td><strong>JF</strong>: Language Assessment test 3.</td>
</tr>
<tr>
<td>20-Feb-17</td>
<td>Teaching Week 6</td>
<td></td>
</tr>
<tr>
<td>27-Feb-17</td>
<td>Teaching Week 7</td>
<td><strong>Study Week</strong></td>
</tr>
<tr>
<td>06-Mar-17</td>
<td>Teaching Week 8</td>
<td>Check deadlines for: Proof of Residence Abroad; Sophister Options choices; Erasmus and Non-Erasmus Pavia exchange applications.</td>
</tr>
<tr>
<td>Dates 2016/17</td>
<td>Outline Structure of Academic Year</td>
<td>Deadlines and notes</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>13-Mar-17</td>
<td>Teaching Week 9 (Friday, Public Holiday)</td>
<td></td>
</tr>
<tr>
<td>20-Mar-17</td>
<td>Teaching Week 10</td>
<td><strong>JF:</strong> Reading Test. <strong>SF:</strong> Language Assessment test 2</td>
</tr>
<tr>
<td>27-Mar-17</td>
<td>Teaching Week 11</td>
<td><strong>JF:</strong> Language Assessment test 4 <strong>JS/SS:</strong> discussion of HT option essay outline.</td>
</tr>
<tr>
<td>03-Apr-17</td>
<td>Teaching Week 12</td>
<td><strong>Hilary term ends Sunday 9 April.</strong> Deadlines Monday (2.30-4.30): <strong>JF:</strong> Poetry commentary and Modern Novel essay; <strong>JS:</strong> Dante essay titles to be issued.</td>
</tr>
<tr>
<td>10-Apr-17</td>
<td>Revision <strong>Trinity Week</strong> (Monday, Trinity Monday)</td>
<td><strong>Trinity Term begins.</strong> Deadline Tuesday 11 April (2.30-4.30) to submit <strong>JS/SS</strong> HT option essays.</td>
</tr>
<tr>
<td>17-Apr-17</td>
<td>Revision</td>
<td></td>
</tr>
<tr>
<td>24-Apr-17</td>
<td>Revision</td>
<td>Deadline Monday (2.30-4.30): <strong>JS</strong> Dante essay.</td>
</tr>
<tr>
<td>01-May-17</td>
<td>Annual Examinations 1 (Monday, Public Holiday)</td>
<td><strong>Annual Examination Period:</strong> Four weeks of exams followed by 5 weeks for marking, examiners’ meetings, publication of results, Courts of First Appeal and Academic Appeals. Check with department for <strong>Oral exam times</strong> which are not available in the Portal my.tcd.ie</td>
</tr>
<tr>
<td>08-May-17</td>
<td>Annual Examinations 2</td>
<td></td>
</tr>
<tr>
<td>15-May-17</td>
<td>Annual Examinations 3</td>
<td></td>
</tr>
<tr>
<td>22-May-17</td>
<td>Annual Examinations 4</td>
<td></td>
</tr>
<tr>
<td>29-May-17</td>
<td>Marking/Court of Examiners/Results</td>
<td></td>
</tr>
<tr>
<td>05-Jun-17</td>
<td>Marking/Court of Examiners/Results (Monday, Public Holiday)</td>
<td></td>
</tr>
<tr>
<td>12-Jun-17</td>
<td>Marking/Court of Examiners/Results</td>
<td></td>
</tr>
<tr>
<td>19-Jun-17</td>
<td>Marking/Court of Examiners/Results. Courts of First Appeal.</td>
<td></td>
</tr>
<tr>
<td>26-Jun-17</td>
<td>Courts of First Appeal/Academic Appeals</td>
<td><strong>Trinity (statutory) Term ends Sunday 2 July 2017.</strong></td>
</tr>
<tr>
<td>03-Jul-17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-Jul-17</td>
<td></td>
<td>Students doing Mod. II in 2017/18 should submit their Dissertation topic by Tuesday, 4 July.</td>
</tr>
<tr>
<td>17-Jul-17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24-Jul-17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31-Jul-17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>07-Aug-17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14-Aug-17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21-Aug-17</td>
<td></td>
<td><strong>Michaelmas term (statutory) begins 28 August</strong></td>
</tr>
</tbody>
</table>

**NEW: CONTACTING THE ACADEMIC REGISTRY**

All enquiries should be directed through one of the 4 channels:
- Log an enquiry via ASK AR on the my.tcd.ie portal
- Via email at academic.registry@tcd.ie
- Via phone at #4500 [students]
- From there you will be answered directly or escalated to the correct team.
## Contents

**SECTION I – GENERAL**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.1 Introduction</td>
<td>5</td>
</tr>
<tr>
<td>I.2 The Two-Subject Moderatorship &amp; European Studies Degrees</td>
<td>5</td>
</tr>
<tr>
<td>I.3 The Two-Subject Moderatorship in Italian</td>
<td>5</td>
</tr>
<tr>
<td>I.4 Obligatory residence abroad (TSM)</td>
<td>5</td>
</tr>
<tr>
<td>I.5 European Studies</td>
<td>5</td>
</tr>
<tr>
<td>I.6 Postgraduate research and taught postgraduate courses</td>
<td>6</td>
</tr>
<tr>
<td>I.7 Where to find us</td>
<td>6</td>
</tr>
<tr>
<td>I.8 First steps</td>
<td>6</td>
</tr>
<tr>
<td>I.9 Teaching and learning in the Department (Aims of the undergraduate course; Computers; Transferable skills; Some of the things you should expect from us; Some of the things we expect from you, including commitment, deadlines for assigned work, attendance, NS, Peer learning, Peer mentoring)</td>
<td>7</td>
</tr>
<tr>
<td>I.10 If you have a problem or wish to make a suggestion</td>
<td>9</td>
</tr>
<tr>
<td>I.11 Guidelines on essay and commentary writing, and work presentation</td>
<td>9</td>
</tr>
<tr>
<td>I.12 How we mark your work</td>
<td>10</td>
</tr>
<tr>
<td>I.13 General Examinations and Assessment Rules</td>
<td>11</td>
</tr>
<tr>
<td>I.14 Regulations on the submission of essays and other projects</td>
<td>12</td>
</tr>
<tr>
<td>I.15 Cheating and plagiarism</td>
<td>13</td>
</tr>
<tr>
<td>I.16 ECTS</td>
<td>13</td>
</tr>
<tr>
<td>I.17 Textbooks</td>
<td>14</td>
</tr>
<tr>
<td>I.18 The Library</td>
<td>14</td>
</tr>
<tr>
<td>I.19 Learning technology</td>
<td>14</td>
</tr>
<tr>
<td>I.20 Prizes and Bursaries</td>
<td>15</td>
</tr>
<tr>
<td>I.21 Italian Society</td>
<td>15</td>
</tr>
<tr>
<td>I.22 College experience</td>
<td>15</td>
</tr>
</tbody>
</table>

**SECTION II - TWO-SUBJECT MODERATORSHIP COURSES**

<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Learning Outcomes of TSM Italian</td>
<td>17</td>
</tr>
<tr>
<td>TSM Junior Freshman year</td>
<td>18</td>
</tr>
<tr>
<td>TSM Senior Freshman year</td>
<td>29</td>
</tr>
<tr>
<td>TSM Junior Sophister year</td>
<td>38</td>
</tr>
<tr>
<td>TSM Senior Sophister year</td>
<td>46</td>
</tr>
</tbody>
</table>

**SECTION III - EUROPEAN STUDIES COURSES**

<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ES Junior Freshman year</td>
<td>54</td>
</tr>
<tr>
<td>ES Senior Freshman year</td>
<td>56</td>
</tr>
<tr>
<td>ES Junior Sophister year</td>
<td>58</td>
</tr>
<tr>
<td>ES Senior Sophister year</td>
<td>62</td>
</tr>
</tbody>
</table>

**SECTION IV - ERASMUS EXCHANGES & VISITING STUDENTS**

<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>69</td>
</tr>
</tbody>
</table>

NOTE: The Department of Italian is not bound by errors in, or omissions from, this Handbook. All the rules of this handbook are subject to those of the University, as expressed in Trinity College’s current online Calendar (http://www.tcd.ie/calendar/). “How we mark your work”, and some other elements in the Handbook, were adapted from the Italian Handbook of the University of Exeter, by kind permission. Please note: we will rectify any errors that we may notice by emailing you.
SECTION I – GENERAL

Please note: The semesterized academic year is made up of two twelve-week teaching terms called Michaelmas and Hilary terms. Week 7 of each term will be a ‘Study Week’. This is a week when classes are not held. The third term, Trinity Term, is for examinations only.

This Student handbook, where you find all information about your Italian course and regulations is online at http://postservic0.wixsite.com/roberto-bertoni/d_clients. If you cannot reach this URL, Google “Roberto Bertoni wix”, and on the first page of this site click first on “More” and then on “Teaching Materials”.

I. 1 INTRODUCTION. Welcome to the Department of Italian in Trinity College Dublin. We have one of the oldest traditions in Italian studies; Italian has been taught here since 1776. Among the notable people associated with Italian in Trinity are Douglas Hyde, who won the prize in Italian in 1884 (later he became the first President of Ireland); Samuel Beckett, who took his degree in Italian and French in the 1920s (later he won the Nobel Prize for Literature), and Walter Starkie, who became Professor of Spanish and Italian and wrote many books on subjects ranging from Pirandello to the Gypsies of Hungary.

The Handbook contains information about administrative and academic arrangements. Further information, including reading lists, will be provided in separate Departmental materials or by individual administrative and teaching staff.

Our website is http://www.tcd.ie/italian/ Please familiarize yourself with it.

I. 2 THE TWO-SUBJECT MODERATORSHIP AND EUROPEAN STUDIES DEGREES. At undergraduate level, the Italian Department teaches two four-year degree courses: the Two-Subject Moderatorship course (language and literature) (TSM) and the European Studies course (ES). In both of these courses we welcome beginners as well as non-beginners. The degree takes four years: Junior Freshman (1st year, abbreviated JF), Senior Freshman (2nd year, abbreviated SF), Junior Sophister (3rd year, or JS), and Senior Sophister (4th year, or SS).

I. 3 THE TWO-SUBJECT MODERATORSHIP IN ITALIAN. Italian is combined with one other subject, as part of a four-year degree. Moderatorship part I (Mod I) candidates are assessed in both subjects, which are equally weighted. If you take Moderatorship part II (Mod II) in Italian, you take three years of the other subject and four years of Italian. The language course is designed to help you reach a high level of fluency and accuracy in written and spoken Italian. In the first three years of literature and cultural studies, we cover Dante’s Commedia and some Renaissance authors; modern novels; film; poetry and drama; aspects of Italian history, society and cultural studies. Fourth-year students study a number of core topics, learn more about the varieties of contemporary Italian, take options, and write a substantial dissertation on a topic of their own choice agreed with the Department. More detailed descriptions of TSM courses and examinations are further on in this Handbook.

I.4 MANDATORY RESIDENCE ABROAD (TSM). One of the special requirements in modern languages is that YOU MUST SPEND AT LEAST TWO MONTHS IN ITALY. PLEASE REMEMBER THIS. The rule is as follows (see online Calendar Part 2 (http://www.tcd.ie/calendar/) Special requirements in modern languages, 16): “Students taking a modern language other than English literature as their minor subject must complete their residence requirement in that subject before the Junior Sophister end-of-year examination in that subject. Students who do not complete their residence requirement before their Junior Sophister examinations will not receive their results and will be unable to proceed until the requirement has been met and approved by the relevant schools or departments. Students taking a modern language other than English literature as their major subject must complete their residence requirement in that subject before the Senior Sophister final examination in that subject. Students who do not complete their residence requirement before their Senior Sophister examinations will not receive their results and will be unable to graduate until the requirement has been met and approved by the relevant schools or departments” […].

To fulfil the above requirement, you should start planning a visit to Italy in the summer after your Junior Freshman course. Later in this Handbook you will read about the possibilities of studying abroad under the Erasmus programme. Think seriously about this during your Junior Freshman year, as the Senior Freshman year is the time to take up an Erasmus opportunity.

I.5 EUROPEAN STUDIES. The four-year European Studies degree combines the study of European
history, society, politics and ideas with the study of two languages from the following list: French, German, Italian, Russian, Polish, Spanish. The ES Italian course has been devised to combine language skills with coverage of topics relevant to modern Italian life and society. Attention is paid to reading, writing, listening and speaking skills. The **EUROPEAN STUDIES MANDATORY TIME ABROAD** is the third year of the course, which is spent on the Continent, studying core disciplines of European Studies through the foreign language. Students who choose Italian as their major language will go to the Universities of Pavia or Siena. Some places may also be available at the University of Florence. Descriptions of Italian ES courses and examinations are further on in this Handbook.

### I.6 POSTGRADUATE RESEARCH AND TAUGHT POSTGRADUATE COURSES

Students who have completed a first degree either in Trinity or elsewhere may undertake individual research under the supervision of a member of staff, leading to the degree of M.Litt. or Ph.D. The Italian Department welcomes postgraduate applications. Our web pages offer guidelines to help you decide whether postgraduate research in Italian is for you, and to help you prepare and submit the sort of documentation which would help us decide whether we can offer you a place as a research student. We have tried to keep this information objective, looking at the costs as well as the benefits of postgraduate work. See: [http://www.tcd.ie/Italian/08.Postgraduate.Italian.html](http://www.tcd.ie/Italian/08.Postgraduate.Italian.html)

The Department also participates in five taught Master’s programmes: an MPhil in Medieval Language, Literature, and Culture, an MPhil in Literary Translation, an MPhil in Comparative Literature, an MPhil in Textual and Visual Studies, and an MPhil in European Studies. For further details see:

- [http://www.tcd.ie/langs-lits-cultures/postgraduate/textual_visual_studies/](http://www.tcd.ie/langs-lits-cultures/postgraduate/textual_visual_studies/)
- [http://www.tcd.ie/langs-lits-cultures/postgraduate/European_Studies/](http://www.tcd.ie/langs-lits-cultures/postgraduate/European_Studies/)

### I.7 WHERE TO FIND US

The **Department office**, notice boards, and staff members’ rooms are on the second floor (Level 4) of the Arts Building. The office is at Room 4087 in the Arts Building, tel. (01) 896 2062; e-mail: italian@tcd.ie. The Departmental Senior Executive Officer in this office and at this e-mail address is Mary Keating (who performs administrative tasks, co-ordinates timetabling, enrolls students in the Department, sends students reading lists and other information, and looks after foreign grants provided by schools and other institutions). Office hours are displayed on the door.

The **academic staff** are as follows in alphabetical order together with some of the activities they co-ordinate within the Department:

- Giuliana Adamo, Assistant Professor, Room 4080, gadamo@tcd.ie: co-ordinating TSM SF and JS course, TSM Erasmus and Visiting Students, research seminars, liaison on disability problems.
- Roberto Bertoni, Associate Professor, Room 4040, rbertoni@tcd.ie: Head of Department, co-ordinating European Studies JF, SF, JS and SS courses, TSM SS course, Foundation Scholarship Course Representative, Department publications, Open Day co-ordination, student handbook and liaison with student representatives.
- Silvia Bertoni, Adjunct Assistant Professor, Room 5080, sbertoni@tcd.ie.
- Igor Candido, Assistant Professor, Room 4088 (via room 4087), candidoi@tcd.ie: co-ordinating TSM JF course, ES Italian Erasmus, departmental representative on SLLCS Undergraduate Committee, mature students and access programmes, residence abroad requirements.
- Enrica Maria Ferrara, Adjunct Assistant Professor, Room 4081, ferrarae@tcd.ie.
- Maria Elena Tagliabue, Language Assistant, Room 5080, tagliame@tcd.ie.
- Corinna Salvadori Lonergan, Professor Emeritus, clonergn@tcd.ie, teaches at undergraduate and postgraduate levels and co-ordinates the Department’s library acquisitions.
- A Sophister Option on *Pinocchio* is offered by Peter Arnds, Assistant Professor.
- Some teaching is provided by our postgraduates students.

We’ll see you without appointment in an emergency. All full-time lecturing staff keep **office hours** which are shown on the doors of our rooms, and for routine queries this is the best time to find us.

**Check the noticeboards regularly.** The Italian Department has two TSM and general notice boards near the office. One is an open board including student messages, books for sale, employment and accommodation offers, etc. The glass-fronted noticeboard is the official one for courses, timetables, notices from staff, etc. You should look at this board regularly because it is one of the ways for us to communicate with you quickly. ES students should look in particular at the ES noticeboards where all ES lectures are pinned, but consult also the TSM notice board for Italian lecture times and general notices.

Your **personal lecture timetables** are available on the web. For TSM see also: [http://www.tcd.ie/TSM/current/timeabarding/](http://www.tcd.ie/TSM/current/timeabarding/)
All ES, TSM, Erasmus and Visiting students are required to check their College e-mail at least once a week, and preferably daily. Many important pieces of information are given via e-mail.

I.8 FIRST STEPS. Please make sure that we can contact you quickly, by giving the Departmental Executive Officer your home address and term address, together with a mobile number. This and other important information can be filled in on your ‘Italian Department Registration Form’ and handed into the departmental office after the Junior Freshman orientation meeting. Inform her promptly of any changes of address, tutor or Moderation subject. (You should separately inform Student Records, as data are not shared between that office and the Department.) This is all in your own interest.

You will also need to inform the Departmental Executive Officer of any absence from class, and if such absences are for a week or more, you must submit a medical certificate.

I.9 TEACHING AND LEARNING IN THE DEPARTMENT

Aims of the Undergraduate Course. The Italian course sets out to provide students with proficiency in spoken and written Italian, a sound training in critical analysis and writing and, for those taking TSM, a wide knowledge of Italian literature and Italy’s contribution to European civilisation. Our graduates should be well equipped to embark on worthwhile careers both at home and abroad, while also possessing an academic training which would enable them to pursue postgraduate study in the humanities. (Many of our graduates do in fact opt for postgraduate study, in fields as diverse as Italian literature, History, European Studies, Education, Translation Studies, and various business and professional subjects.)

We pursue our aims by trying to provide expert teaching, varied and stimulating in its content, and up-to-date in its methodology (teaching methods vary, depending on the topic, the size of the group, and the approach of the member of staff). We want you to be able to think clearly and critically, to assimilate and evaluate literary or documentary evidence, to present your point of view cogently and effectively, to appreciate the power of language and to use it well.

For Learning Outcomes, see the relevant modules in this Handbook.

Computers. Applications for computing range from basic word-processing to databases, computer-aided publishing and the ever-increasing use of the Internet. Word-processing is a skill which makes it much easier to write and revise your essays and other work; it is also a skill that you will need during your working life. A computer terminal with Internet access also allows you to use the vast range of language material available on the Web. All students are automatically registered in the e-mail system.

Transferable Skills. We want to help students develop a range of transferable skills, especially communicative and analytical skills. Among the specific skills that our courses naturally develop are: speaking a foreign language, making presentations, interacting with people from a different culture, being able to write and rewrite texts in a foreign language, paying attention to several different factors simultaneously (‘multi-tasking’), and the ability to manage one’s time and deliver assignments to Departments according to a demanding schedule. We are working to make these “transferable skills” more explicit, but they have always been part of our courses. Every Modern Language graduate will have developed many skills in College, and will be able to adapt and develop these skills further in the course of a working career.

In addition to basic skills such as keyboard and word-processing competence, we aim to enable students to acquire: habits of accuracy, sensitivity to nuance and attention to detail in their use of language, both written and spoken; the ability to read complex texts and assimilate their essential points; the ability to read different critical views and discriminate between them, articulating their own point of view; and to argue a case logically and coherently. Studying for a degree also involves working to deadlines and collaborating with others in a team. These are all skills which are valued in the workplace and which should stand you in good stead throughout your professional and personal life.

Some of the things you should expect from us.

a. Course information: Course descriptions are provided, including such information as the aims and structure of modules, teaching methods, total number of teaching hours, required course work, set texts and recommended reading.

b. Corrected work: Lecturers will do their utmost to return corrected work (marked, with written comment) within a reasonable time - normally within a week from delivery for language work, and within a month for essays on literary or cultural topics. Opportunities are given for individual discussion of marked work.
c. Monitoring students’ progress: We keep records of marks and contact students and/or Tutors if progress is unsatisfactory.

d. Availability of staff: As stated above, staff are available to advise students and discuss any difficulties which may arise.

e. Opportunity for student feedback. Course questionnaires can be used to evaluate courses. Completed questionnaires are analysed by the teaching staff. Students’ constructive suggestions are welcome.

The external examiner comments on all aspects of the Departmental teaching and assessment in his or her annual written report, and this is discussed at a subsequent staff meeting.

Some of the things we expect from you.

a. A programme of study requires active co-operation between staff and students if it is to achieve its educational objectives. Staff are responsible for effective teaching, but students are responsible for their own learning.

b. Students should regard enrolment on a course as a commitment which they are expected to take to its conclusion. They should ensure that they are prepared for the course by undertaking any required preliminary study. In language courses, they are expected to submit written language work each week, as well as preparing topics for oral classes. In other courses they may be expected to write essays and/or to give seminar presentations; staff are always willing to discuss these with them individually. People’s methods and speed of working vary greatly, so it is not practicable to prescribe exactly how many hours a week a student should devote to the course. However, a full-time student should bear in mind that full-time jobs normally involve a 40-hour working week.

Furthermore, the degree courses require regular study outside lecture term, and a committed student will find it essential to cover text-books and to practice speaking and reading Italian in vacation periods. See section I.16 for the hours of student input required per single ECT credit.

c. Students are expected to meet agreed deadlines for assigned work (see below, section I.14, “Regulations on the submission of essays and other projects”, p. 11).

d. Attendance. Students are expected to attend classes. You are expected to give advance information to teaching staff if you are unable to attend, or have to be late. If you are prevented by illness from attending, you should inform the Department as soon as practicable, and provide medical certification for prolonged absences as specified on the Departmental notice board. Lecturers send individual and class notes to alert you towards attendance, but attendance is your responsibility. If you experience problems in this respect, contact individual lecturers and the Head of Department, as well as your Tutor. The Italian Department requires attendance of at least two-thirds of classes each term, and insufficient attendance may result in a “non-satisfactory” report. This can mean exclusion from the annual examination. Please note that you might also be recorded as ‘NS’ if you do not hand in enough assessed work during the year. Your lecturers will advise you on the assessed work required. Please note that postgraduates students might teach a number of classes – these are official classes, not substitutions, and attendance is therefore required as for all other classes.

College regulations on attendance are as follows:

Calendar Part II (http://www.tcd.ie/calendar/undergraduate-studies/general-regulations-and-information.pdf) Attendance point 18: “Students must attend College during the teaching term. They must take part fully in the academic work of their class throughout the period of their course. Lecture timetables are published through my.tcd.ie and on school or department notice-boards before the beginning of Michaelmas teaching term. The onus lies on students to inform themselves of the dates, times and venues of their lectures and other forms of teaching by consulting these timetables.”

- Calendar Part II (http://www.tcd.ie/calendar/undergraduate-studies/general-regulations-and-information.pdf) Coursework point 25: “All students must fulfil the course requirements of the school or department, as appropriate, with regard to attendance and course work. Where specific requirements are not stated, students may be deemed non-satisfactory if they miss more than a third of their course of study or fail to submit a third of the required course work in any term.”

The implications of this policy are obviously serious, and you are urged to ensure that you engage fully with the course. If you’re having problems, don’t drop out – come and talk.

Peer Learning

Practice your Italian (and more) in small groups with a fellow student from the Senior Freshman year.

Sign up for mutual help and proven benefits: Conny Opitz  opitzc@tcd.ie
**Peer Mentoring (Student 2 Student)**

From the moment you arrive in College right the way through to your end of year exams Student 2 Student (S2S) is here to make sure your first year is fun, engaging and a great foundation for the rest of your time in Trinity. You'll meet your two S2S mentors in Freshers’ Week and they’ll make sure you know other people in your course before your classes even start. They’ll keep in regular touch with you throughout your first year and invite you to events on and off campus. They’ll also give you useful information about your course and what to look out for. Mentors are students who have been through first year and know exactly what it feels like, so you never have to worry about asking them a question or talking to them about anything that’s worrying you.

S2S also offers trained Peer Supporters if you want to talk confidentially to another student or just to meet a friendly face for a coffee and a chat.

S2S is supported by the Senior Tutor’s Office and the Student Counselling Service.

http://student2student.tcd.ie, E-mail: student2student@tcd.ie, Phone: + 353 1 896 2438

I.10 WHAT TO DO IF YOU HAVE A PROBLEM OR WISH TO MAKE A SUGGESTION?

**In the Department.** Italian is a small Department, with close contact between students and staff; you will receive individual attention and you are encouraged to discuss any questions of concern with the Head of Department, course co-ordinators, or other individual staff members. Contact them about your progress, examinations, suggestions you wish to make, problems you may encounter, and any topics you wish to discuss in relation to the course. The procedure that the Italian Department considers appropriate, both ideally and practically, is that the students discuss problems with the Italian staff as soon as they arise so that solutions can be found quickly and effectively.

**Keep in touch with your Tutor** and let her/him know how you are getting on. If you have a problem that is preventing you from keeping up with your work, it is essential that your Tutor is informed in good time, thereby placing the problem on the record.

**Student rep system.** There is a system of class representatives, organised through the Students’ Union. If your particular class has elected a representative, the Department will be available to talk to him/her as well. Consult the head of Department re. liaison meetings of staff with one general rep of the Italian TSM course or one rep of the Italian ES course. There may not always be a perfect solution to every problem, but dialogue usually helps.

**College networks.** Trinity has a vast array of skilled people willing and able to help with the problems which can affect any student. The Student Health Centre, Counselling Service, Students’ Union, Chaplains, the Disability Services and most of all your personal Tutor, are there whenever you need them - and all students need some of these services during their progress through College. If you need help with study skills, or have difficulty with writing, your Tutor can refer you for expert advice from Learning Support.

I.11 GUIDELINES ON ESSAY AND COMMENTARY WRITING, AND WORK PRESENTATION

When you prepare written work please pay attention to whether you are writing a commentary or an essay. This applies both to annual assessment work and to the end-of-year exam. The two exercises are different and should not be confused.

A **commentary** is a sequential textual analysis of a given passage. The relevance of the extract to the book to which it belongs must emerge from your analysis and the latter must be enriched by reference to the text as a whole.

An **essay** is a discussion on a set topic, enriched by references to the author’s book or books, and to the author’s poetics, ideology, philosophy, and the cultural aims and achievements of the work, and enriched also by extensive secondary reading (published criticism, scholarship etc.).

An essay, or a translation/paraphrase of a given passage is not acceptable in lieu of a commentary. When writing an essay, students are strongly advised not to write on topics other than those set. Points made in essays must be supported at all times by textual references to the work of the author. Here is some more advice on how to proceed:

**Literary / Cultural Essays**

a. **Read the essay title carefully.** Make sure you understand the particular meaning of the terms it uses. “Critical quotations” in essay titles may be half true and half false, they may be internally contradictory, or they may make unjustified assumptions about the text. If you’re asked to describe the struggle between individual and society in a certain book, for instance, ask yourself first whether the book presents such a
struggle. On the other hand, if the title contains some particularly good critical insight, try and think out exactly why it is good.

b. Read the text carefully. Take it in on many levels: literal meaning, symbolic structure, literary technique, relation to the historical world, organisation and significance of ideas or hidden argument, characterisation and balance of human factors. Try to determine what it is, how its content and its form are related, what it tells you about the author, his/her literary intentions and traditions, and yourself.

c. Apply the title to the text. Try to answer the questions inherent in the title, by picking out those aspects of the text which explain, illuminate, confirm or deny the title’s assumptions or stated critical judgements. How do you react to the title now?

d. Plan your essay by the following steps:
   i) Analyse your own reactions.
   ii) Build up your reactions into ideas.
   iii) Build your ideas into a coherent progression, which is then the “argument” of your essay. (“Argument” here means not controversy but the reasonable development of your point of view. If ideas clash, try to sort out their contradictions, or else reformulate them. Sometimes the clash of ideas can tell you more than would a simple, straightforward theory.)

e. Use the primary texts. Primary texts should be read in Italian. Permission may be given in specific modules to read certain works in English. Support your ideas by making appropriate reference to primary texts. Mention in brackets the abbreviated titles and page numbers from these texts each time you quote from them. An initial footnote should indicate what edition you are using, or refer to the bibliography of your essay. We expect that primary texts are quoted in Italian in your essays. Marks may be deducted if you do not do so.

f. Use the critics. Scan the scholarly books and articles on your title-subject and text, looking for facts and arguments to throw light on your subject. Use them to help you define your terms, and to come to grips with the text itself. Quote where it genuinely helps your argument (even by contrast or disagreement). Acknowledge each critical borrowing by author, work and page in the footnotes of your essay.

g. As you write, check that each section is really part of your argument. Always point out exactly where you are going.

Commentaries. In a number of cases we will ask you to write commentaries rather than essays in order to test and develop your knowledge of literary texts. A commentary is different from an essay: its structure is not dictated by formal arguments but by close and sequential analysis of the text. You do not paraphrase, nor translate it, but you try to answer the following questions: Who wrote it?, Where does it come from?, What does it say?, How does it say it? The last of those questions should clinch everything you say about the earlier three, and requires a progressive “walk through” the text in order to see exactly how it produces its effects. A commentary should also situate the passage you are working on within the book to which it belongs and inside the relevant historical and intellectual contexts. Your commentary should be impartial, thorough and objective, but also contain reference to critics, and express your own viewpoint during the analysis or at the end. We expect that primary texts are quoted in Italian in your commentaries. Marks may be deducted if you do not do so. Further detailed instructions on the writing of commentaries will be given to you as part of your Dante course and in other courses.

Presentation of your work. The organization and presentation of your work are very important. The proper use and acknowledgement of critical material are essential. Quotations must be accurately cited. A full description of the conventions of presentation is in the MHRA Style Book, available from the Italian Department, and online at http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html. These conventions must be followed. They include rules on how to present a bibliography. The basic rules in this respect are to indicate name and surname of author, title of work, name of journal, number of issue, year of publication, and, in case of books, place of edition and name of publisher. Titles of articles in journals and chapters from books are in inverted commas, whereas titles of books are in italics. Proof-reading must be precise. Bad punctuation or grammar are unacceptable. You can drop as much as an entire grade in your result (e.g. from II.2 to III) for poor presentation. Where assignments are not type-written, handwriting must be clear and legible.

I.12 HOW WE MARK YOUR WORK.

University examinations, and most written coursework, are marked according to four ‘classes’, two of which are subdivided into ‘upper’ and ‘lower’. The qualities we look for when grading your work, and the resulting classes, are as follows:

First class (I: 70% and above): This grade indicates work of exceptional quality. A first-class essay will demonstrate some, though not necessarily all, of the following: excellent knowledge of the primary texts and good knowledge of criticism; a comprehensive treatment of the question, presenting a well-argued viewpoint
supported by evidence; the capacity to evaluate evidence, and to cite relevant evidence from other fields; knowledge of the subject which goes beyond the content of lectures and set reading; independent thought of high quality.

First-class language work will show a very high degree of fluency and grammatical precision. Vocabulary should be varied and correctly used. Some command of register variation, or thorough comprehension of implied points may contribute to this mark. A translation from Italian will render the original with a high degree of accuracy in stylistically appropriate English.

**Upper Second Class (II 1: 60-69%):** This grade indicates a very competent standard of work. An essay in this range will demonstrate some, though not necessarily all, of the following: good knowledge of the primary texts and some reference to criticism; an answer dealing with all the points raised by the question; a coherent, well-organized essay focused on relevant material from lectures and set reading; an ability to evaluate evidence. A good II 1 essay will also show evidence of wider reading and independent thought.

Language work in this class will be grammatically accurate and will convey the writer’s or speaker’s intention clearly. Translation into Italian will use sensible vocabulary and avoid misunderstanding of the original text. Translation from Italian will be substantially precise and written in clear, correct English.

**Lower Second Class (II 2: 50-59%):** This grade indicates work of acceptable competence. Work will demonstrate all of the following: knowledge of the primary texts and reference to at least one critical text; an accurate summary of relevant material from lectures and some of the set reading; a clear presentation of relevant material; discussion of some of the points raised by the question. It may omit some relevant material or contain some which is irrelevant.

Language work in this class will succeed in expressing the writer’s or speaker’s intention in comprehensible and largely accurate Italian. A translation from Italian will convey the main gist of the original in coherent English.

**Third Class (III: 40-49%):** Work in this grade will demonstrate some knowledge and understanding, but will contain weaknesses such as discussion which is too simplistic or brief, or show limited though acceptable knowledge of the subject.

Language work in this class may contain some errors and misunderstandings, but will convey understandable, though not always accurate, meaning in Italian. In translation from Italian, parts of the text will fail to convey clearly the meaning of the original.

**Fail (39% and below: F1 30 to 39; F2 below 30):** This grade indicates insufficient evidence of serious academic study. Work may fail because of failure to demonstrate an understanding of the question or knowledge of the subject, or because the material presented is incoherent or irrelevant to the question.

A fail mark in language work indicates that the text or presentation fails to achieve an acceptable level of correct Italian; a translation from Italian fails to produce a coherent passage of English based on an Italian original.

**Test marks.** Your lecturers will clarify orally the criteria by which your tests are marked.

### I. 13 GENERAL EXAMINATIONS AND ASSESSMENT RULES

Descriptions of specific types of assessments and examinations are given in the following pages under each year’s TSM and ES course description. In this section only some general rules applying to all cases are enlisted.

**General.** Each year the taught courses are assessed by a combination of end-of-year examinations and coursework.

All examinations are ‘clean desk’: no dictionaries, grammars, set texts or any other reference aids may be consulted. All candidates’ scripts for Degree Examinations are double marked within the Department, and some might be also marked by the external examiner (a senior academic from outside Trinity who has neither taught nor had any previous contact with our candidates). Examination scripts are marked anonymously, the candidate being identified only by a number. Handwriting should be clear and legible.

All Freshman examinations are qualifying examinations which must be passed before the candidate can proceed to the next stage of the Degree Programme, but they do not contribute to the final class of degree.

Students are reminded to be careful not to repeat in the exam substantial amounts of material already used in the assessment essays for their options.

**Disclosure of grades.** In accordance with University policy, examination grades can be disclosed to students after they have been confirmed by the Court of Examiners. Marks for coursework which count towards final assessment are disclosed on the basis that they are only indicative, and have no formal standing until moderated by the external examiner and/or confirmed by the Board of Examiners.

**Oral examinations.** Each year there is an oral examination designed to test candidates’ comprehension of, and competence in, spoken Italian at an appropriate level. Consult descriptions for TSM and ES language
examinations further on in this handbook. The examiners may recognize outstanding first-class performance in the oral at degree level by recommending that a result be awarded ‘with distinction in spoken Italian’. Aural and oral tests are also held in some years.

**Figures.** Percentage figures are indicative and the examiners may modify the result at their discretion.

**Language proficiency rule.** In each year, candidates in modern languages must provide evidence of their proficiency in the language concerned. Proficiency will be assessed by performance in one or more specified modules. A student who fails to satisfy the examiners in these specified modules will be deemed to have failed the examination overall. [Calendar Part 2](http://www.tcd.ie/calendar/) Special requirements in modern languages 14. These modules are non compensatable. Italian non compensatable modules are indicated under the exam descriptions of each individual year of course further on in this handbook.

**Compensation rule.** Some modules are compensatable as indicated in individual module descriptions year by year further on in this handbook. In the TSM course compensation is permitted up to 10 credits in one of the two subjects and none in the other. There might be constraints to pass specific elements even within compensatable modules.

**Italian Department assessment percentage.** A percentage of 20% will be assigned to TSM and ES students’ language assessment in each language module. Students are required to do language exercises regularly during the year in all components of the course. Tests and exercises on structures, reading, writing and oral are considered for formal assessment. In particular, language tests, vacation work and weekly homework are counted as part of the overall language mark for the year.

**Unanswered questions.** Mark assigned to questions not done at examinations: 0%.

**What to do if you fail a test or an examination.** Non è la fine del mondo…

*If you fail a test, please do not regard this as a reason to give up! Instead:*

- Look at your marks and the marker’s comments;
- Ask for feedback from the marker;
- If you have any questions or concerns, raise them with the marker;
- If you are still concerned, talk first to the year co-ordinator, and then if your problems are still unresolved talk to the head of department;
- Identify and analyse the points where you were marked wrong;
- Study those points, practise them, drill them;
- Get help (from books, from Italian staff, from peer learning, from wherever);
- Revise, ensuring that you are fully prepared next time around.

*If you fail your annual examination in May/June, please do take this seriously. Sometimes with a marginal fail you might be luckier with the repeat examination, but you cannot assume that this will happen. Better to give it all the time that it needs. Do not carry on as usual; the course will not learn itself, and you have to take action. Here are some suggestions.*

- Contact your Tutor;
- Contact the Italian Department for advice;
- Cancel your summer break;
- Cancel your summer job;
- Go to Italy;
- Take a serious summer course;
- Get grinds;
- Study six hours a day, five days a week;
- Get audio recordings of Italian and listen to them as you move around;
- Practise old exam papers.

Remember: if you take the trouble to fix the Italian course properly in your mind, you can lift yourself to a whole new level of competence. You can convert an exam setback into a real opportunity for growth.

If you fail in the Autumn supplementals at Freshman level, you will have to repeat the year and pay full fees, so it is worth taking some financial hardship in order to avoid this. At Mod 1 there is no Autumn supplemental, so a failure at the annual examination means a full extra year. At Mod 2 there is no supplemental at all.

**L.14 REGULATIONS ON THE SUBMISSION OF ESSAYS AND OTHER PROJECTS**

a. Whenever essays and projects are assigned, a delivery date is stated. It is the student’s responsibility to be aware of the deadline for handing in the work. Work must be handed in by the date indicated.

**LATE DELIVERY.** If work is handed in late without specific permission having been granted, except in cases of well-documented incapacity to get work in on time, the following scale of deducted marks may be
applied for late submission: 2 points for one week late, 5 for two weeks late, 10 for three weeks late. Lecturers may refuse to accept essays submitted later than three weeks after deadline.

UNDELIVERED WORK. Mark for assignment not done during the year: 0%.

b. All work (other than weekly language assignments) must be handed personally to the Italian Department executive officer, at room 4087, during her normal hours of attendance, or as otherwise stated by your lecturers. When a deadline falls on a day when the office is unattended, the work must be handed in by the next day on which the executive officer is in attendance.

c. When work is handed in, the date of delivery is to be recorded in the Departmental register, countersigned by both the student and the Department executive officer.

d. If unable to meet an agreed deadline students should inform staff in advance. Extensions for submission of work on Italian courses must be sought in advance of the deadline. In exceptional circumstances, extensions of deadlines may be granted by the Department, or by the staff member responsible for the work. It is the student’s responsibility to obtain from the staff member involved a written note specifying the new delivery deadline. This note must immediately be handed to the Departmental executive officer and recorded in the Departmental register.

e. While the Department takes all reasonable care of submitted materials, it is the student’s responsibility to keep a copy of all work submitted, and to produce this copy if required. This applies particularly to work done in the third and fourth years, as major projects such as term and option essays form part of the materials available to the Department and the external examiner in assessing the student’s final degree result.

I.15 CHEATING AND PLAGIARISM

When writing or presenting your work, it is important to avoid communicating other people's ideas or words as if they were your own. At its worst, that can be taken as plagiarism, a form of intellectual dishonesty. That doesn't apply to common knowledge -- if you mention that Rome became the capital of Italy after Italian Unification, you don't have to credit all the historians who have referred to this indisputable fact. But it does apply to ideas that might appear to have to derive from your own personal thoughts or reflections. And it's clearly plagiarism if you simply transcribe somebody else's translation of an exercise that you have been asked to translate. The offence is not always intentional. But even when it's not done deliberately, it can still count as an offence. For instance, if you forget that something in your work comes from another source, you may be technically guilty of plagiarism, which at its worst is regarded as a very serious offence within College.

The reasons for this, and Trinity's policy on plagiarism, are explained in a new online repository, hosted by the Library. The web address is as follows: http://tcd-ie.libguides.com/plagiarism This repository contains information on what plagiarism is and how to avoid it, the College Calendar entry on plagiarism, and a grid explaining the different levels of plagiarism outlined in the Calendar entry and the sanctions applied.

Undergraduate and postgraduate new entrants, and existing students, are required to complete the online tutorial ‘Ready, Steady, Write’, which contains some interesting analyses of borderline cases. In addition, all cover sheets, which you must complete when submitting assessed work, now have to contain the following declaration:

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: http://www.tcd.ie/calendar
I have also completed the Online Tutorial on avoiding plagiarism ‘Ready, Steady, Write’, located at http://tcd-ie.libguides.com/plagiarism/ready-steady-write

Plagiarism detection software such as “Turnitin” and Blackboard’s “SafeAssign” may be used to assist in automatic plagiarism detection. Students are encouraged to assess their own work for plagiarism prior to submission using this or other software.

I.16 ECTS. The European Credit Transfer System (ECTS) indicates values for each of your courses so that they can be recognized within the EU. The total ECTS for each TSM subject in each of the first three years of the undergraduate course is 30; in the fourth year the total for the one subject studied is 60.

Both TSM and ES Italian ECTS figures are given in the detailed description of courses further on in this handbook.

A NOTE ON THE EUROPEAN CREDIT TRANSFER SYSTEM: The ECTS is an academic credit transfer and accumulation system representing the student workload required to achieve the specified objectives of a study programme. It is designed to enable academic recognition for periods of study, to facilitate student mobility and credit accumulation and transfer. The ECTS weighting for a module is a
measure of the student input or workload required for that module, based on factors such as the number of contact hours, the number and length of written or verbally presented assessment exercises, class preparation and private study time, laboratory classes, examinations, etc. In College, 1 ECTS unit is defined as 20-25 hours of student input so a 10-credit module will be designed to require 200-250 hours of student input including class contact time and assessments. The College norm for full-time study over one academic year at undergraduate level is 60 credits. “Full-time” means 40 weeks from the start of Michaelmas Term. ECTS credits are awarded to a student only upon successful completion of the course year. Students who fail a year of their course will not obtain credit for that year even if they have passed certain component courses. Exceptions to this rule are one-year and part-year visiting students, who are awarded credit for individual modules successfully completed.

I.17 TEXTBOOKS. A number of prescribed textbooks, among those indicated below in the various book-lists, have been ordered and will be stocked at: International Books, South Frederick Street, Dublin 2. It is your responsibility to acquire these books. Some handouts and other texts including some second-hand books are available from room 4087. Please consult Ms Mary Keating about these.

Buy a good dictionary. JF students will need a good bilingual (English-Italian, Italian-English) dictionary, while SF, JS and SS students should invest in a good monolingual dictionary (e.g. Nuovo Devoto Oli compatto: on www.ibs.it). The Zanichelli, Ragazzini and Zingarelli dictionaries have been purchased as on online subscription. Access to the dictionaries is from the Databases and E-books page on the Library’s website:

https://www.tcd.ie/Library/collections/databases.php
which is accessed from the Search Collections tab along the top menu bar:
Click on Z for Zanichelli.

I.18 THE LIBRARY. The Library is probably the most important physical resource for your course. There are induction sessions for new students at the beginning of the academic year, and it is important that you should attend one of these. Whenever you need further help from Library staff, you should not hesitate to ask them. Some books which are essential reading for particular courses are held in multiple copies; however, there are unlikely to be enough copies for everyone, so please be considerate and don’t keep a book out on loan for longer than you need it. The Italian Language and Literature sections are located in the Ussher Library. Italian dictionaries are to be found in the “Italian Dictionary 850” area, which is at the beginning of the Italian Literature books. Italian literature covers the classmarks 850-858.9. In the basement of the Library you will find periodicals that regularly carry items of Italian cultural interest. It will be worth getting to know these journals and following up any reading suggestions that lead you to them.

I.19 LEARNING TECHNOLOGY
CLCS The Centre for Language and Communication Studies (CLCS) has a suite of multifunctional computers in rooms 4072, 4073 and 4074, giving improved access to computer programs, video and audio recordings, TV and radio. This will have an impact on our language class work, but it also offers possibilities of reinforcing your own independent study. The Centre has an audio-visual collection, with cassettes and DVDs (for viewing in the Language Laboratory). You can watch Italian television in Room 4074 between classes. This will help you to develop comprehension skills independently.

Internet
Internet offers a very useful range of language materials. These include:
Audio-visual – YouTube, radio and television news, films, ads, posters, etc.
Text – books, articles, web sites, newspapers, chat, e-mail, etc.
Use the Web as a source when researching essays, presentations & dossiers for oral exams etc.
But don’t uncritically copy materials into your submitted work. That isn’t learning, it’s plagiarism (see 1.15 above).

Skills4studycampus (S4SC)
Skills4StudyCampus is an online resource offering e-learning modules on: Writing skills, Referencing and understanding plagiarism, Reading and note-making, Critical thinking, and Exam skill, together with an new module: Confidence with numbers. It comprises a wide variety of interactive activities for students to complete before taking a module assessment. Skills4Study Campus is available to all students 24 hours a day, 7 days a week via the TCD Local homepage.
Through activities based on *The Study Skills Handbook*, published by Palgrave Macmillan, core skills are developed through personalized interactive activities, tests and assessments. S4SC is used in a number of Irish and UK universities.

S4SC was piloted to all JF students in School of Nursing and Midwifery, Social Work and Social Policy, Drama and Theatre Studies, TAP, Mature and disability students.

Feedback from staff was very encouraging. Fully embedded by School of Nursing (course handbook, skills module) and end of year analysis of academic performance indicates positive correlation with S4SC usage/module completion.

Study skills can be provided ‘anytime, anywhere’, fully accessible to students living outside of Dublin, or who commute long distances, have family or work commitments, extensive off campus placements, or heavy timetables.

There is access to S4SC for all TCD undergraduate students and academic staff for 2015 – 2016. Login is via the link on www.tcd.ie/local; additional links should be available on Student Homepage, Orientation website and the student portal my.tcd.ie.

The first module ‘Getting ready for academic study’ is a free open resource.

**How do you access it?**

- Activate your TCD student username and password that you were given at registration.
- Visit: http://www.tcd.ie/local/
- You will need to use your TCD username and password to access the Local homepage.
- Click on the skills4studycampus link at the bottom right hand side of the page.
- Go to ‘First time accessing the resource?’ at the bottom of the screen, and click on the link to register.
- Complete the registration form.
- You will receive an email from skills4studycampus confirming your details.
- **Once logged out you can only log back in via www.tcd.ie/local**

When you first access the resource, we recommend that you sign-up for the student newsletter from the creators of skills4studycampus, offering tips, advice, and competitions.

From the list on the left of the homepage, we recommend that you choose the most appealing module for you and take the diagnostic test. (Most students start with *Reading and note-making.*) This will identify which parts of the module are most useful to you. From there, simply explore the resource one page at a time. The activities are designed to appeal to a variety of learning styles, if you prefer to listen to material rather than reading it, click on the audio icon at the top-left of the screen.

### I.20 PRIZES AND BURSARIES IN ITALIAN

**Composition Prize.** The composition prize is awarded to Junior and Senior Freshmen. It may be divided between students of equal merit.

**Dante Alighieri Prize.** This prize was founded in 2004 by a gift from Corinna Salvadori Lonergan, her students and graduates (1961-2001), and her colleagues and friends to mark her retirement after forty years of service. It is awarded annually to the Sophister in the Two-subject Moderatorship course who obtains the highest result, and not less than a second class (first division) in the Dante degree paper. Should none qualify, it may be awarded for outstanding submitted work on Dante at postgraduate level. Value, 250 euro.

**Italian Cultural Institute Prize.** This prize was founded in 1978 by a gift from the Italian Cultural Institute, and has been awarded annually to the best student in the Italian Department at the discretion of the Department.

**David Newmark Prize.** This prize was founded in 1978 by a gift from David Newmark and is now continued in his memory. It is awarded annually to the *ab initio* Junior Freshman deemed to have made most progress in Italian. Value, 100 euro.

**Evasio Radice Prize.** This prize was founded in 1982 by a gift from Fulke R. Radice, C.B.E., M.A. (OXON.), in memory of his grandfather, the patriot Evasio Radice, who was Professor of Italian 1824-49. The prize is awarded annually to the Senior Sophister in the two-subject moderatorship course who obtains the highest result, and not less than a second class (first division), in the Moderatorship examination in Italian.

**The Carmel McCullagh Friendship Fund.** Friends of Carmel McCullagh (Mod. 1983) offer a Bursary to a TSM student. It is not necessarily for the highest academic achiever but is intended for a student who has...
a love of Italian and is thoroughly committed to Italian studies. Application is by letter (e-mail) that will be forwarded to the committee of Friends. Enquire about this year’s conditions from Ms Mary Keating, Room 4087 (italian@tcd.ie). (The Bursary was worth approx. 850 euro in 2016 and was tenable during the Summer at the University for Foreigners in Perugia).

**Other grants.** Some grants, normally covering fees partly or totally, may be available from institutions or schools of languages in Italy to learn Italian during the summer. Please enquire about these from Ms Mary Keating, Room 4087 (italian@tcd.ie).

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**I.21 ITALIAN SOCIETY.** Among the student societies is Trinity College Dublin Italian Society, which organizes a number of activities during the year. See tcditsoc.wordpress.com/.

**I.22 COLLEGE EXPERIENCE.** With all the details given about hard work, it may seem a little strange to say that we would like you to enjoy your years at Trinity College. This is a lively College, with opportunities for expanding your cultural and personal horizons, making friends, and developing new interests. Of course examination results are important, but a real education includes also elements of enjoyment, friendship, voluntary activity, and contact with people as well as ideas. Strike a healthy balance.
SECTION II -
TWO-SUBJECT MODERATORSHIP COURSES

General Learning Outcomes for TSM Italian

On successful completion of this programme, students should be able to:

1. Conduct spoken and written communications in Italian, and between Italian and English, in a variety of cultural, professional and social settings, with a good level of general language competence and the ability to acquire further specific language skills for new subject areas and situations.
2. Organize and present ideas in Italian and English, within the framework of a structured and reasoned argument.
3. Provide an appropriate account of topics in the historical, social and cultural development of Italy, including an in-depth knowledge of some major literary texts.
4. Analyse and respond critically and independently, in Italian and English, to a variety of writings from different periods and sources.
5. Apply appropriate insights from linguistic, literary or cultural disciplines to address a wide range of academic, professional or social developments.
6. Show creativity and originality in researching topics in such areas as languages, literatures, cultures, history and ideas, selecting and using appropriate methodologies and relevant resources and presenting findings effectively in an appropriate scholarly manner.
7. Employ the skills, knowledge and strategies needed to convert a university education into an ethical, productive and fulfilling life, including the ability to contribute to society, to appreciate interactions within and between cultures, and to undertake further intellectual development through postgraduate studies and independent life-long learning.
GENERAL DESCRIPTION OF TSM JUNIOR FRESHMAN ITALIAN COURSE AND EXAMINATIONS

The ‘Course structure’, below, is followed by a list of textbooks and then by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

TSM Italian Junior Freshman Course Co-ordinator: Giuliana Adamo, room 4080, gadamo@tcd.ie (on sabbatical for the first term. Replacement: Head of Department).

COURSE STRUCTURE

<table>
<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
<th>SEMESTER</th>
<th>HRS PW</th>
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<tr>
<td>IT106</td>
<td>Italian Language 1a: Structures and Reading</td>
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<td>Structures</td>
<td>MT</td>
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<td>Reading</td>
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<td>Activities</td>
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<td>IT105</td>
<td>Italian Language 1b: Writing, Oral, Aural</td>
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<td>Oral</td>
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<td>Active Italian</td>
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<td>Exam preparation</td>
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<tr>
<td>IT108</td>
<td>Italian Literature and Culture 1</td>
<td>10</td>
<td>Italian History 1815-1945</td>
<td>MT</td>
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<td>Theatre</td>
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<td>Metrics and genres</td>
<td>HT (wks 1-6)</td>
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<td>Modern novel</td>
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<td>Poetry</td>
<td>HT (wks 8-12)</td>
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<td></td>
<td>Revision, and introductory to literature</td>
<td>HT (wks 8-12)</td>
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TSM JF TEXTBOOKS

You must buy the following prescribed texts (for stock information see this handbook, paragraph I.17, p. 14): 1. C. Larese Riga, Ciao!, International Edition, HEINLE Cengage, 8th ed. (paperbound); 2. C. Duggan, The Force of Destiny. A history of Italy since 1796; 3. R. Loy, La parola ebreo; 4. D. Fo, Morte accidentale di un anarchico; 5. D. Fo, Mistero buffo; 6. Inferno, by Dante Alighieri, edited and translated by R.M. Durling, Oxford University Press. There is also an annual photocopying charge to cover additional handouts (please enquire at the Dept. Office, room 4087). Other course books should be owned by students – these will be specified in course booklists or lecturers’ indications. You should buy a good bilingual dictionary, and consider buying a good monolingual dictionary (see page 15 of this handbook again for details). Additional suggested texts for language study (optional): A. Raminelli, Italiano per stranieri, nuova edizione, Alpha Test; and Chambers Italian Verbs, or similar edition.

Students may view the following and other materials in Silvia Bertoni’s office (room 5080) to check if they suit them or to select some activities from them:

- Susanna Nocchi, Nuova grammatica pratica della lingua Italiana, Alma Edizioni (yellow cover); also available in the English version, New Italian grammar in practice (blue cover)
- E. Ercolino, T. A. Pellegrino L’utile e il dilettevole 1, livelli A1-B1, Loescher Editore
- Silvia Consonno, Sonia Bailini, I verbi italiani, Alma Edizioni
- Ciro Massimo Naddeo, I pronomi italiani, Alma Edizioni
- Silvia Bertoni, Susanna Nocchi, Le parole italiane, Alma Edizioni
Autonomous language learning. In the Centre for Language and Communication Studies (CLCS) Italian students can find advice on autonomous language learning from a booklet co-ordinated by Dr Breffni O’Rourke of the CLCS. A special language-learning guide has been prepared, and self-access assignments will help you to make the most of the resources available in College.

TSM JUNIOR FRESHMAN MODULES

Module 1

IT 1096 Italian Language 1a: Structures and Reading

LEARNING OUTCOMES. On successful completion of this module, students should be able to: interpret texts written in simple Italian; comprehend reading passages at an appropriate language level; complete language tests; display an appropriate sense of the structures and conventions of written Italian.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the Basic User language levels indicated in the Language Portfolio of the Council of Europe - A1 (‘Beginner’, in Michaelmas term) and A2 (‘Advanced Beginner’, in Hilary term).

This module is intensive and requires a systematic daily work schedule to be successful. Try never to miss class, preparation, written work and revision. Remember to talk to your lecturers immediately if you have problems; it is vital not to get left behind, so seek help at once. If you have a personal problem, see your Tutor.

Structures. Basic language structures are taught in four classes every week in Michaelmas term, and then three hours per week in Hilary term; new grammar material is explained and practised, and homework is corrected. For class and home study students have to follow their grammar textbook: C. Larese Riga, Ciao!, International Edition, HEINLE Cengage, 8th ed. (paperbound). More exercises for home study can be found online at La grammatica italiana by C. Mazzoni: (www.uvm.edu/~cmazzoni/3grammatica/grammatica) and other sites.

Further suggested bibliography: Adorni and Primorac, English Grammar for Students of Italian; O. Ragusa, Essential Italian Grammar; A. Raminelli, Italiano per stranieri, nuova edizione, Alpha Test: books which students may find helpful for understanding grammatical terminology. For revising the complex Italian verbal system we recommend Chambers Italian Verbs or Harrap’s Pocket Italian Verbs.

Full attendance, and the regular completion of written work, are essential to build up a sound competence in grammar. It is particularly important that students submit the test exercises set from time to time; these count as part of the formal assessment. For progression of grammar topics, see the Language schedule below. For the schedule of delivery of written work see the notice board and consult the lecturers. Lecturers may refuse to correct work which has already been corrected in class.

Structures: schedule 2016/17

N.B. The right-hand column below shows references to Ciao (8th edition) by C. Larese Riga. References are to the book chapters and not to pages (since pages may change accordingly to different editions used by students). This schedule is a guide only; your teachers may vary the running-order of topics. Some class time will be used each week to work on your homework exercises together. Please note that each chapter always requires the reading of the opening rubric “Punti di vista” (to be done at home before attending classes, unless stated differently by your teachers). From chapter II onward students are required (in class or at home) to start writing basic elements following the rubric “Adesso scriviamo!” present at the end of each chapter. Vocabulary must be built up by each student week by week following the rubrics “Studio di parole” and “Vocabolario” present in each chapter.

MICHAELMAS TERM: 4 HOURS PER WEEK, 11 WEEKS, TOTAL: 44 HOURS

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<tr>
<th>Wk</th>
<th>Class No.</th>
<th>TOPIC</th>
<th>8th edition</th>
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<tr>
<td>1</td>
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<td>Alfabeto / pronuncia / accenti / intonazione / parole affini</td>
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<td>2</td>
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<td>Studio di parola: Saluti e espressioni di cortesia/In classe.</td>
<td>Primo incontro</td>
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3 | Lettura e comprensione: “In centro a Bologna”. Studio di parole: la città. Grammatica: verbo essere, c’è, ci, ci sono e ecco! | Capitolo 1
5 | Espressioni interrogative. Scrittura. | Capitolo 1
7 | Grammatica: Buono, bello. Il verbo avere. Frasi idiomatiche con avere. Scrittura | Capitolo 2
8 | Grammatica: quanto e i numeri cardinali. Studio di molto, tanto, troppo, poco. Introduzione del verbo piacere | Capitoli 5, 4, 11
9 | Lettura e comprensione: “Oggi studio per gli esami”. Grammatica: i verbi regolari in –are: il presente | Capitolo 3
10 | RIPASSO. VOCABOLARIO. SCRITTURA | Capitolo 3
11 | Grammatica: le preposizioni semplici e articolate | Capitolo 3
12 | Grammatica: le preposizioni avverbiale. Quale? e che? Scrittura | Capitolo 3
14 | Grammatica: verbi regolari in –ire con il suffisso -isc. Partitivo | Capitolo 4
15 | Grammatica: verbi irregolari in -are, -ere, -ire. Sapere e conoscere | Capitoli 5, 6
16 | RIPASSO di tutti i verbi regolari e irregolari in -are -ere -ire. VOCABOLARIO. SCRITTURA | Capitolo 5
18 | Grammatica: aggettivi e pronomi possessivi | Capitolo 6
19 | Grammatica: pronomi diretti. | Capitolo 6
20 | RIPASSO. VOCABOLARIO. SCRITTURA | Capitolo 6
21 | Lettura e comprensione: “Una famiglia numerosa”. Ripasso: aggettivi e pronomi possessivi, pronomi diretti, verbi regolari e irregolari | Capitolo 6
22 | Lettura e comprensione: “Alla stazione”. Grammatica: Passato prossimo con essere e con avere | Capitolo 7
23 | Grammatica: L’ora. Usi di a, in, da e per | Capitolo 7
24 | RIPASSO. VOCABOLARIO. SCRITTURA | Capitolo 7
25 | Lettura e comprensione: “Un viaggio d’affari”. Grammatica: i verbi riflessivi e reciproci | Capitolo 8
26 | Grammatica: il passato prossimo con i verbi riflessivi | Capitolo 8
27 | Grammatica: i pronomi indiretti. I pronomi indiretti con l’infinito. | Capitolo 8
28 | RIPASSO: passato prossimo; tutti i pronomi: diretti, riflessivi, indiretti. VOCABOLARIO. SCRITTURA | Capitolo 8
29 | Lettura e comprensione: “Una serata alla TV”. Grammatica: l’imperfetto | Capitolo 9
30 | Grammatica: contrasto fra imperfetto e passato prossimo | Capitolo 9
32 | RIPASSO. VOCABOLARIO. SCRITTURA | Capitolo 9
33 | Lettura e comprensione: “Che vestiti metti in valigia?”. Grammatica: l’imperativo dei verbi regolari e irregolari | Capitolo 10
34 | Grammatica: l’imperativo con un pronom (diretto, indiretto, riflessivo). Aggettivi e pronomi dimostrativi. Le stagioni e il tempo | Capitolo 10
35 | Ripasso dell’uso del passato prossimo, dell’imperfetto e del trapassato prossimo. Ripasso di tutto il presente indicativo e dell’imperativo | Appendici 3 e 4
36 | RIPASSO. VOCABOLARIO. SCRITTURA |
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<td>Capitolo 11 Appendice 1</td>
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<td>Capitolo 16 Appendice 4</td>
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**HILARY TERM: 3 HOURS PER WEEK, 11 WEEKS, TOTAL: 33 HOURS**

| Capitolo | Lettura e comprensione: “Il nuovo appartamento”. Grammatica: 
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<td>Vedi capitoli relativi</td>
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Reading. During the reading classes passages from some of the texts on which JF TSM Literature courses are based (Fo’s *Morte accidentale di un anarchico* and *Mistero buffo*; and Loy’s *La parola ebreo*), and some extracts from past examination papers are read. Students are required to attend regularly and will be involved, with the lecturer’s help, in reading exercises. The aim of the course is to help JF students with the basic comprehension of written Italian texts, to enrich their vocabulary, and to help them become increasingly familiar with how Italian grammar works. A test on reading comprehension will be held during the year and will be recorded as part of the continuous assessment mark.

Activities. During this class students will engage in a range of activities aimed at reinforcing what is covered in the Language Structures component. Such activities will focus on key areas of Italian grammar that need particular attention and practice.

| 20 | RIPASSO: l’indicativo. L’uso dei tempi del passato (passato prossimo, passato remoto, imperfetto, trapassato prossimo). Compiti su esami precedenti. | Vedi capitoli e appendici relativi |
| 21 | RIPASSO: l’imperativo. Uso dell’imperativo con i pronomi. Compiti su esami precedenti. | Vedi capitoli e appendici relativi |
| 9  | 22 | RIPASSO: il condizionale presente e passato. Compiti su esami precedenti. | Vedi capitoli e appendici relativi |
| 23 | RIPASSO: uso del gerundio, dell’infinito anche con i pronomi. Preposizioni semplici e articolate. Compiti su esami precedenti. | Vedi capitoli e appendici relativi |
| 24 | RIPASSO: pronomi e aggettivi dimostrativi, pronomi e aggettivi possessivi, pronomi relativi, pronomi indefiniti, espressioni negative. Articoli determinativi e indeterminativi. Compiti su esami precedenti. | Vedi capitoli e appendici relativi |
| 26 | RIPASSO: tutti i pronomi (diretti, indiretti, riflessivi, doppi) e il loro uso con i verbi. Compiti su esami precedenti. |
| 27 | LETTURA. COMPRENSIONE. SCRITTURA |
| 11 | 28 | RIPASSO GENERALE su esami precedenti. |
| 29 | LETTURA. COMPRENSIONE. SCRITTURA |
| 30 | RIPASSO GENERALE su esami precedenti. |
| 12 | 31 | LETTURA. COMPRENSIONE. SCRITTURA |
| 32 | RIPASSO GENERALE |
| 33 | RIPASSO GENERALE |

**Module 2**

**IT1095 Italian language 1b: Writing, Oral, Aural**

LEARNING OUTCOMES. On successful completion of this module, students should be able to: express themselves in simple but accurate written and oral Italian; comprehend writing, conversation and recorded
speech at an appropriate language level; complete language tests, including some writing tasks; engage in conversation while displaying an appropriate sense of the conventions of communication in Italian.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the Basic User language levels indicated in the Language Portfolio of the Council of Europe - A1 (‘Beginner’, in Michaelmas term) and A2 (‘Advanced Beginner’, in Hilary term).

This module is intensive and requires a systematic daily work schedule to be successful. Try never to miss class, preparation, written work and revision. Remember to talk to your lecturers immediately if you have problems; it is vital not to get left behind, so seek help at once. If you have a personal problem, see your Tutor.

Writing. Writing skills are developed at an elementary level, focusing on grammatical and vocabulary accuracy. A good basic lexicon should be built following the Ciao! chapters on these topics: meetings and greetings; cities and towns; people and personalities; education; food; hobbies and spare time; family; trips and journeys; money and time; media; fashion; holidays; house and housing; job; places and landscape; sport; body and health; ecology; art and theatre.

Students are asked to write short essays, mainly on personal experiences, throughout the year. Ideas should be expressed in a clear and coherent way.

Written work should be presented in the following format: student’s name and the exercise (or worksheet) number at top of page; a wide right-hand margin; texts should be written on every second line, to leave room for comments.

Computer assignments. Computer exercises will reinforce your grammar, vocabulary and comprehension skills. Over the years, the suite of language programs in rooms 4073 and 4074 has grown to include many useful resources.

Oral. This course aims at gradually building oral competence at an elementary level. Functional elements are used in Michaelmas term. Your conversation group, led by the Language Assistant, will meet for one hour each week, and cover a range of everyday communicative activities. Together with conversation, some debate is developed in Hilary term.

Included in Hilary term are also some aural comprehension classes based on previous examinations, and some oral examination rehearsals.

The course is assessed by an oral examination, and by testing in Hilary Term.

Active Italian. You will practise listening comprehension exercises to complement what you are learning in the Language Structures section. The language laboratory also provides an opportunity to learn correct Italian pronunciation, and to develop comprehension using visual materials. Some short dictations may be included in this or other JF classes.

Exam preparation. This component will run for about five weeks at the end of the Hilary Term and will follow on from the Active Italian hour when the class is united as one group. The aim is to prepare you for the Junior Freshman examinations and familiarize you with their format. Classroom sessions will work through some sample language papers, and possibly some literature papers as well. There will be hints on exam technique, including time management, and advice on topics for revision. It will be assumed that you have been attending your Italian course regularly during the year and covering its content, so this revision module is not designed to teach essential elements of the JF course for the first time; instead, its aim is to help you capitalize on what you already know, and focus your knowledge with a view to producing accurate and coherent answers under the constraints of the exam situation.

Module 3
IT1098 Italian Literature and Culture 1

LEARNING OUTCOMES. On successful completion of this module, students should be able to: read, comprehend and assimilate a selection of modern and contemporary Italian texts, including prose, poetry and theatrical works; give a succinct account of Italian history since the 19th century; reflect on what they have
learned; present their knowledge in commentaries, essays and examination answers that display a basic understanding of critical and historical approaches.

DESCRIPTION OF MODULE COMPONENTS:

**History**

**Course aims and requirements**

The Junior Freshman History module (Michaelmas term, one hour per week) covers the development of modern Italy from 1815 to 1945. Italy became a unified country in 1861, and the first part of the course traces the national movement, the Risorgimento, in the aftermath of the Napoleonic wars. The first Italian United, or Liberal, State built many of the structures of modern Italy, before collapsing into Fascism in 1922, following the First World War and the rise of Mussolini. The fall of the authoritarian Fascist regime and the end of the Second World War ushered in a new parliamentary democracy.

Classes aim at telling the historical narrative of the events mentioned above and at examining some works which illustrate particular aspects.

One of your requirements is to show factual knowledge by gathering general information on the whole period 1815-1945 from relevant sources. The textbook on the historical narrative is Duggan’s.

A further requirement is to show in-depth knowledge of one of the three phases studied (the Risorgimento, the Liberal State and Fascism), or of one of the following four works (or sets of works): i. Giuseppe Tomasi di Lampedusa’s novel *Il Gattopardo (The Leopard)* and Luchino Visconti’s film by the same title, both on the Italian Risorgimento; ii. Italo Svevo’s novel *La coscienza di Zeno (Zeno’s conscience)*, a representation of bourgeois life at the beginning of the 20th century; iii. Some of Antonio Gramsci’s essays included in *Selections from the Prison Notebooks*, reflections on politics and culture vis-à-vis the raising of Fascism; iv. Italo Calvino’s novel *The path to the spiders’ nests*, on the Second World War, Fascism and the Resistance seen through the eyes of a child. Since classes are taught at Junior Freshman level in Michaelmas term, you are allowed to read these works in English.

**Textbooks**

1) The set textbook for the historical narrative aspect is relevant chapters from C. Duggan, *The Force of Destiny: A History of Italy since 1796* (2007), London, Penguin, 2008 [HL-303-826; PB-283-385]. It is advisable to have one’s own copy of this book. Other suitable textbooks are acceptable.

2) Further reading on historical topics. General: Relevant sections of G. Procacci, *History of the Italian People* (1968), Harmondsworth, Penguin, 1973 (six copies in the College Library: Lecky Library, ARTS 850.9 L099; Lecky Library, LEN 850.9 L0996;1; Lecky Library, LEN 850.9 L0996;2; Lecky Library, LEN 850.9 L0996; Santry, P 32180; and Santry, PB - 63-992). Relevant sections of P. Ginsborg, *A History of Contemporary Italy: Society and Politics 1943-1988*, London, Penguin, 1990 (four copies in the College Library: 1937 Reading Room, LEN 945.092 N0; 1937 Reading Room, LEN 945.092 N0;1; 1937 Reading Room, LEN 945.092 N0;2; Santry, PB- 88-923).

On Risorgimento: D. Mack Smith, *The Making of Italy 1796-1866*, New York, Holmes and Meier, 1988 (1937 Reading Room, LEN 945.08 K8;1; Berkeley Library Open Access, 945.08 K8; Berkeley Library Open Access, 945.08 K8;2).


Further reading on specific topics will be suggested in class.

How to study

Regular attendance, preparation before classes and reading after lectures are of primary importance. After class read from Duggan and other essays on history. Read carefully the four works by set authors (Tomasi, Svevo, Gramsci, Calvino) as they appear in class, and make notes of your own at home on how they reflect the historical periods studied. Gradually create an agenda of topics, and build lists of facts and dates as well as commentaries on events and dynamics.

Course outline

Weeks 1, 2, 3, 4. THE RISORGIMENTO. Reasons for the delay in the unification in Italy. Preparation and phases of the Risorgimento. Problems left unsolved by the Risorgimento. Tomasi di Lampedusa’s and Visconti’s Il Gattopardo.


Week 7. STUDY WEEK

Theatre. Dario Fo, Italian performer, playwright, writer, director and activist, was born in 1926 in the North of Italy. His works belong to the popular tradition of theatre and are rooted both in the medieval tradition of the ‘giullare’ (a kind of street jester or busker) and in the 16th and 17th century Italian ‘commedia dell’arte’ based mainly on improvisation by actors. Fo’s ideology is strongly Marxist, and in pursuing the idea of an anti-naturalistic theatre, he follows Bertold Brecht’s strategies of estrangement, abolition of the traditional stage and costumes, emphasis on the didactic function of theatre. In his works Fo uses various techniques, amongst which: irony, parody, farce, and the grotesque.

After an introductory class on Fo’s life, education, ideology, cultural work, political activities, sources, works, the course will focus on two major works: Mistero buffo (Turin, Einaudi, I ed. 1974) and Morte accidentale di un anarchico (Turin, Einaudi, I ed. 1974). Some classes will be devoted to reading and commenting on at least three plays from Mistero buffo (probably ‘Bonificacio VIII’, ‘Nozze di Cana’, ‘Maria alla croce’). Some classes will concentrate on reading and commenting on the most poignant passages from Morte accidentale di un anarchico. This is a work of political theatre based on the paradoxical carnevalequesque technique of the ‘world upside down’; and its protagonist (a madman, a maniac) will prove to be the wisest of men! The final class will be devoted to revision.

To prepare for this course start by watching some clips from Dario Fo’s plays in youtube and by reading the English translation of Accidental Death of an Anarchist. However, since the translation is not faithful to the original text, my course will focus only on the Italian text and you are required to read and study it. Look through the World Wide Web for the Dario Fo web sites (put in a query for “Dario Fo” on https://ie.yahoo.com/ or www.google.com, or click from Giuliana Adamo’s entry in the Staff page of the Italian Departmental pages (http://www.tcd.ie/Italian). For some critical material in Italian see Poma and Riccardi, Letteratura Italiana, vol. 3 (‘Dal dopoguerra a oggi’), Florence, Le Monnier, 1999, pp. 1547-55.


Metrics and genres. This five-hour course is aimed to provide students with a basic knowledge of Italian metrics and rhetoric.

Classes will include the identification, definition, description and use of the most important concepts and elements of classic Italian versification: metrics, poetry, metre, verse, rhythm, rhyme, assonance, consonance; the relationship between certain metrical forms and certain types of content within the classic Italian tradition of poetry and the contemporary free verse; recognition and description of some of the most popular ‘figure retoriche’ (metaphor, synecdoche, etc.) stressing their particularly meaningful and expressive use in poetry; aspects of the analysis of genres will also be examined.

At the end of each class students will be asked to work on the daily topics, both in written and oral form, using the handout provided. The course handout contains most of the requisite reading materials, but to
prepare for the course you might consult English-language encyclopedias, or a Dictionary of Literary Terms, and see what they have to say about ‘metrics; ‘rhythm’, ‘verse’, etc.

**Poetry.** The Modern Poetry course highlights the expressive power of Italian through the work of 19th and 20th poets, from Carducci and Pascoli to Ungaretti and Montale. We look at artistic movements such as Futurism, the "Crepuscolari" or the "Hermetic" school. And we raise general issues connected with poetry: What form of communication is taking place? How do poets voice their feelings? How do imagery and metaphor work? Can the roles of author and reader be inferred from the text? How do new poems relate to genre and tradition? What is conveyed by leaving things unfinished or unsaid? In short, what is poetry? You have had years of experience with poetic texts, but reading in a new language brings an opportunity to re-focus your ideas. Literal translations of many poems will be provided, as well as reading lists. For some advance reading, look at anthologies in the Library such as _The Penguin Book of Italian Verse_, edited by George Kay; _The Poem Itself_, edited by Stanley Burnshaw; or _The Green Flame_, edited by Catherine O'Brien and Alessandro Gentili.

**Modern novel.** As your first introduction to extended Italian prose writing, we have chosen Rosetta Loy’s text _La parola ebreo_, an autobiographical book by one of Italy’s leading novelists, based on the author’s memory of her childhood. The text is narrated through the little girl’s eyes, intertwined continuously with the adult writer’s point of view. Making skillful use of narrative shifts and flashbacks, Rosetta Loy combines the candid perception of terrible events by a young girl, with an adult awareness of the atrocities committed against Italy’s Jews during the Second World War. In order to follow the development of the story, students should have at least a very general idea of the most important historical events in Italy and in Europe between 1920 and 1945, such as the rise of Fascism (Italy, Spain) and Nazism (Germany and its alliance with Italy); the persecution of the Jews and the Holocaust; the Second World War. N.B. Students are required to read Loy’s book during their Christmas vacation before starting off the course in HT. They can use the English translation available on line: Rosetta Loy, _First words_, New York, Metropolitan Books, 2000). In class, I will only use the Italian original book.


- http://www.letteratura.rai.it/articoli/la-parola-ebreo/785

**Revision, and introduction to literature.** The intention of this course, running in the last five weeks of Hilary Term, is to help you to prepare effectively for your annual examination, and to read during the summer in preparation for your Senior Freshman literary course, especially the medieval section. You will find authors like Dante as rewarding as they are challenging and our purpose is to give you guidelines to facilitate your studying. The underlying principle of this course is to help you to study throughout the year, as the period September to April is not sufficient to do all the required reading.

You will learn how you can progress linguistically in the five months from your last Junior Freshman language class in early April, to your first one in September, when we shall expect you to know considerably more language and to read literary texts with some speed. Other lectures will introduce some elements from the Senior Freshman course. If you return in September without having read your required texts, no matter how superficially, you may find it difficult to follow lectures as your teachers will be assuming a knowledge of the texts.

**EXAMINATIONS AND CONTINUOUS ASSESSMENT**

**IT1096 Italian Language 1a: Structures and Reading.** 33.333% of overall result. No compensation (students must pass the module as a whole).

- **Examinations:**
  - The two-hour language 1a paper constitutes this module exam.
  - **Structures** examination exercises, 50% of the module mark (cloze test: conjugate verbs and complete a dialogue).
Reading examination exercises, 30% of the module mark (comprehension of a passage with questions on its content, and translation of a paragraph from that same passage).

Continuous assessment:
20% of the module mark. REQUIREMENTS: students are required to do language exercises regularly during the year. Tests and exercises on structures and reading are considered for formal assessment. Language tests and vacation work are counted as part of the overall language mark for the year.

**IT1095 Italian Language 1b: Writing, Oral, Aural. 33.333% of overall result. No compensation (students must pass the oral/aural component and the module as a whole).**

Examinations:
Writing (one hour duration). The writing component gives 50% of the module mark (writing of two short compositions in Italian, sixty words each, and a number of sentences to be translated from English into Italian).

Oral/Aural tests, 30% of the module mark. Aural test (20 minutes): questions on the contents of a recording, and transcription of missing words from a transcript. Oral test (10 minutes): students should be able to answer questions on topics covered during the year, demonstrating an appropriate level of accuracy and fluency.

Continuous assessment:
20% of the module mark. REQUIREMENTS: students are required to do language exercises regularly during the year. Tests and exercises on writing and oral skills are considered for formal assessment. The oral skill test is held in Hilary Term.

**IT1098 Italian Literature and Culture 1. 33.333% of overall result. Compensatable.**

Examination:
One paper (60% of the module mark: 30% to history and 30% to theatre).
A two-hour paper on history and theatre. Candidates are required to answer TWO questions in all: i. SECTION A (50% of this exam): one essay question on history; ii. SECTION B (50% of this exam): one essay question on theatre.

Continuous assessment:
Two term-assignments: one commentary on poetry (1,500 to 2,000 words) and one term-essay on the novel (2,000 to 2,500 words). 40% of the module mark - 20% to each of the two exercises).
SUMMER IN ITALY?

Are you going to Italy next year on an Erasmus exchange? (See Section IV of this handbook). If not, how are you planning to fulfil your two-month residence requirement? Why not start with an Italian summer job, or a holiday or study visit to Italy in the summer of your Junior Freshman year?

Start planning now:

http://www.epacademy.it/
www.wwoof.it/
https://www.aupair.com/
http://www.comune.fi.it
http://www.unistrapg.it/en/
http://clus.unistrasi.it/index.asp?lng=2
http://www.enit.it/
http://www.asils.it/mappa-scuole.html
GENERAL DESCRIPTION OF TSM SENIOR FRESHMAN ITALIAN COURSE AND EXAMINATIONS

The ‘Course structure’, below, is followed by a list of textbooks and then by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

TSM Italian Senior Freshman Course Co-ordinator: Giuliana Adamo, room 4080, gadamo@tcd.ie
(on sabbatical for the first term. Replacement: Head of Department).

COURSE STRUCTURE

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<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
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<td>Structures</td>
<td>MT</td>
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<td>Strategies</td>
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<td>Writing skills: grammar</td>
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<td>Writing skills: essays</td>
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<td>Inferno and Renaissance</td>
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<td>Petrarch and</td>
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<td>Lorenzo de’ Medici</td>
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<td>MT</td>
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<td>Italian History and Society 1945 - 1999</td>
<td>HT</td>
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TSM SF TEXTBOOKS

You are strongly advised to buy an Italian monolingual dictionary. Other course books should be owned by students as stated in course booklists or as advised by lecturers. A photocopying levy will be collected by the Department.

TSM SENIOR FRESHMAN MODULES

Module 1
IT2099 Italian Language 2

LEARNING OUTCOMES. On successful completion of this module, students should be able to: express themselves in Italian orally and in writing, accurately, fluently and with a sufficiently developed vocabulary; display competence in Italian grammar, and evidence of moving towards higher levels of comprehension; translate effectively from and into Italian at an intermediate level; develop independent reading skills.
DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the intermediate language level called B1 (‘Independent user’) in the Language Portfolio of the Council of Europe.

**Structures.** After revising and reinforcing a number of grammar topics, the course on language structures will move on to new language topics from A. Moneti and G. Lazzarino, *Da Capo*, Heinle/Thomson (e.g. the subjunctive, ‘if’ clauses, the passive voice). A progression list of grammar topics will be handed out in class.

Re. grammar revision classes, please note that you will be expected to prepare each set grammar topic independently before going to class; the lecturer will focus on the topic, engaging the group in active and intensive work on examples and exercises.

*Please note! In addition to weekly exercises, each term you will sit one compulsory Language Test which is fundamental for your end-of-year assessment. This test will be held in Week 10 of each term. Check the Italian Department notice board for day, time and venue. Students who do not attend a test will receive a zero mark. Tests will not be administered more than once. Therefore, students are asked to organize their schedules to ensure attendance.*

This module component also includes translation into English.

Also please note that lecturers may refuse to mark work which has already been corrected in class.

**Vocabulary Building Strategies.** Building on strategies developed in first year, these classes will focus specifically on exploring a range of strategies to note, store, recall, expand and use vocabulary. Students will be encouraged to reflect on and select their preferred strategies.

**Writing skills: essays and grammar.** One of the two teaching hours will focus on essay writing, and in particular on close analysis and writing of different types of texts (informal and formal letters, applications and CVs, diaries, rules and recipes, descriptions of people and places, reviews of films and books, biographies, newspaper articles, fairy tales, short stories, and summaries). The other hour will concentrate on reinforcing grammar structures.

**Translation into Italian.** The aim of these classes is to build translation skills, grammatical accuracy and vocabulary. Activities are based on the same kinds of texts analysed each week in the ‘Writing skills’ hours. Translation exercises must be handed each week to the lecturer before each class so that collective correction and discussion are possible.

**Oral** classes aim at gradually building oral competence at an intermediate level. Conversation and debate are especially developed throughout the year. The first six weeks of Hilary term will be devoted to oral activities of a theatrical type.

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**Module 2**

**IT2097 Inferno and Renaissance**

LEARNING OUTCOMES. On successful completion of this module, students should be able to: read, comprehend and assimilate a selection of Italian texts from the medieval and Renaissance periods, including seminal authors such as Dante, Petrarch and Lorenzo de’ Medici; supplement their knowledge of these texts by making appropriate use of published scholarship and criticism; present their knowledge in written form, displaying an understanding of literary techniques and critical approaches; write clear and coherent analyses of texts under test conditions.

DESCRIPTION OF MODULE COMPONENTS:

**Lectura Danthi (Inferno).** Dante’s *Commedia* is taught over second and third year with detailed readings of the text: 33 hours are given to *Inferno*, 22 to *Purgatorio*, 11 to *Paradiso*; there will also be 2 seminars which deal with the topics of Exile and Justice. Students are expected to know the first two *cantiche* in detail, but while they are directed to the entire *Paradiso*, they are expected to know in detail only certain sections of it. During this two-year course course they submit commentaries. Final year specialists also study Dante’s *Opere minori*: *Vita nuova, Convivio, Monarchia, De vulgari eloquentia* (the two latter texts being read in translation).
The SF Dante course focuses on *Inferno* for the entire duration of the academic year (two hours in Michaelmas term, and one hour in Hilary term).

Read the entire *Commedia* as quickly as you can — concentrating mainly on the narrative element. Read it in Italian, but refer to a translation when necessary. That by R.M. Durling (Oxford) has the merit of being more recent than the popular, sound one by J.D. Sinclair. At the same time, begin a detailed study of the text starting with Canto I of *Inferno*. It is important that you should have a knowledge of the entire work, no matter how slight, while studying each individual canto.


Reading the *Commedia* will be made simpler by consulting the *Bible* (Vulgate), Virgil’s *Aeneid* (particularly Bk VI), Ovid’s *Metamorphoses* and a basic reference work like Paget Toynbee’s *Dictionary of Proper Names and Notable Matters in the works of Dante* (Revised by C.S. Singleton, Clarendon Press, 1968). The *Enciclopedia Dantesca*, (vol. I-VI, Rome 1970-78) will prove particulary useful. A knowledge of Dante’s other works is important for a thorough study of the *Commedia*, so you are advised to peruse the *Vita nuova*, the lyric poetry (excellent edition by Foster and Boyle, Oxford 1967), the letters (edited by P. Toynbee, Oxford, 1966), the *Convivio*, the *Monarchia*, and the *De Vulgari Eloquentia*.

You will need to inform yourself on the historical and cultural background to Dante. A reading list is available from the Department office (room 4087).

**Medieval and Renaissance authors: Petrarch.** Six classes will be devoted to Petrarch. The text studied is *Canzoniere*. Its 366 poems will prove rather indigestible if you swallow them all at one sitting, so your first step should be to read a smaller number of poems in greater depth, absorbing some of the most important themes and forms. Among the themes, see in particular praise of beauty, the lover’s suffering, the passage of time, solitude and nature, religious imagery and repentance, love, fame, mythology, wordplay, and politics. Indications on these in relation to Petrarch’s poems and a reading list will be available from the Department office (room 4087).

**Medieval and Renaissance authors: Lorenzo de’ Medici.** Lorenzo is the second author to be studied in this module. You will need a copy of Lorenzo de’ Medici, *Selected Writings*, edited and with an English verse translation of the *Rappresentazione di San Giovanni e Paolo*, by C. Salvadori (Dublin, Belfield Italian Library, 1992). The *Selected Writings* include poetry and prose that represent the great variety of Lorenzo’s literary output and do justice to his high achievement. Your text-book has an ample introduction (80 pp.), full explanatory notes, and vocabulary. At the first lecture of your course, you will be shown how to use it in order to gain maximum benefit.

### Module 3
**IT2098 Italian Literature and Culture 2**

**LEARNING OUTCOMES.** On successful completion of this module, students should be able to: read, comprehend and assimilate a selection of Italian texts and films from the modern period, situating them in their cultural contexts; supplement their knowledge of these materials by making appropriate use of published scholarship and criticism; present their knowledge in written form, displaying an understanding of literary techniques and critical approaches; describe the historical and social context of Italy in relation to modernity, interpreting materials of various kinds; write clear and coherent essays and commentaries to analyse texts and films.

**DESCRIPTION OF MODULE COMPONENTS:**

**Cinema on Italian History with a focus on: Risorgimento, Great War and the Mafia**

This component of the module will show and analyse, through a great variety of movies by different Italian cinema directors of the 20th and 21st century, some important aspects of Italian history and contemporary society with special focus on: the Risorgimento, the Great War and the Mafia phenomenon. The course also requires the reading of some compulsory historical texts (listed in the bibliography) and of at least two
Italian novels (partly suggested in the bibliography, partly chosen at the discretion of the lecturer and the students).

The final essay, valid for your annual assessment, should be based on the analysis of at least three movies and two novels or books on history. The reading of some texts listed below is compulsory. Attendance at lectures is compulsory. Any form of plagiarism in your term essay (valid for your annual assessment) will be marked as a fail and subject to the disciplinary procedures of the University. Please follow the MHRA Style book conventions.

On the Risorgimento:

*1860*. Alessandro Blasetti, 1934
Italian historical film, the film presages Italian neorealism. The film focuses on a character whom nobody knows or will ever know: a Sicilian patriot riding to get the assistance of Giuseppe Garibaldi. The film (in its heralding of neorealism) illustrates how the average man plays a part in grand histories. The film also uses non-actors.

*Il gattopardo*, Luchino Visconti, 1963
Italian historical award-winning film, based on a novel of the same name. *Il Gattopardo* (The Leopard) is a novel by Giuseppe Tomasi di Lampedusa which chronicles the changes in Sicilian life and society during the Risorgimento. Published posthumously in 1958, it became the top-selling novel in Italian history and is considered one of the most important novels in modern Italian literature. Starring Burt Lancaster (as the Prince), Claudia Cardinale (as Angelica) and Alain Delon (as Tancredi).

On the Great War:

*La grande guerra*. Mario Monicelli, 1959
Italian historical film which tells the story of an odd couple of army buddies in WWI. The film by the director Monicelli, a champion of commedia all’italiana films, while played on a comedic register, does not hide from the viewer the horrors and grimness of trench warfare. Starring Alberto Sordi (as Oreste Jacovacci) and Vittorio Gassman (as Giovanni Busacca) the film won the Golden Lion at the Venice Film Festival. In 1999 the critics of *Ciak* magazine chose it as one of the 100 most important films in history.

*Uomini contro*, Francesco Rosi, 1970
Italo-Yugoslav anti-war drama film internationally released as *Many Wars Ago*. It is based on the book of memories by Emilio Lussu *Un anno sull'altipiano* (1938). On the Isonzo front during WWI around 1916-17, Italian army officers demand far too much of their men. Time after time the soldiers are forced to leave their trenches in attempts to storm enemy positions, always with the same horrific result. The Austro-Hungarian machine guns inevitably mow them down. In one attack a major is killed, and subsequently every sixth man of his platoon is chosen to be executed by a firing squad of his comrades, in some bizarre kind of compensation for the killed officer. And it only gets worse...

On the Mafia:

*Salvatore Giuliano*, Francesco Rosi, 1962
Shot in a neo-realist documentary, non-linear style, this film follows the lives of those involved with the famous Sicilian bandit, Salvatore Giuliano (1922-1950). Giuliano is mostly off-screen during the film and appears most notably as a corpse. Derek Malcolm called it “almost certainly the best movie about the social and political forces that have shaped Sicily, that benighted island”.

*Le mani sulla città*, Francesco Rosi, 1963
Dramatic film. This is a story of political corruption in post-World War II Italy. A strong denunciation of collusion between politics and mafiosi. A ruthless Neapolitan land developer and elected city councilman, Edoardo Nottola (Rod Steiger), manages to use political power to make personal profit in a large scale suburban real estate deal. However, after the collapse of a residential building, the Communist councilman Da Vita initiates an inquiry into Nottola's possible connection to the accident. The film won the Golden Lion award of the Venice Film Festival in 1963. This film is still considered worldwide to be a milestone in the history of politically engaged cinema.
**Il giorno della civetta**, Damiano Damiani, 1968
Italian mafia crime thriller directed by Damiano Damiani. Inspired by Leonardo Sciascia's novel of the same title, it stars Claudia Cardinale (as Rosa Nicolosi) and Franco Nero (as Captain Bellodi). As Sciascia wrote in his preface of the 1972 Italian edition, the novel was written at a time in which the existence of the Mafia itself was debated and denied. Its publication led to widespread debate and to renewed awareness of the phenomenon. The novel is inspired by the assassination of Accursio Miraglia, a communist trade unionist, at Sciacca (Sicily) in January 1947. Damiano Damiani directed a film adaptation in 1968.

**Tano da morire**, Roberta Torre, 1997
Based on the real story of Tano Guerrasi, this is the first musical film ever made on the Mafia. In Palermo, ten years after Tano’s death, his story became legendary. It is a weird, unexpected musical production telling the life-story of a contemptible macho bully in styles ranging from disco to “gangsta” rap. However, director Roberta Torre adds in bizarre dream sequences involving dancing chickens and every 1970s LSD drug trip camera effect she can afford. It’s rambunctious and the energy gets to you. For the very first time in a film, particular focus is given to the feminine condition within the Onorata Società. Judgments aside, it is a movie not to be missed.

**Placido Rizzotto**, Pasquale Scimeca, 2000
Based on the true story of a trade-union organizer, the former partisan Placido Rizzotto, who struggled against Mafia corruption and control of the union in late 1940s Sicily. On the evening of March 10, 1948 Placido Rizzotto, Secretary of the Corleone Trade Union Headquarters, disappears. By a strange twist of fate at the time of his disappearance some young men converge and become important in Italian contemporary history for various reasons: the captain of the carabinieri Carlo Alberto Dalla Chiesa, who carried out the investigation and arrested Rizzotto’s murderers; the young university student Pio La Torre, who took over from Rizzotto; and, on the other side, Luciano Liggio, Rizzotto’s murderer and his gang members, who went on to become world-famous Mafia worldwide known bosses.

**I cento passi**, Marco Tullio Giordana, 2000
A passionate account of the real life of Giuseppe ‘Peppino’ Impastato, a young political activist who opposed the Mafia in Sicily. The story takes place in the small town of Cinisi in the province of Palermo, the home town of the Impastato family. *One hundred steps* was the number of steps it took to get from the Impastato house to the house of the local Mafia boss Tano Badalamenti. Peppino’s major step to expose the Mafia was to create a radio station with his friends called “Radio Aut” which condemned the Mafia and told about Don Tano Badalamenti’s participation in the drug trade. The Mafia eventually gets tired of Peppino Impastato and kills him on May 9, 1978. The case was originally treated as a suicide and no one was convicted for his murder until 1997 when the case was reopened and Gaetano ‘Tano’ Badalamenti was convicted and given a life sentence for the murder of Peppino Impastato.

**La mafia uccide solo d’estate**, Pierfrancesco Diliberto (as Pif), 2013
The last Italian hit on the Mafia. A nice surprise for the audience. The 1970-1990 Sicilian Mafia war, which disrupted and upset Italy, seen through the eyes of a young boy in the process of growing up.


**Some suggested novels** in Italian to be used (two are required) by all students for their annual assessment essay on this course: *Un anno sull’altipiano* (1938) by Emilio Lussu; *Il Gattopardo* (1958) by Giuseppe Tomasi di Lampedusa; *Piccola pretura (in nome della legge)* (1961) by Giuseppe Guido Loschiavo; *Il giorno della civetta*, (1961) by Leonardo Sciascia; *Il figlio della professores* (1992) by Enrico Deaglio; *Lo Spasimo di Palermo* (1998) by Vincenzo Consolo; Ombretta Ingrasci, *Donne d’onore. Storie di mafia al femminile* (2007); *Storia vera di Carmela Iuculano. La giovane donna che si è ribellata al clan...*
mafioso (2009), by Carla Cerati. Students are welcome to propose other titles of their choice provided they have serious common themes and links with the subjects of the above movies.

NB: As for the relation between texts and films: George Bluestone, Novels into Film (1957), and Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (1978), are very good places to start.

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Italian History and Society 1945 to 1999

Component aims

This Senior Freshman component of module IT2098 Italian Literature and Culture 2 is held in Hilary term, two hours per week), it constitutes the continuation of 1st year “Italian History 1915 to 1945”, and it covers the development of modern Italy from 1945 to 1999.

After the Second World War, between the mid-1940s and 1950s new democratic political structures were created, and the reconstruction of the country took place. The “economic miracle” of the 1950s and 1960s radically transformed Italian society, and was followed by new movements for social change, especially after 1968. The period included between 1968 and the end of the 1970s was characterized by the issues of national solidarity, civil rights and feminism, contrasted with the rise of terrorism. Finally we will consider the economic development of the 1980s, the crisis of Communism after 1989, the corruption scandals called “Tangentopoli” starting in 1993, the emergence of new political groupings, and some social developments until the end of the 20th century.

Lectures aim at telling the historical narrative of the events mentioned above and at examining some texts that illustrate particular aspects. Tutorials focus on the reading of passages from specific texts.

Your main requirement is to show factual knowledge by gathering information from relevant sources, and, at the same time, give evidence that you know, in an analytical manner, at least one of the six main aspects studied (i. Post-war reconstruction and the economic miracle, ii. Radical movements in the 1960s and 1970s, iii. Terrorism, iv. The 1980s and 1990s: from the first to the Second Republic; v. Italian religious attitudes at the turn of the 20th century), and at least one of the following works or sets of texts: i. Pier Paolo Pasolini, Accattone (film); ii. Leonardo Sciascia, Candido ovvero un sogno fatto in Sicilia (novel); iii. Marco Tullio Giordana, La meglio gioventù (film); iv. Sond lyrics by Ivano Fossati and other Italian “cantautori”.

Textbooks


2) Further reading on historical topics. General: Relevant sections of G. Procacci, History of the Italian People (1968), Harmondsworth, Penguin, 1973 (six copies in the College Library: Lecky Library, ARTS 850.9 L099; Lecky Library, LEN 850.9 L0996;1; Lecky Library, LEN 850.9 L0996;2; Lecky Library, LEN 850.9 L0996; Santry, P 32180; and Santry, PB - 63- 992). Relevant sections of P. Ginsborg, A History of Contemporary Italy: Society and Politics 1943-1988, London, Penguin, 1990 (four copies in the College Library: 1937 Reading Room, LEN 945.092 N0; 1937 Reading Room, LEN 945.092 N0;1; 1937 Reading Room, LEN 945.092 N0;2; Santry, PB- 88-923).


Further reading on specific topics will be suggested in class, or on request from individual students.

3) Other works. i. Pier Paolo Pasolini, Accattone (film), 1961; ii. Leonardo Sciascia, Candido ovvero un sogno fatto in Sicilia (novel), Turin, Einaudi, 1977 [LEN 858.914 SCI:21 L7]; English transl. by A. Foulke, Candido, or a dream dreamed in Sicily, Manchester, Carcanet, 1979 [PB- 54-991]; iii. Marco Tullio
Giordana, La meglio gioventù (film), 2003; iv. Ivano Fossati’s songs (see Chapter 9 of these notes for texts and bibliography).

**How to study**

Regular attendance, preparation before classes and reading after lectures are of primary importance. After class read from Duggan and other essays on history. Read carefully the four works by set authors (Pasolini, Sciascia, Giordana, Fossati) as they appear in class, especially in your tutorials, and make notes of your own at home on how they reflect the historical periods studied. Gradually create an agenda of topics, and build lists of facts and dates as well as commentaries on events and dynamics.

**Component outline**

Each week there will be both a one-hour lecture on the historical narrative and the main set texts, and a one-hour tutorial on each of four texts as outlined below. Please notice that tutorials are about texts also covered in lectures, but they are not necessarily held in the exact same weeks as the lectures on those texts.

**Week 1.** LECTURE: Post-war reconstruction and the economic miracle. Republic, Constitution, Christian Democrats and Communists. The economic miracle and politics in Italy in the 1950s and 1960s. Centre-Left and small parties.

**TUTORIAL:** Pasolini’s *Accattone*, part 1.


**TUTORIAL:** Pasolini’s *Accattone*, part 2.

**Week 3.** LECTURE: Radical movements in the 1960s and 1970s. In particular: the 1968 students’ and workers’ movement.

**TUTORIAL:** Pasolini’s *Accattone*, part 3.

**Week 4.** LECTURE: Radical movements in the 1960s and 1970s. In particular: the feminist movement. The historic compromise.

**TUTORIAL:** Sciascia, *Candido, ovvero un sogno fatto in Sicilia*, part 1.


**TUTORIAL:** Sciascia, *Candido, ovvero un sogno fatto in Sicilia*, part 2.

**Week 6.** LECTURE: Terrorism in the 1970s and early 1980s.

**TUTORIAL:** Sciascia, *Candido, ovvero un sogno fatto in Sicilia*, part 3.

**Week 7.** STUDY WEEK

**Week 8.** LECTURE: How is the phase of radical movements remembered in modern Italy? Reflections on Marco Tullio Giordana’s film *La meglio gioventù* and other works.

**TUTORIAL:** Giordana, *La meglio gioventù*, part 1.

**Week 9.** LECTURE: The 1980s and the 1990s.

**TUTORIAL:** Giordana, *La meglio gioventù*, part 2.

**Week 10.** LECTURE: Church and State (summary). And attitudes of Italians to Catholicism in the 21st century.

**TUTORIAL:** Giordana, *La meglio gioventù*, part 3.

**Week 11.** LECTURE: Italian songs as a reflection of society and a variety of poetry.

**TUTORIAL:** Some of Fossatis’ songs, part 1.

**Weeks 12.** LECTURE: “Cantautori”: The Ligurian school, other trends, and Ivano Fossati.
EXAMINATIONS AND CONTINUOUS ASSESSMENT

**IT2099 Italian Language 2. 33.333% of overall result. No compensation (students must pass the oral/aural component, and the module as a whole).**

Examinations: a three hour written paper (60% of the module mark), oral test (10% of the module mark), aural test (10% of the module mark).

*Written paper.* This paper includes four components (each equally weighted):
  a. grammar exercises (two exercises: one on agreement and one on pronouns);
  b. translation from Italian into English;
  c. essay in Italian (write 100 words on one of four given topics);
  d. translation from English into Italian

*Aural exam* (20 minutes): questions on the contents of a recording, and transcription of missing words from a transcript.

*Oral exam* (10 minutes): students should be able to converse on topics covered during the year, demonstrating an appropriate level of accuracy and fluency.

**Continuous assessment:**
20% of the module mark. REQUIREMENTS: students are required to do language exercises regularly during the year. Tests and exercises on structures, translation, writing and oral skills are considered for formal assessment. The oral skill test is held in Hilary Term. Language tests and vacation work are counted as part of the overall language mark for the year. At least six exercises on translation and writing must be handed in during Hilary term.

**IT2097 Inferno and Renaissance. 33.333% of overall result. Compensatable.** This module is assessed by examination only, through a two-hour paper (answer two questions on two different authors).

**IT2098 Italian Literature and Culture 2. 33.333% of overall result. Compensatable.**
The component Cinema on Italian history is assessed through continuous assessment (50% of the module mark). Assessment consists of one term essay in English (2,500 to 3,000 words; deadline week one of Hilary Term - Monday, 18th January 2016).
The component on History and society is assessed through a one-hour examination paper (50% of the module mark): answer one question (a choice of a number of questions is provided).

**APPROACHING DEADLINE FOR SUBMISSION OF MAJOR/MINOR CHOICE:**

**16th OF DECEMBER, 2016**

Early in your Junior Sophister year you will need to decide and inform College which subject you wish to take to Senior Sophister level (Major) and which you wish to moderate in at Junior Sophister level (Minor). You will have had one term of Junior Sophister Italian, but you should already be thinking about your choice, and discussing it with Department members, from the summer after your Senior Freshman year. The deadline for completing and submitting your pattern and major/minor choice form online is the last Friday of Michaelmas Term in December 2016. The form is available at: http://www.tcd.ie/TSM/current/sophister.php

Here is how the system works:

**Pattern B - Choice of Major / Minor Subject:**
All students who are following a TSM Pattern B Combination must choose their Major subject (the subject which will be studied in the Senior Sophister year) by the end of Michaelmas Term in their Junior Sophister year. Please indicate your choice of minor and major subjects.
Your decision to major or minor in Italian is officially recorded and forwarded to the Examinations Office for timetabling purposes, to the Academic Registry for updating each individual student record and to individual departments for their records. Therefore, it is very important for TSM students to submit their major/minor choice form online in good time and by the deadline.

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**TSM FOUNDATION SCHOLARSHIP EXAMINATION**

The College website notes that "some of our greatest alumni - such as Edmund Burke and Samuel Beckett - were Scholars". Beckett was a Scholar in Italian and French. We have had quite a few more since his day. To be awarded a Scholarship you must get an overall First in the Schol exams, which this year are scheduled to begin on Monday 9 January 2017 (although it may be necessary to schedule some examinations in the preceding week). Applications to sit this examination must be submitted online to the Assessment Team in the Academic Registry. **This link will only be available from 9.00am on Tuesday 1 November 2016 until 5.00pm on Thursday 15 November 2016.** No applications will be accepted after this date/time. Applicants must be fully registered for their course of study in the current academic year by the application closing date.

For more information, see [http://www.tcd.ie/academicregistry/exams/scholarship/](http://www.tcd.ie/academicregistry/exams/scholarship/).

Successful candidates - those achieving an overall first class result with a majority of their papers at a first-class level (i.e. 2 out of 4 or 2 out of 3 papers) - are elected by the Board on Trinity Monday. Two additional regulations have been introduced since last year. Firstly, to be eligible for Scholarship a candidate cannot achieve a mark below 65% in any paper. Secondly, all courses will examine students on material that goes beyond the set curriculum by setting discipline-specific general paper/s and/or general section/s on papers as part of their examination.

See the College Calendar for further details: [http://www.tcd.ie/calendar/](http://www.tcd.ie/calendar/)

**Language 50%. Literary/cultural aspects 50%.**

**Within language:** paper 80%; oral 20%. **Within Literary/cultural aspects:** one paper with four equally weighted questions.

The Italian TSM SF Foundation Scholarship Examination is an optional examination which includes an oral examination and two papers; one paper to include a general question and the literary aspects; and a shorter paper on language. The literary aspects will cover course work done in the last three terms (Junior Freshman year, and Senior Freshman Michaelmas term).

The **language paper** includes two exercises: translation from English into Italian and an essay in Italian (write 200 words on one of three given topics).

**Literature and culture** paper (three hours, answer three questions). One compulsory general question worth 50% of the paper and two questions, each worth 25%, from JF work: Theatre, Poetry, Modern Novel, and History; and elements from Michaelmas term SF literature course: Dante, Medieval and Renaissance authors (Petrarch, Lorenzo).

Please note that the examination elements listed here may be subject to change. As the format of Schol exams has recently been radically altered, old papers on the College web site are no longer a reliable guide.

**Oral** – 10 minute test. Students should be able to converse on a variety of topics, demonstrating a good level of accuracy and fluency.
GENERAL DESCRIPTION OF TSM JUNIOR SOPHISTER
ITALIAN COURSE AND EXAMINATIONS

The ‘Course structure’, below, is followed by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

TSM Italian Junior Sophister Co-ordinator: Giuliana Adamo, room 4080, gadamo@tcd.ie

COURSE STRUCTURE

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<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
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TSM JUNIOR SOPHISTER MODULES

Module 1
IT3099 Italian Language 3

LEARNING OUTCOMES. On successful completion of this module, students should be able to express themselves in Italian orally and in writing, accurately and fluently, using a wide vocabulary and an appropriate variety of communicative styles; display high levels of comprehension of oral and written Italian, including a variety of styles and levels of written communication; translate from and into Italian at a sophisticated level; conduct satisfactory spoken and written communications with Italians and Italian speakers, in a variety of settings.

DESCRIPTION OF MODULE COMPONENTS:
The activities planned for this module should be suitable for the language level called B2 (‘Independent user’) in the Language Portfolio of the Council of Europe.

Grammar. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Revision and practice of the main grammar structures. Textbook: TSM JS Lingua, relevant sections.

Writing skills. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Activities include essays in Italian and other varieties of writing. Further relevant aspects are grammatical accuracy, clarity, coherence and development of vocabulary. Textbook: TSM JS Lingua, relevant sections.
Oral. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Classes include conversation and debate. Preparation of the article and presentation for the oral exam is included in Hilary term. Textbook: TSM JS Lingua, relevant sections.

Translation into Italian. MICHAELMAS TERM, ONE HOUR PER WEEK, MANDATORY. Passages for translation include a variety of texts. Also included are development of vocabulary and revision of relevant grammar points. Textbook: TSM JS Lingua, relevant sections.

Translation into English Hilary term, one hour per week, mandatory. By relying on authentic materials (primary sources in Italian such as newspapers, journals, books, etc), the component aims to familiarize students with the most important and useful techniques for translating a text from Italian into English. Each one-hour class will be devoted to one single text (see TSM JS Lingua, pp. 114-119). This will allow a careful analysis of the grammar structures and stylistic devices of Italian and English in comparison, as well as an insight into specific questions/problems of Italian culture. Each class will be divided up into two parts, respectively focused on the practice and theory of translation.

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Students may view the following and other language materials in Silvia Bertoni’s office (room 5080) to check if they suit them or to select some activities from them:

- Susanna Nocchi, Nuova grammatica pratica della lingua Italiana, Alma Edizioni (yellow cover); also available in the English version, New Italian grammar in practice (blue cover)
- E. Ercolino, T. Anna Pellegrino L’utile e il dilettevole 2, livelli B2-C2, Loescher Editore
- Silvia Consonno, Sonia Bailini, I verbi italiani, Alma Edizioni
- Ciro Massimo Naddeo, I pronomi italiani, Alma Edizioni
- Daniela Mancini, Tommaso Marani, Il congiuntivo, Alma Edizioni
- Loredana Chappini, Nuccia De Filippo, Congiuntivo, che passione!, Bonacci editore
- Silvia Bertoni, Italiano e inglese allo specchio. Eserciziario per anglofoni: problemi ed errori di interferenza, Loescher Editore (mainly for Sophisters)

Module 2
IT3098 Italian literature and culture 3

LEARNING OUTCOMES. On successful completion of this module, students should be able to deal competently with major texts from Italian literature from different historical periods, including authors such as Dante and Manzoni, and develop well-informed interpretations of those texts, including the ability to cite and evaluate some relevant published scholarship; display an understanding of historical, social and cultural interactions in modern Italy; present their knowledge in commentaries and essays that display an understanding of literary techniques, critical approaches and methods of social and cultural analysis; apply what they have learned to situations outside their Italian degree course; demonstrate serious potential for in-depth study and research; discuss facts, ideas and personal opinions in class, including through classroom presentations; trace and document valid comparisons between texts and other materials.

DESCRIPTION OF MODULE COMPONENTS:

Dante. Purgatorio: MICHAELMAS TERM, TWO HOURS PER WEEK. Paradiso: HILARY TERM, ONE HOUR PER WEEK. MANDATORY.

The JS Dante module focuses on the reading of Purgatorio and Paradiso. Prescribed texts: Dante, Purgatorio and Paradiso. Students are advised to consult editions with commentaries (e.g. Sapegno, Momigliano, Singleton, or the more recent Anna Maria Chiavacci Leonardi). A full reading list will be made available from the Departmental Office.

Italian society, contexts, texts

This component, on some aspects of Italy in the 21st century, continues “JF Italian history 1815 to 1945” and “SF Italian History and Society 1945 to 1999”.
Each week there will be both a one-hour lecture on the historical narrative and a number of set texts, and a one-hour tutorial on each of four texts as outlined below. Please notice that tutorials are about texts also covered in lectures, but they are not necessarily held in the exact same weeks as the lectures on those texts.

**Week 1.** LECTURE: 21st century Italy as a post-modern society. Social classes. Inequality.  

**Week 2.** LECTURE: Youth and women as specific groups in society.  

**Week 3.** LECTURE: Migration to Italy in the 21st century.  

**Week 4.** LECTURE: Italy as a post-democracy. Main political parties and politicians.  

**Week 5.** LECTURE: Ways of representing society: realism and commitment.  

**Week 6.** LECTURE: Rea’s novels and their realism and commitment.  

**Week 7.** STUDY WEEK

**Week 8.** LECTURE: Mazzucco’s novels and their realism and commitment.  

**Week 9.** LECTURE: Migrant literature in Italy.  

**Week 10.** LECTURE: Documentaries about migrants to Italy: Rosi’s *Fuocoammare*; Cremona’s and De Cecco’s *Miss Little China*, and De Falco’s *Leonardo*.  

**Week 11.** LECTURE: Films about migrants to Italy: Segre’s film *Io sono Li*, Crialese’s film *Terraferma*; Amelio’s film *Le stella che non c’è*..  

**Weeks 12.** LECTURE: Revision.  

**READING**

1. **Electronic handout.** It is essential that you print it out and take it to class. Available at http://postservic0.wix.com/roberto-bertoni (Click on “More”, and then on “Teaching Materials”, and choose a PDF called “Society contexts texts”).


**INTERNET SITES:**
Istituto Nazionale di Statistica (http://www.Istat.it/) and in particular the data commented at Noi Italia Istat (http://noi-italia2014.istat.it/);
Osservatorio sull’Italia di Demos & Pi (http://www.demos.it/);
Social analysis: Censis (http://www.Censis.it/, open the ‘Rapporto Annuale’ sections);
Pari opportunità (http://www.pariopportunita.gov.it/);
Istat, general data: http://demo.istat.it/altridati/indicatori/index.html;
Political parties, elections, candidates, polls: http://www.politicalink.it/;
Various aspects of politics: http://www.politicaonline.net/.


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**Historical Narratives.** HILARY TERM. ONE HOUR PER WEEK, MANDATORY. The module focuses on three fundamental aspects of Manzoni’s novel *I promessi sposi*: language, history and religion.

N.B. Students are required to read *I promessi sposi* by Alessandro Manzoni before the starting off, of the course. In HT 2016 I will concentrate particularly on the problem of language and history, with special focus on historical chapters and the problem of young women and their ‘monacazione forzata’.


**Module 3: Options**

LEARNING OUTCOMES. On successful completion of this module, students should be able to do advanced study and research-based project work on a variety of texts from Italian literature from different centuries, explaining and corroborating their interpretations of those texts, with some evaluation of relevant scholarship; communicate an understanding of authorship as a component of literary culture;
analyse some interactions of culture and history in Italy; trace and document valid comparisons between texts, and convey a broad understanding of continuities, connections and contradictions in Italian literature and culture; present their knowledge in commentaries and essays that display an understanding of literary techniques and critical approaches.

DESCRIPTION OF MODULE COMPONENTS:

General information. Students must choose two options. You choose from the list of options below, unless you have taken them previously. Your combination of options must be submitted for approval to the Department by early March in the JS year. Most options are assessed by an essay (3,500 to 4,000 words). Additional exercises might be requested in some cases, and some options might include students' presentations. Deadline for essays for Options held in Michaelmas term: the Monday of the first week of Hilary term: 16 January. Deadline for essays for Options held in Hilary term: Tuesday 11 April. Essays must be presented in typed form and must be submitted both electronically (italian@tcd.ie) and in hard-copy format to the Departmental Executive Officer who will sign for them. In the option essays, the arguments must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. The organisation and presentation of your work are particularly important in the 3rd year. Consult the section on ‘Presentation of your work’ in the introductory pages of this handbook, and we repeat here that a full description of the conventions of presentation are in the MHRA Style Book, available from the Italian Department (and online at http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html). These rules must be followed.

Individual options available:

**IT3419 Italian Option: Dante's Minor Works** Michaelmas Term, One Hour Per Week. Dante’s ‘minor works’ are worth careful study in themselves, and also because they throw additional light on his Commedia. This option module will look in close textual detail at the spiritual, poetic, philosophical and political ideas contained in the Vita nuova, De Vulgari Eloquentia, Convivio and Monarchia. Textbooks: Dante Alighieri, Vita nuova, ed. J. Petrie and J. Salmons, Dublin, Foundation for Italian Studies, University College Dublin, 1994. Dante, De vulgari eloquentia (Cambridge Medieval Classics), edited and translated by Stephen Botterill, with facing-page Latin and English versions. Cambridge University Press, 1996. [Ussher, Open Access (ARTS 858.1 DAN: 13 N6)]. Convivio; Monarchy, edited and translated by Prue Shaw. Bibliographies in addition to the ones previously given for the Commedia will be supplied.

**IT3426 Italian Option: Pier Paolo Pasolini** Michaelmas Term, One Hour Per Week. This module will focus on the life and work of controversial Italian author and major post-war intellectual Pier Paolo Pasolini, an extremely versatile artist who experimented with several media and artistic genres throughout his career. He was, notably, a poet, novelist, playwright, film maker, critic and journalist, to name a few of his endeavours. By analyzing some of Pasolini’s works, we will aim to understand how the use of different genres and media fulfilled the various needs of his imagination.

The texts we will focus our attention on include: Ragazzi di vita (novel), L'odore dell'India (travel notes), selected poems from the collections Le ceneri di Gramsci and La meglio gioventù, Empirismo eretico (essays on language and cinema), Calderón (play). Some lectures will be devoted to the viewing and comparative analysis of two of Pasolini’s movies to be chosen from the following: Mamma Roma, Il Vangelo secondo Matteo, Uccellacci e Uccellini, Il Decameron. Topics of discussion and analysis include, but are not limited to, Pasolini’s ideas on language and genres, his reflection on realism and anti-realism, his political and ideological commitment.

**IT3432 Italian Option: Castiglione** Michaelmas Term, One Hour Per Week. Castiglione's Libro del Cortegiano (1528), a Renaissance dialogue set at the court of Urbino, was translated into many languages and became enormously influential not only in defining the role of the courtier (whose modern descendants include the gentleman, the political advisor and the arbiter of taste) but also in suggesting images of the good life, the art of conversation and the spiritual nature of beauty. The module will examine Castiglione's text in detail. Reading lists will be provided.

**Aspects of written language.** Michaelmas Term. Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.
Language learning. MICHAELMAS TERM. Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.

IT3424 Italian Option: The Poetry of Michelangelo HILARY TERM, ONE HOUR PER WEEK. ‘Michel più che mortale Angel divino’, as Ariosto described Michelangelo, cogently communicated the fusion between mental and physical creation not only in sculpture, painting and architecture but also in poetry, excelling his contemporaries in the visual arts and as a lyric poet. The poet Elizabeth Jennings has written of his poetry that 'the sense of struggle in his sonnets, the feeling of passion just within control, can hardly fail to move and excite the contemporary reader of poetry'. The module will aim at a close reading of the poems with a view to engaging with Michelangelo's existential philosophy.

IT3441 Italian Option: Collodi’s Pinocchio: Exploring a Timeless Children’s Classic through Cultural Theory HILARY TERM, ONE HOUR PER WEEK. Certain images from Collodi’s Pinocchio never leave our collective memory: Pinocchio’s long nose when he lies, his metamorphosis into a donkey when he does not want to study, and his being swallowed by a whale Jonah-style when he needs to rethink his life. These are archetypal motifs with a long cultural tradition that reaches back to ancient myths and across national, even continental boundaries. This module aims at an in-depth-reading of this text through the prism of a set of cultural theories. We will look specifically at Bakhtin’s theory of the carnival and the grotesque body (Rabelais and His World), Foucault’s theory of the docile body and its utility to the community (Discipline and Punish), theories of liminality and heterotopias (Foucault) but also at the figure of the fool and the picaro and their roots in myth and other literary genres such as Menippean satire.

IT3443 Italian Option: Opera and libretti HILARY TERM, ONE TWO HOURS PER WEEK. This module will focus on a distinctively Italian tradition. Italy is the birthplace of melodramma and opera, and this module will examine their history from their beginnings in the 16th and 17th centuries to the present. Starting with an analysis of the literary genre, (‘libretto’ means both a small book for the viewers to follow what is going on the stage, and the content of that book) this module will trace the evolution of the genre. The students will be offered a panorama pointing out some milestones of this still very fertile tradition: from the 17th century teatro d’opera – one of the most important musical novelties in Italy and in Europe (Alessandro Striggio and Monteverdi, some dramatization of famous literary episodes such as Chi soffre spera from Boccaccio (1637), music by Virgilio Mazzocchi and Marco Marazzoli, La catena d’Adone from Marino (1626) and the Ritorno d’Angelica nell’Indie from Ariosto (1632), music by Tronsarelli) – to 18th century Arcadian and Neoclassical musical artefacts such as: intermezzo (La serva padrona (1733), music by Pergolesi), melodramma (Metastasio’s La clemenza di Tito (1734), music by Mozart), dramma giocoso (Da Ponte’s libretto Le nozze di Figaro (1786), music by Mozart). The 19th century brings revolutionary ideas and rise of Romanticism; its musical production will be analysed in two major aspects: Rossini’s opera comica (Il barbiere di Siviglia, 1816, libretto by Cesare Sterbini) and Verdi’s Shakespearian legacy (Otello, 1887, libretto by Arrigo Boito; Falstaff, 1893, libretto by Arrigo Boito) and political engagement against the backdrop of the Risorgimento (Nabucco, 1842, libretto by Temistocle Solera). Then, jumping into the contemporary era, the module will focus on the current situation of the libretto tradition, looking at Edoardo Sanguinetti’s Passaggio with music by Luciano Berio (1963); Un re in ascolto (1983), an opera by Luciano Berio whose libretto is based on a short story of the same name written by Italo Calvino in 1982; and Emilio Villa’s I miei tarocchi with music by Cosimo Leonardo Colazzo (2016). Clips, tapes, movies, an operatic soprano and a musician will be involved in the classes. This option will be held in Italian.

IT3444 Italian Option: Performativity and the Italian Short Story HILARY TERM, ONE HOUR PER WEEK. As Italo Calvino used to say, the short-story can be seen as the most congenial form of expression for Italian narrative writers, and one which better incorporates the identity of Italian authors as opposed to the novel, the romance and other narrative forms. This may be due to the fact that the “novella” and the short-story are the narrative forms at the root of Italy’s prose writing tradition and at the crossroads between oral and written discourse. This module aims to look at the short-story tradition in Italian literature from medieval to modern times and addresses a number of questions around the performative nature of the “novella”. From Boccaccio to Bandello, from Pirandello to Calvino, the short-story appears to be a genre in which the presence of a story-teller (implicit or explicit) and the oral aspect of the narration are emphasized for the purpose of stimulating a specific response from the audience of readers/spectators. Throughout the module we will look at different types of short-story, in their various open and closed forms, with and without the so-called “cornice” (frame story). Topics to be discussed include but are not limited to: the categorization of short-stories; the orality of story-telling versus the
written form of modern short-stories; theatricality and repetition of patterns; tradition and innovation; moral and recreational purpose of the short-story.

**Aspects of vocabulary. HILARY TERM.** Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.

**Sociolinguistics. HILARY TERM.** Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.

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**EXAMINATIONS AND CONTINUOUS ASSESSMENT**

**IT3099 Italian Language 3. 33.333% of overall result. No compensation (students must pass the oral component, and the module as a whole).**

**Examinations (80%) subdivided as follows:**
- one two-hour examination paper 50% (Translation into English, and Essay, equally weighted);
- one oral examination 30% (for all JS candidates - both those taking Mod I Italian and those progressing to Mod II Italian), held by two internal examiners, to be recorded and sent to the external examiner. The date of the oral exam will be announced before the end of Hilary Term.

The Oral examination (20 minutes) will consist of a presentation (about three minutes) on an article chosen by the student, discussion on this article, and general conversation. Please note the following points:

i. Two copies of the article chosen should be handed to the Department no later than a week before the Oral examination;
ii. The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted;
iii. The length of the article should be sufficient to allow intellectual discussion on the topic chosen;
iv. The article should be known thoroughly as regards both content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read out loud a short extract from the article;
v. During the examination students can keep a small card including five very concise points on the article, but the full text of the article should not be kept in from of the candidate during the examination.
vi. The mark for the oral exam is based on the following criteria: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

**Continuous assessment (20%).** Average of marks obtained from exercises on Prose, Translation, Essay, Grammar and Oral. **Requirements. Grammar:** at least six exercises in Michaelmas term, and at least six exercises in Hilary term. **Writing skills:** at least six essays in Italian (300 words each) in Hilary term. **Oral:** a test in Michaelmas term. **Translation into Italian and vocabulary:** at least six exercises in Michaelmas term on translation; and six exercises in Michaelmas term on vocabulary. **Translation strategies:** at least five exercises per term; some presentations may also be required.

**STUDENT ASSESSMENT FOLDER.** Please notice that it is mandatory for Sophisters to keep all language work returned corrected during the year, put it in a folder and hand it in to room 4087 no later than a week before the beginning of examinations. The external examiner has requested this. The folder will be handed over to him.

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**IT3098 Italian Literature and Culture 3. 33.333% of overall result. Compensatable.**

**Examinations.** One three-hour paper, 80% of the module mark subdivided as follows:
- Q1 Either Essay or Commentary on Dante 20%;
- Q2 Essay question on Historical Narratives 30%;
- Q3 Essay question on Italian Society, Contexts, Texts 30%.

**Continuous assessment.** One Dante Commentary 10%. And one Dante Essay 10%.

**Commentaries on Dante:** identify and comment in detailed analytical manner on the content and style the passage or passages chosen. Your commentary should follow the text sequentially, and you need to indicate in the margin the line number of the verse(s) under discussion. The relevance of the extract to the
canto to which it belongs should emerge from your analysis, which should also be enriched, where appropriate, by reference to the Commedia as a whole. An essay or a paraphrase will not be accepted in lieu of a commentary. Be careful not to repeat substantial amounts of material.

*Essays on Dante:* It is essential that essays address the question asked or problem raised; candidates are strongly advised not to write on topics other than those set. Points made in essays should be supported by textual references to the Commedia.

**Options. 33.333% of overall result. Compensatable.**

The two options are equally weighted. Most options offered by the Italian Department are assessed through a 3,500 to 4,000 word essay. Re. length of essays on linguistics, consult the Centre for Language and Communication Studies.
GENERAL DESCRIPTION OF TSM SENIOR SOPHISTER ITALIAN COURSE AND EXAMINATIONS

The ‘Course structure’, below, is followed by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

TSM Italian Senior Sophister Co-ordinator: Roberto Bertoni, room 4040, rbertoni@tcd.ie

COURSE STRUCTURE

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<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
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<td>- Translation from/into Italian</td>
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SENIOR SOPHISTER MODULES

Module 1
IT4000 Italian Language 4a: Variability and Writing

LEARNING OUTCOMES. On successful completion of this module, students should be able to express themselves in written Italian, accurately and fluently, using a wide vocabulary and an appropriate variety of communicative styles; display high levels of comprehension of oral and written Italian texts, including a variety of styles and levels of written communication; produce sample texts within different language varieties and subject areas; engage in sophisticated language activities, including the meta-linguistic skills of analysis and reflection on texts from a variety of written and oral sources; conduct satisfactory spoken and written communications with Italians, and between Italian and English speakers, in a variety of settings.
Module 2

IT4010 Italian Language 4b: Translation and Oral

LEARNING OUTCOMES. On successful completion of this module, students should be able to express themselves in Italian orally and in writing, accurately and fluently, using a wide vocabulary and an appropriate variety of communicative styles; display high levels of comprehension of oral and written Italian, including a variety of styles and levels of communication; translate from and into Italian at a sophisticated level; conduct satisfactory spoken and written communications with Italians, and between Italian and English speakers, in a variety of settings.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called C1 (‘Proficient user’) in the Language Portfolio of the Council of Europe.

Translation from/into Italian. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Translation of a variety of texts from English into Italian and from Italian into English. Textbook: Linguitalia 4, Section III, old examination papers, and other material provided by lecturers.

Oral. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Conversation and discussion on a variety of topics, presentation of short papers, articulation of oral discourse, adequate register, oral interaction and debate. In the last five weeks of the year, students prepare their oral dossiers for the Oral examination. Textbook: lecturer’s own materials.

Module 3

IT4096 Italian Literature and Culture 4

LEARNING OUTCOMES. On successful completion of this module, students should be able to do advanced study and research-based project work on a variety of texts from Italian literature from different centuries, explaining and corroborating their interpretations of those texts, with some evaluation of relevant scholarship; communicate an understanding of authorship as a component of literary culture; analyse some interactions of culture and history in Italy; trace and document valid comparisons between texts, and convey a broad understanding of continuities, connections and contradictions in Italian literature and culture; present their knowledge in commentaries and essays that display an understanding of literary techniques and critical approaches.

DESCRIPTION OF MODULE COMPONENTS:

Medieval and Renaissance literature. MICHAELMAS TERM, TWO HOURS PER WEEK, MANDATORY. We will look at themes, values and storytelling techniques in Boccaccio’s Decameron, together with some other stories from the same tradition; and will also cover some works by Machiavelli that show the Renaissance author’s cultural continuity with Boccaccio’s Florentine cult of intelligence as well as his celebrated treatise...
on power, *The Prince*. We will also study Castiglione’s *Libro del Cortegiano* (1528). A Renaissance dialogue set at the court of Urbino, it was translated into many languages and became enormously influential not only in defining the role of the courtier (whose modern descendants include the gentleman, the political advisor and the arbiter of taste) but also in suggesting images of the good life, the art of conversation and the spiritual nature of beauty. The course will examine Castiglione’s text in detail. Reading lists will be provided. Reading of relevant material before classes and regular attendance are extremely important.

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**Cultural configurations.** HILARY TERM, ONE HOUR PER WEEK, MANDATORY. The overall topic of this component is SOME ASPECTS OF INTERCULTURAL COMMUNICATION BETWEEN ASIA AND ITALY.

The following is a proposed outline. If only some of the topics indicated below will be dealt with in class, the exam will reflect what has actually been covered.

- Weeks 1 and 2. The first two classes should focus on the concept of Orientalism, Self-Orientalism, Occidentalism, Travel, Migration, Representation, Imagology, and Intertextuality.
- The remaining classes should examine specific social dynamics and texts as follows, by possibly alternating lectures and discussion of texts:
  - Week 3. Italian intellectual travellers to China.
  - Week 4. Main text analysed: Michelangelo Antonioni’s documentary *Chung Kuo China*.
  - Week 5. Italian representations of Korea. Main text analysed: Carlo Rossetti’s *Corea e coreani*.
  - Week 7. Reading week.
  - Week 8. Buddhism in Europe. Main text analysed: Roberto Carifi’s *Tibet*.
  - Week 9-10-11-12. Asian insertions in Italian literary works. Main texts analysed: Carlo Gozzi’s and Giacomo Puccini’s *Turandot*; Italo Calvino’s *Le città invisibili*; and Antonietta Pastore’s, *Mia amata Yuriko*.

**READING**


Module 4: Options

LEARNING OUTCOMES. On successful completion of this module, students should be able to do advanced study and research-based project work on a variety of texts from Italian literature from different centuries, explaining and corroborating their interpretations of those texts, with some evaluation of relevant scholarship; communicate an understanding of authorship as a component of literary culture; analyse some interactions of culture and history in Italy; trace and document valid comparisons between texts, and convey a broad understanding of continuities, connections and contradictions in Italian literature and culture; present their knowledge in commentaries and essays that display an understanding of literary techniques and critical approaches.

DESCRIPTION OF MODULE COMPONENTS:

General information. Students must choose two options. You choose from the list of options below, unless you have taken them previously. Your combination of options must be submitted for approval to the Department by early March in the JS year. Most options are assessed by an essay (3,500 to 4,000 words). Additional exercises might be requested in some cases, and some options might include students’ presentations. Deadline for essays for Options held in Michaelmas term: the Monday of the second week of Hilary term: 23 January 2017. Deadline for essays for Options held in Hilary term: Tuesday 11 April 2017. Essays must be presented in typed form and must be submitted both electronically (italian@tcd.ie) and in hard-copy format to the Departmental Executive Officer who will sign for them. In the option essays, the arguments must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. The organization and presentation of your work are particularly important in the 4th year. Consult the section on ‘Presentation of your work’ in the introductory pages of this handbook, and we repeat here that a full description of the conventions of presentation are in the MHRA Style Book, available from the Italian Department (and online at http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html). Other style sheets may be used according to personal preference – e.g. Harvard sheet or Chicago sheet. These rules must be followed.

Individual options available:

IT3419 Italian Option: Dante’s Minor Works MICHAELMAS TERM, ONE HOUR PER WEEK. Dante’s ‘minor works’ are worth careful study in themselves, and also because they throw additional light on his Commedia. This option module will look in close textual detail at the spiritual, poetic, philosophical and political ideas contained in the Vita nuova, De Vulgari Eloquentia, Convivio and Monarchia. Textbooks: Dante Alighieri, Vita nuova, ed. J. Petrie and J. Salmons, Dublin, Foundation for Italian Studies, University College Dublin, 1994. Dante, De vulgari eloquentia (Cambridge Medieval Classics), edited and translated by Stephen Botterill, with facing-page Latin and English versions. Cambridge University Press, 1996. [Ussher, Open Access (ARTS 858.1 DAN: 13 N6)]. Convivio, Monarchia, edited and translated by Prue Shaw. Bibliographies in addition to the ones previously given for the Commedia will be supplied.

IT3426 Italian Option: Pier Paolo Pasolini MICHAELMAS TERM, ONE HOUR PER WEEK. This module will focus on the life and work of controversial Italian author and major post-war intellectual Pier Paolo Pasolini, an extremely versatile artist who experimented with several media and artistic genres throughout his career. He was, notably, a poet, novelist, playwright, film maker, critic and journalist, to name a few of his endeavours. By analyzing some of Pasolini’s works, we will aim to understand how the use of different genres and media fulfilled the various needs of his imagination.

The texts we will focus our attention on include: Ragazzi di vita (novel), L’odore dell’India (travel notes), selected poems from the collections Le ceneri di Gramsci and La meglio gioventù, Empirismo eretico (essays on language and cinema), Calderón (play). Some lectures will be devoted to the viewing and comparative analysis of two of Pasolini’s movies to be chosen from the following: Mamma Roma, Il Vangelo secondo Matteo, Uccellacci e Uccellini, Il Decameron. Topics of discussion and analysis include, but are not limited to, Pasolini’s ideas on language and genres, his reflection on realism and anti-realism, his political and ideological commitment.

Aspects of written language. MICHAELMAS TERM. Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.
Language learning. MICHAELMAS TERM. Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.

IT3424 Italian Option: The Poetry of Michelangelo HILARY TERM, ONE HOUR PER WEEK. ‘Michel piú che mortale Angel divino’, as Ariosto described Michelangelo, cogently communicated the fusion between mental and physical creation not only in sculpture, painting and architecture but also in poetry, excelling his contemporaries in the visual arts and as a lyric poet. The poet Elizabeth Jennings has written of his poetry that ‘the sense of struggle in his sonnets, the feeling of passion just within control, can hardly fail to move and excite the contemporary reader of poetry’. The module will aim at a close reading of the poems with a view to engaging with Michelangelo's existential philosophy.

IT3441 Italian Option: Collodi’s Pinocchio: Exploring a Timeless Children’s Classic through Cultural Theory HILARY TERM, ONE HOUR PER WEEK. Certain images from Collodi’s Pinocchio never leave our collective memory: Pinocchio’s long nose when he lies, his metamorphosis into a donkey when he does not want to study, and his being swallowed by a whale Jonah-style when he needs to rethink his life. These are archetypal motifs with a long cultural tradition that reaches back to ancient myths and across national, even continental boundaries. This module aims at an in-depth-reading of this text through the prism of a set of cultural theories. We will look specifically at Bakhtin’s theory of the carnival and the grotesque body (Rabelais and His World), Foucault’s theory of the docile body and its utility to the community (Discipline and Punish), theories of liminality and heterotopias (Foucault) but also at the figure of the fool and the picaro and their roots in myth and other literary genres such as Menippean satire.

IT3443 Italian Option: Opera and libretti HILARY TERM, ONE-TWO HOURS PER WEEK. This module will focus on a distinctively Italian tradition. Italy is the birthplace of melodramma and opera, and this module will examine their history from their beginnings in the 16th and 17th centuries to the present. Starting with an analysis of the literary genre, (‘libretto’ means both a small book for the viewers to follow what is going on the stage, and the content of that book) this module will trace the evolution of the genre. The students will be offered a panorama pointing out some milestones of this still very fertile tradition: from the 17th century teatro d’opera – one of the most important musical novelties in Italy and in Europe (Alessandro Striggio and Monteverdi, some dramatization of famous literary episodes such as Chi soffre speri from Boccaccio (1637), music by Virgilio Mazzocchi and Marco Marazzoli, La catena d’Adone from Marino (1626) and the Ritorno d’Angelica nell’Indie from Ariosto (1632), music by Tronsarelli) – to 18th century Arcadian and Neoclassical musical artefacts such as: intermezzo (La serva padrona (1733), music by Pergolesi), melodramma (Metastasio’s La clemenza di Tito (1734), music by Mozart), dramma giocoso (Da Ponte’s libretto Le nozze di Figaro (1786), music by Mozart). The 19th century brings revolutionary ideas and rise of Romanticism; its musical production will be analysed in two major aspects: Rossini’s opera comica (Il barbiere di Siviglia, 1816, libretto by Cesare Sterbini) and Verdi’s Shakespearian legacy (Otello, 1887, libretto by Arrigo Boito; Falstaff, 1893, libretto by Arrigo Boito) and political engagement against the backdrop of the Risorgimento (Nabucco, 1842, libretto by Temistocle Solera). Then, jumping into the contemporary era, the module will focus on the current situation of the libretto tradition, looking at Edoardo Sanguineti’s Passaggio with music by Luciano Berio (1963); Un re in ascolto (1983), an opera by Luciano Berio whose libretto is based on a short story of the same name written by Italo Calvino in 1982; and Emilio Villa’s I miei tarocchi with music by Cosimo Leonardo Colazzo (2016). Clips, tapes, movies, an operatic soprano and a musician will be involved in the classes. This option will be held in Italian.

IT3444 Italian Option: Performativity and the Italian Short Story HILARY TERM, ONE HOUR PER WEEK. As Italo Calvino used to say, the short-story can be seen as the most congenial form of expression for Italian narrative writers, and one which better incorporates the identity of Italian authors as opposed to the novel, the romance and other narrative forms. This may be due to the fact that the “novella” and the short-story are the narrative forms at the root of Italy’s prose writing tradition and at the crossroads between oral and written discourse. This module aims to look at the short-story tradition in Italian literature from medieval to modern times and addresses a number of questions around the performative nature of the “novella”. From Boccaccio to Bandello, from Pirandello to Calvino, the short-story appears to be a genre in which the presence of a story-teller (implicit or explicit) and the oral aspect of the narration are emphasized for the purpose of stimulating a specific response from the audience of readers/spectators. Throughout the module we will look at different types of short-story, in their various open and closed forms, with and without the so-called “cornice” (frame story). Topics to be discussed include but are not limited to: the categorization of
short-stories; the orality of story-telling versus the written form of modern short-stories; theatricality and repetition of patterns; tradition and innovation; moral and recreational purpose of the short-story.

Aspects of vocabulary. HILARY TERM. Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.

Sociolinguistics. HILARY TERM. Option offered by the Centre for Language and Communication Studies (CLCS). Further details from CLCS.

Module 5: Dissertation

A distinctive cultural element in the final year is the preparation of an independent degree dissertation of 12,000 words (approx. 40 pages). The dissertation is normally written in English. You must choose the topic of this by 7 June in the summer between the JS and SS years, as preparatory reading should be done during the vacation. Send a short initial outline of your dissertation (proposed contents by chapter, aims and scope of the dissertation, initial reference list) by 31 July. The dissertation is most successful when the topic focuses on a specific problem arising out of a student’s own interests, and is proposed by the student. We expect that a substantial proportion of the material they use will be Italian-related material. Members of staff are available to discuss possible topics and help to focus ideas. If you have a favourite genre and/or period, discuss this and obtain guidance towards some author or feature that will capture your interest. The sooner this discussion is begun the better. The title is subject to approval by the Department. The range of topics is wide even though, of course, only topics for which a supervisor is available will be approved. Consult your course co-ordinator initially about this, and then keep in touch with the supervisor assigned to you. Write a preliminary outline of your argument, then organize your work into chapters. Hand in drafts of individual chapters and then a draft of the entire work. The first complete draft of a dissertation must be submitted to the Department by Friday, 16 December. The final version, properly typed and corrected in every detail, must be submitted by Monday, 16 January.

In a dissertation, points must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. Check that each section is really part of your argument. Always point out exactly where you’re going. Support your ideas by making appropriate reference to primary texts. Mention in brackets the abbreviated titles and page numbers from these texts each time you quote from them. An initial footnote should indicate what edition you are using, or refer to the bibliography of your dissertation. Scan the scholarly books and articles on your title-subject and texts, looking for facts and arguments to throw light on your subject. Use them to help you define your terms, and to come to grips with the texts themselves. Quote where it helps your argument (even by contrast or disagreement). Acknowledge critical borrowings by author, work and page in the footnotes.

The organization and presentation of your work are also very important. The proper use and acknowledgement of critical material is essential. Quotations must be accurately cited. Follow conventions of presentation as in the MHRA Style Book, available from the Italian Department (and online at http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html). This publication includes also rules on how to present a bibliography. The basic rules in this respect are to indicate name and surname of author, title of work, name of journal, number of issue, year of publication, and, in case of books, place of edition and name of publisher. Titles of articles in journals and chapters from books are in inverted commas, whereas titles of books are in italics. Other style sheets may be used according to personal preference – e.g. Harvard sheet or Chicago sheet. Proof-reading must be precise. The dissertation must be written in clear and accurate English, correctly punctuated, without grammatical errors and with precise use of vocabulary. You can drop as much as an entire class in your result (e.g. from II.1 to II.2, or from II.2 to III) for poor presentation.

EXAMINATIONS AND CONTINUOUS ASSESSMENT

GENERAL TSM REQUIREMENTS. Pattern B students are required to pass all of the following elements in order to be awarded an Honors degree: Mod Part I (ex 250 in each of the two JS subjects); and Mod Part II (ex 500 in the SS subject). Your final mark (ex 1,000) includes these three components.

ITALIAN SENIOR SOPHISTER EXAMINATIONS AND CONTINUOUS ASSESSMENT:
**IT4000 Italian Language 4a: Variability and Writing. 16.666% of overall result. No compensation (students must pass the module as a whole).**

**Examination.** Three hours; one question on essay writing and two questions on variability. **Essay writing:** write one essay in Italian (300 words - a lower number of words will be penalized by an entire grade) (30%). **Variability:** answer one question on writing skills (200 words) (25%), and one question on text analysis (25% of the module mark).

**Continuous assessment.** 20% of the module mark. **Requirements.** **Variability:** hand in at least six exercises in Michaelmas term, and three exercises in Hilary term. **Essay writing:** at least six essays in Italian in Michaelmas term, and three essays in Hilary term (300 words each - a lower number of words will be penalized by an entire grade. Enter how many words you have written electronically in your homework printouts, or manually in handwritten exercises). **Grammar:** one test in Michaelmas term and one test in Hilary term. These tests will be held during the general competence and writing classes in the appropriate weeks.

**Student Assessment Folder.** Please notice that it is mandatory for Sophisters to keep all language work returned corrected during the year, put it in a folder and hand it in to room 4087 no later than a week before the beginning of examinations. The external examiner has requested this. The folder will be handed over to him.

**IT4010 Italian Language 4b: Translation and Oral. 16.666% of overall result. No compensation (students must pass the module as a whole).**

**Examinations:** Translation paper and Oral exam as described below. **Translation paper, two hours (40% of the module mark);** two sections weighted respectively 1/3 and 2/3 of the mark for this exam: (a) Translation from English into Italian (choice of one of two passages of 150 to 160 words each: students are not allowed to complete both translations, they must choose one), 33.333% of the translation exam mark; and (b) Translation from Italian into English (one passage), 66.666% of the translation exam mark.

**Oral examination (40% of the module mark):** the examination (20 minutes) will be conducted jointly by the external examiner and an internal examiner, and will consist of a presentation (about three minutes) on an article chosen by the student, discussion on this article, and general conversation. Please note the following points:

i. Two copies of the article chosen should be handed to the Department no later than a week before the Oral examination;

ii. The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted;

iii. The length of the article should be sufficient to grant intellectual discussion on the topic chosen;

iv. The article should be known inside out both in content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read up to a couple of sentences out loud from the article;

v. During the examination students can keep a small card including five very concise points on the article, but the full text of the article should not be kept in front of the candidate during the examination.

vi. The mark for the oral exam is subdivided into four components, equally weighted: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

**Continuous assessment.** (20% of the module mark). **Translation:** hand in at least six exercises in Michaelmas term and six exercises in Hilary term; **Oral:** one test in Michaelmas term.

**Student Assessment Folder.** Please notice that it is mandatory for Sophisters to keep all language work returned corrected during the year, put it in a folder and hand it in to room 4087 no later than a week before the beginning of examinations. The external examiner has requested this. The folder will be handed over to him.

**IT4096 Italian Literature and Culture 4. 16.666% of overall result. Compensatable.** **Examination.** Two-hour paper. Answer two questions equally weighted (one question on Medieval and Renaissance literature, and one question on Cultural configurations).

**Options.** 16.666% of overall result. **Compensatable.** The two options are equally weighted. Most options offered by the Italian Department are assessed through a 3,500 to 4,000 word essay. The Poetry of Michelangelo and Dante’s Minor Works, however, are assessed through one essay (3,000 words), and a commentary test in week 11 or 12 (one hour). Re. length of essays on linguistics, consult the Centre for Language and Communication Studies.
TSM Senior Sophisters are asked to take note of the following General Regulations, extracted from this year's online College Calendar (http://www.tcd.ie/calendar/)*

   (i) Pattern B students are examined in the one subject studied in the Senior Sophister year. This is the final examination of the major subject, moderatorship part II.

   (ii) To be eligible for a moderatorship award candidates must achieve a grade III or higher in the moderatorship part I examination (Junior Sophister) and both parts of the moderatorship part II examination (Junior Sophister and Senior Sophister).

   (iii) Pattern B students may pass the Senior Sophister year by compensation if they achieve an overall credit-weighted average mark of at least 40 per cent (grade III) in the one subject studied in the Senior Sophister year, and pass outright modules totalling at least 40 credits, and achieve a mark of at least 30 per cent in each failed module, up to a maximum of 20 credits. Some modules or module components in some subjects are non-compensatable.

   (iv) Or pattern B students may pass the Senior Sophister year by aggregation if they achieve a mark of less than 30 per cent in one or more failed modules up to a maximum of 10 credits, if they achieve a credit-weighted average mark of 40 per cent for the year, pass outright modules totalling at least 40 credits and have a minimum mark of 30 per cent in any remaining failed modules. Some modules or module components in some subjects are non-compensatable/non-aggregatable.

   (v) The total moderatorship mark is the combined result of both the Junior Sophister and Senior Sophister years in both subjects. The overall mark is calculated on the basis of equal weighting of both subjects in the Junior Sophister year and equal weighting of both Sophister years.

   (vi) Students taking a modern language other than English literature as their major subject must complete their residence requirement in that subject before the Senior Sophister final examination in that subject. Students who do not complete their residence requirement before their Senior Sophister examinations will not receive their results and will be unable to graduate until the requirement has been met and approved by the relevant schools or departments. See §16 above.

* We have been asked to reproduce this text verbatim. “§16 above” refers to the “Special requirements in modern languages” section in Part II of the Calendar.
SECTION III - EUROPEAN STUDIES COURSES

GENERAL DESCRIPTION OF EUROPEAN STUDIES JUNIOR FRESHMAN ITALIAN COURSE AND EXAMINATIONS

The ‘Course structure’, below, is followed by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

European Studies Italian Junior Freshman Co-ordinator: Roberto Bertoni, room 4040, rbertoni@tcd.ie

COURSE STRUCTURE

<table>
<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
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<td>IT1092</td>
<td>Italian 1b</td>
<td>5</td>
<td>Reading on society and stories</td>
<td>All year</td>
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</tbody>
</table>

JUNIOR FRESHMAN ITALIAN LANGUAGE MODULES

Module 1 – IT1091 Italian 1a: structures, writing, oral, aural

LEARNING OUTCOMES. On successful completion of this module, students should be able to comprehend conversation and recorded speech at an appropriate language level; complete language tests; display an appropriate sense of beginners’ structures and conventions of written Italian; express themselves orally and in writing, simply but accurately

DESCRIPTIONS OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the Basic User language levels indicated in the Language Portfolio of the Council of Europe - A1 (‘Beginner’, in Michaelmas term) and A2 (‘Advanced Beginner’, in Hilary term).

**Structures.** MICHAELMAS TERM, FOUR HOURS PER WEEK, MANDATORY. HILARY TERM, TWO HOURS PER WEEK, MANDATORY. Basic language structures are explained and practised. Textbooks: C. Larese Riga and C.M. Dal Martello, Ciao! Additional exercises can be found in C. Mazzoni’s web site La grammatica italiana at www.uvm.edu/~cmazzoni/3grammatica/grammatica.

**Writing.** HILARY TERM, ONE HOUR PER WEEK, MANDATORY. This component builds elementary writing skills. Grammatical accuracy and suitable vocabulary at an appropriate 1st year level are particularly important. Cohesion of text and content are also relevant. Essay writing, summaries and other activities are included. Textbook: sections of Linguitalia I entitled Scrittura in Unità tematiche 13 to 24 (one unit per week following the textbook progression).

**Oral and aural.** Conversation, and some aural comprehension. Textbook: relevant sections of Linguitalia I and lecturer’s own materials.
Module 2 – IT1092 Italian 1b: reading on society and stories

LEARNING OUTCOMES. On successful completion of this module, students should be able to comprehend writing both of a general nature and on specific topics at an appropriate language level; identify both explicit and implicit aspects of some stories and texts on society; translate simple but authentic texts from Italian into English.

DESCRIPTION OF MODULE:

The activities planned for this module should be suitable for the Basic User language levels indicated in the Language Portfolio of the Council of Europe - A1 (‘Beginner’, in Michaelmas term) and A2 (‘Advanced Beginner’, in Hilary term).

ALL YEAR, ONE HOUR PER WEEK WEEK, MANDATORY. This module builds elementary reading skills based on extracts from newspapers and essays in Michaelmas term, and develops a more advanced level by focusing on longer passages in the first six weeks of Hilary term. In the last five weeks of Hilary term, a number of essays and stories on the themes of travel and migration are read. Translation from Italian into English and development of vocabulary are included. Textbook: sections of Linguitalia 1 entitled Lettura in Unità tematiche 1 to 24 (one unit per week following the textbook progression).

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT1091 Italian 1a: structures, writing, oral, aural. 66.666% of total Italian result. No compensation (students must pass the module as a whole).

Examinations. 80% of the module mark, distributed as follows:
1. Three hour paper (40%), three questions equally weighted: (a) test in grammar, language structures, (b) Italian précis of an English text, and (c) guided essay in Italian (150 words).
2. Oral and Aural examinations, equally weighted (40% altogether). Oral examination: conversation and discussion on general and specific topics (10 minutes). Aural examination: questions on the contents of a recording, and transcription of missing words from a transcript (20 minutes).

Continuous assessment. 20% of the module mark. REQUIREMENTS. Structures: four tests (two each term), and exercises as indicated in class. Writing: at least six exercises in Hilary term. Oral: one test in Hilary term.

IT1092 Italian 1b: Reading on society and stories. 33.333% of total Italian result. Compensatable.

Examination. 80% of the module mark. Three hour paper; three questions (a), (b) and (c) equally weighted:
(a) reading comprehension: i. questions on the content of the passage, ii. questions on how to explain some words and phrases, and iii. a short commentary on the passage in Italian (answer i. and ii. in English, and iii. in Italian; i, ii and iii are each worth one third of question a);
(b) translation into English (one passage);
(c) extended comprehension of stories or articles read during the year (answer in English: summarize the Italian text or texts chosen, identify explicit and implicit aspects, examine cultural/social relevance, and state your opinion).

Continuous assessment. 20% of the module mark. REQUIREMENTS. At least six exercises in Michaelmas term and six exercises in Hilary term.
THE ‘Course structure’, below, is followed by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

European Studies Italian Senior Freshman Co-ordinator: Roberto Bertoni, room 4040, rbertoni@tcd.ie

**Course Structure**

<table>
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<td>Reading on history, society and stories</td>
<td>All year</td>
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</tbody>
</table>

**Senior Freshman Italian Language Modules**

**Module 1 – IT2091 Italian 2a: structures, writing, oral, aural**

**Learning Outcomes.** On successful completion of this module, students should be able to comprehend conversation and recorded speech at an appropriate language level; display an appropriate sense of 2nd year level structures and conventions of written Italian; complete language tests; express themselves orally and in writing, accurately and with suitable vocabulary.

**Descriptions of Module Components:**

The activities planned for this module should be suitable for the intermediate language level called B1 (‘Independent user’) in the Language Portfolio of the Council of Europe.

**Structures.** Michaelmas Term, two hours per week, mandatory. Hilary Term, one hour per week mandatory. Introduction of new grammar topics (e.g. the subjunctive, hypothetical clauses, the passive voice, passato remoto), revision and reinforcement of previously covered features. An outline of topics will be distributed by lecturers in class. Textbooks: A. Moneti and G. Lazzarino, Da Capo, Heinle/Thomson; and exercises from Linguitalia 2.

**Writing.** All year, one hour per week, mandatory. Writing of essays and summaries. Textbook: sections of Linguitalia 2 entitled Scrittura in Unità tematiche 1 to 24 (one unit per week following the textbook progression).

**Oral and aural.** Conversation and debate, and some aural comprehension. Textbook: relevant sections of Linguitalia 2 and lecturer’s own materials.

**Module 2 – IT2092 Italian 2b: reading on history, society and stories**

**Learning Outcomes.** On successful completion of this module, students should be able to comprehend writing both of a general nature, and on specific topics at a 2nd year language level; identify both explicit and implicit aspects of some stories and texts on society and history; develop vocabulary; translate simple but authentic texts from Italian into English at 2nd year level.
DESCRIPTION OF MODULE:

The activities planned for this module should be suitable for the upper intermediate language level called B2 (‘Independent user’) in the Language Portfolio of the Council of Europe.

ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Comprehension of implicit and explicit aspects of texts, vocabulary, translation from Italian into English, and expression of ideas and opinions. **Michaelmas term**: passages from newspapers and magazines, short essays on sociology, politics and history, and two short stories by G. Parise and M. Rigoni-Stern. **Hilary term**, weeks 1 to 6: brief texts on Italian modern history, and four short stories by A. Moravia, C. Abate and L. Malerba. **Hilary term**, weeks 8 to 12: summaries of essays and passages from other sources on society and emotions. **Textbook**: sections of Linguitalia 2 entitled Lettura in Unità tematiche 1 to 24 (one unit per week following the textbook progression).

EXAMINATIONS AND CONTINUOUS ASSESSMENT

*IT2091 Italian 2a: structures, writing, oral, aural. 66.666% of total Italian result. No compensation (students must pass the module as a whole).*

- **Examinations.** 80% of the module mark, distributed as follows:
  1. **Three hour paper** (40%), three questions equally weighted: (a) test in grammar, language structures, (b) Italian précis of an English text, and (c) guided essay in Italian (200 words).
  2. **Oral and Aural examinations**, equally weighted (40% altogether). **Oral examination**: conversation and discussion on general and specific topics (10 minutes). **Aural examination**: questions on the contents of a recording, and transcription of missing words from a transcript (20 minutes).

- **Continuous assessment.** 20% of the module mark. REQUIREMENTS. **Structures**: two tests (one each term), and exercises as indicated in class. **Writing**: at least six exercises in Michaelmas term and six exercises in Hilary term. **Oral**: one test in Michaelmas term.

*IT2092 Italian 2b: Reading on history, society and stories. 33.333% of total Italian result. Compensatable.*

- **Examination.** 80% of the module mark. Three hour paper; three questions (a), (b) and (c) equally weighted:
  1. **Reading comprehension**: i. questions on the content of the passage, ii. questions on how to explain some words and phrases, and iii. a short commentary on the passage in Italian (answer i. and ii. in English, and iii. in Italian: i, ii and iii are each worth one third of question a);
  2. **Translation into English** (one passage);
  3. **Extended comprehension** of either stories or texts on society and emotions read during the year (answer in English: summarize the Italian text or texts chosen, identify explicit and implicit aspects, examine cultural/social relevance, and state your opinion).

- **Continuous assessment.** 20% of the module mark. REQUIREMENTS. At least six exercises in Michaelmas term and six exercises in Hilary term.

FOUNDATION SCHOLARSHIP EXAMINATION

- **Optional examination.** Two components:
  1. **Language paper** (70%), 90 minutes, two questions (a) and (b) equally weighted:
    1. **Reading comprehension**: i. questions on the content of the passage, ii. questions on how to explain some words and phrases, and iii. a short commentary on the passage in Italian (answer i. and ii. in English, and iii. in Italian: i, ii and iii are each worth one third of question a);
    2. **Guided essay in Italian** (200 words).
  2. **Oral** (30%).

This year Scholarship exams are scheduled to begin on Monday 16 January 2017 (although it may be necessary to schedule some examinations in the preceding week). Applications to sit this examination must be submitted online to the Assessment Team in the Academic Registry. **This link will only be available from 9.00am on Tuesday 1 November 2016 until 5.00pm on Thursday 15 November 2016.** No applications will be accepted after this date/time. Applicants must be fully registered for their course of study in the current academic year by the application closing date.

For more information, see http://www.tcd.ie/academicregistry/exams/scholarship/.
GENERAL DESCRIPTION OF EUROPEAN STUDIES JUNIOR
SOPHISTER ITALIAN COURSE
AND EXAMINATIONS

European Studies Italian Junior Sophister Co-ordinator: Roberto Bertoni, room 4040, rbertoni@tcd.ie

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</table>

Variable Two Cultural Options 10

Additional to IT 3099

Only for Major students of Italian in European Studies

MT or HT 1 each option

IT3099 Italian Language 3

LEARNING OUTCOMES. On successful completion of this module, students should be able to express themselves in Italian orally and in writing, accurately and fluently, using a wide vocabulary and an appropriate variety of communicative styles; display high levels of comprehension of oral and written Italian, including a variety of styles and levels of written communication; translate from and into Italian at a sophisticated level; conduct satisfactory spoken and written communications with Italians and Italian speakers, in a variety of settings.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called B2 (‘Independent user’) in the Language Portfolio of the Council of Europe.

Grammar. All Year, One Hour per Week, Mandatory. Revision and practice of the main grammar structures. Textbook: TSM JS Lingua, relevant sections.

Oral. All Year, One Hour per Week, Mandatory. Classes include conversation and debate. Preparation of the article and presentation for the oral exam is included in Hilary term. Textbook: TSM JS Lingua, relevant sections.

Translation into English. Hilary Term, One Hour per Week, Mandatory. By relying on authentic materials (primary sources in Italian such as newspapers, journals, books, etc), the component aims to familiarize students with the most important and useful techniques for translating a text from Italian into English. Each one-hour class will be devoted to one single text (see TSM JS Lingua, pp. 114-119). This will allow a careful analysis of the grammar structures and stylistic devises of Italian and English in comparison, as well as an insight into specific questions/problems of Italian culture. Each class will be divided up into two parts, respectively focused on the practice and theory of translation.

Translation into Italian. Michaelmas Term, One Hour per Week, Mandatory. Passages for translation include a variety of texts. Also included are development of vocabulary and revision of relevant grammar points. Textbook: TSM JS Lingua, relevant sections.
Writing skills. HILARY TERM, ONE HOUR PER WEEK, MANDATORY. Activities include essays in Italian and other varieties of writing. Further relevant aspects are grammatical accuracy, clarity, coherence and development of vocabulary. Textbook: TSM JS Lingua, relevant sections.

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT3099 Italian Language 3. No compensation (students must pass the oral component, and the module as a whole).

Examinations (80%) subdivided as follows:  
- one two-hour examination paper 50% (Translation into English, and Essay, equally weighted);  
- one oral examination 30% (for all JS candidates - both those taking Mod I Italian and those progressing to Mod II Italian), held by two internal examiners, to be recorded and sent to the external examiner.

Continuous assessment (20%). Average of marks obtained from exercises on Prose, Translation, Essay, Grammar and Oral. REQUIREMENTS. Grammar: at least six exercises in Michaelmas term, and at least six exercises in Hilary term. Writing skills: at least six essays in Italian (300 words each) in Hilary term. Oral: a test in Michaelmas term. Translation into Italian and vocabulary: at least six exercises in Michaelmas term on translation; and six exercises in Michaelmas term on vocabulary. Translation strategies: at least five exercises per term; some presentations may also be required.

Module 2 – Variable code, Cultural Option

LEARNING OUTCOMES. On successful completion of this module, students should be able to do advanced study and research-based project work on a variety of texts from Italian literature from different centuries, explaining and corroborating their interpretations of those texts, with some evaluation of relevant scholarship; communicate an understanding of authorship as a component of literary culture; analyse some interactions of culture and history in Italy; trace and document valid comparisons between texts, and convey a broad understanding of continuities, connections and contradictions in Italian literature and culture; present their knowledge in commentaries and essays that display an understanding of literary techniques and critical approaches.

DESCRIPTION OF MODULE:

General information. Students must choose two options. You choose from the list of options below, unless you have taken them previously. Your combination of options must be submitted for approval to the Department by early March in the JS year. Most options are assessed by an essay (3,500 to 4,000 words). Additional exercises might be requested in some cases, and some options might include students’ presentations. Deadline for essays for Options held in Michaelmas term: the Monday of the first week of Hilary term: 18 January. Deadline for essays for Options held in Hilary term: Tuesday 12 April. Essays must be presented in typed form and must be submitted both electronically (italian@tcd.ie) and in hard-copy format to the Departmental Executive Officer who will sign for them. In the option essays, the arguments must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. The organisation and presentation of your work are particularly important in the 3rd year. Consult the section on ‘Presentation of your work’ in the introductory pages of this handbook, and we repeat here that a full description of the conventions of presentation are in the MHRA Style Book, available from the Italian Department (and online at http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html). These rules must be followed.

Individual options available:

IT3419 Italian Option: Dante’s Minor Works MICHAELMAS TERM, ONE HOUR PER WEEK. Dante’s ‘minor works’ are worth careful study in themselves, and also because they throw additional light on his Commedia. This option module will look in close textual detail at the spiritual, poetic, philosophical and political ideas contained in the Vita nuova, De Vulgari Eloquentia, Convivio and Monarchia. Textbooks: Dante Alighieri, Vita nuova, ed. J. Petrie and J. Salmons, Dublin, Foundation for Italian Studies, University College Dublin, 1994. Dante, De vulgari eloquentia (Cambridge Medieval Classics), edited and translated by
IT3426 Italian Option: Pier Paolo Pasolini Michaelmas Term, One Hour Per Week. This module will focus on the life and work of controversial Italian author and major post-war intellectual Pier Paolo Pasolini, an extremely versatile artist who experimented with several media and artistic genres throughout his career. He was, notably, a poet, novelist, playwright, film maker, critic and journalist, to name a few of his endeavours. By analyzing some of Pasolini’s works, we will aim to understand how the use of different genres and media fulfilled the various needs of his imagination.

The texts we will focus our attention on include: Ragazzi di vita (novel), L’odore dell’India (travel notes), selected poems from the collections Le ceneri di Gramsci and La meglia gioventù, Empirismo eretico (essays on language and cinema), Calderón (play). Some lectures will be devoted to the viewing and comparative analysis of two of Pasolini’s movies to be chosen from the following: Mamma Roma, Il Vangelo secondo Matteo, Uccellacci e Uccellini, Il Decameron. Topics of discussion and analysis include, but are not limited to, Pasolini’s ideas on language and genres, his reflection on realism and anti-realism, his political and ideological commitment.

IT3441 Italian Option: Collodi’s Pinocchio: Exploring a Timeless Children’s Classic through Cultural Theory Hilary Term, One Hour Per Week. Certain images from Collodi’s Pinocchio never leave our collective memory: Pinocchio’s long nose when he lies, his metamorphosis into a donkey when he does not want to study, and his being swallowed by a whale — Jonah. These are archetypal motifs with a long cultural tradition that reaches back to ancient myths and across national, even continental boundaries. This module aims at an in-depth-reading of this text through the prism of a set of cultural theories. We will look specifically at Bakhtin’s theory of the carnival and the grotesque body (Rabelais and His World), Foucault’s theory of the docile body and its utility to the community (Discipline and Punish), theories of liminality and heterotopias (Foucault) but also at the figure of the fool and the picaro and their roots in myth and other literary genres such as Menippean satire.

IT3443 Italian Option: Opera and libretti Hilary Term, One-Two Hours Per Week. This module will focus on a distinctively Italian tradition. Italy is the birthplace of melodramma and opera, and this module will examine their history from their beginnings in the 16th and 17th centuries to the present. Starting with an analysis of the literary genre, (‘libretto’ means both a small book for the viewers to follow what is going on the stage, and the content of that book) this module will trace the evolution of the genre. The students will be offered a panorama pointing out some milestones of this still very fertile tradition: from the 17th century teatro d’opera – one of the most important musical novelties in Italy and in Europe (Alessandro Striggio and Monteverdi, some dramatization of famous literary episodes such as Chi soffre sperì from Boccaccio (1637), music by Virgilio Mazzocchi and Marco Marazzoli, La catena d’Adone from Marino (1626) and the Ritorno d’Angelicà nell’Indie from Ariosto (1632), music by Tronsarelli) – to 18th century Arcadian and Neoclassical musical artefacts such as: intermezzo (La serva padrona (1733), music by Pergolesi), melodramma (Metastasio’s La clemenza di Tito (1734), music by Mozart), dramma giocoso (Da Ponte’s libretto Le nozze di Figaro (1786), music by Mozart). The 19th century brings revolutionary ideas and rise of Romanticism; its musical production will be analysed in two major aspects: Rossini’s opera comica (Il barbiere di Siviglia, 1816, libretto by Cesare Sterbini) and Verdi’s Shakespearian legacy (Otello, 1887, libretto by Arrigo Boito; Falstaff, 1893, libretto by Arrigo Boito) and political engagement against the backdrop of the Risorgimento (Nabucco, 1842, libretto by Temistocle Solera). Then, jumping into the contemporary era, the module will focus on the current situation of the libretto tradition, looking at Edoardo Sanguineti’s Passaggio with music by Luciano Berio (1963); Un re in ascolto (1983), an opera by Luciano Berio whose libretto is based on a short story of the same name written by Italo Calvino in 1982; and Emilio Villa’s I miei tarocchi with music by Cosimo Leonardo Colazzo (2016). Clips, tapes, movies, an operatic soprano and a musician will be involved in the classes. This option will be held in Italian.

IT3444 Italian Option: Performativity and the Italian Short Story Hilary Term, One Hour Per Week. As Italo Calvino used to say, the short-story can be seen as the most congenial form of expression for Italian narrative writers, and one which better incorporates the identity of Italian authors as opposed to the novel, the romance and other narrative forms. This may be due to the fact that the “novella” and the short-story are the narrative forms at the root of Italy’s prose writing tradition and at the crossroads between oral and written discourse. This module aims to look at the short-story tradition in Italian literature from medieval to modern times and addresses a number of questions around the performative nature of the “novella”. From
Boccaccio to Bandello, from Pirandello to Calvino, the short-story appears to be a genre in which the presence of a story-teller (implicit or explicit) and the oral aspect of the narration are emphasized for the purpose of stimulating a specific response from the audience of readers/spectators. Throughout the module we will look at different types of short-story, in their various open and closed forms, with and without the so-called “cornice” (frame story). Topics to be discussed include but are not limited to: the categorization of short-stories; the orality of story-telling versus the written form of modern short-stories; theatricality and repetition of patterns; tradition and innovation; moral and recreational purpose of the short-story.
This section is subdivided into three parts: A. ES SS Major language course; B. ES SS Minor language course; C. ES SS Major and Minor - Cultural options.

European Studies Italian Senior Sophister Co-ordinator: Roberto Bertoni, room 4040, rbertoni@tcd.ie

A. ES SENIOR SOPHISTER MAJOR LANGUAGE COURSE

The ‘Course structure’, below, is followed by a section called ‘Modules’ which includes learning outcomes and module descriptions. The last section includes examinations and continuous assessment.

COURSE STRUCTURE

<table>
<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
<th>SEMESTER</th>
<th>HRS PW</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT4087</td>
<td>Italian Language 4a</td>
<td>10</td>
<td>Mandatory components of this module:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Language variability</td>
<td>All year</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Essay writing and general competence</td>
<td>All year</td>
<td>1</td>
</tr>
<tr>
<td>IT4088</td>
<td>Italian Language 4b</td>
<td>10</td>
<td>Mandatory components of this module:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Translation from/into Italian</td>
<td>All year</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Oral</td>
<td>All year</td>
<td>1</td>
</tr>
</tbody>
</table>

SENIOR SOPHISTER MAJOR - ITALIAN LANGUAGE MODULES

Module 1 – IT4087 Italian 4a Major

LEARNING OUTCOMES. On successful completion of this module, students should be able to express themselves in written Italian, accurately and fluently, using a wide vocabulary and an appropriate variety of communicative styles; display high levels of comprehension of oral and written Italian texts, including a variety of styles and levels of written communication; produce sample texts within different language varieties and subject areas; engage in sophisticated language activities, including the meta-linguistic skills of analysis and reflection on texts from a variety of written and oral sources; conduct satisfactory spoken and written communications with Italians, and between Italian and English speakers, in a variety of settings.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called C1 (‘Proficient user’) in the Language Portfolio of the Council of Europe.

Language Variability. All year, one hour per week mandatory (11 teaching weeks in Michaelmas Term, and 9 teaching weeks in Hilary Term). The topics studied include aspects such as standard and neo-standard Italian, dialects, formal and informal language, emphasis, differences between the spoken and written varieties of Italian, politically correct language, the languages of advertisement, journalism, politics. Textbooks: 1. Lingualitalia 4, Section I (available from Room 4087). 2. G. Berruto, Sociolinguistica dell’italiano contemporaneo, Firenze, Carocci, 2000. 3. A. Tosi, Language and Society in a Changing Italy, Clevedon, Multilingual Matters, 2001. 4. L. Coveri, A. Benucci, P. Diadori, Le varietà

**Essay writing and general competence.** ALL YEAR, ONE HOUR PER WEEK MANDATORY. Essays to be written in Italian on a variety of topics and with content suitable for Moderatorship degree. Grammar revision is also included. The last three weeks of Hilary term are normally devoted more likely to grammar than essay writing. **Textbook:** Linguitalia 4 (available from Room 4087), section II and section on grammar, and other materials.

**Module 2 – IT4088 Italian 4b Major**

**LEARNING OUTCOMES.** On successful completion of this module, students should be able to express themselves in Italian orally and in writing, accurately and fluently, using a wide vocabulary and an appropriate variety of communicative styles; display high levels of comprehension of oral and written Italian, including a variety of styles and levels of communication; translate from and into Italian at a sophisticated level; conduct satisfactory spoken and written communications with Italians, and between Italian and English speakers, in a variety of settings.

**DESCRIPTION OF MODULE COMPONENTS:**

The activities planned for this module should be suitable for the language level called C1 (‘Proficient user’) in the Language Portfolio of the Council of Europe.

**Translation from/into Italian.** ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Translation of a variety of texts from English into Italian and from Italian into English. **Textbook:** Linguitalia 4, Section III, old examination papers, and other material provided by lecturers.

**Oral.** ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Conversation and discussion on a variety of topics, presentation of short papers, articulation of oral discourse, adequate register, oral interaction and debate. In the last five weeks of the year, students prepare their oral dossiers for the Oral examination. **Textbook:** lecturer’s own materials.

**EXAMINATIONS AND CONTINUOUS ASSESSMENT**

**IT4087 Italian 4a Major. 50% of total Italian result. No compensation (students must pass the module as a whole).**

Examination. Three hours; one question on essay writing and two questions on variability. **Essay writing:** write one essay in Italian (300 words - a lower number of words will be penalized by an entire grade) (30%). **Variability:** answer one question on writing skills (200 words) (25%), and one question on text analysis (25% of the module mark).

**Continuous assessment.** 20% of the module mark. REQUIREMENTS. **Variability:** hand in at least six exercises in Michaelmas term, and three exercises in Hilary term. **Essay writing:** at least six essays in Italian in Michaelmas term, and three essays in Hilary term (300 words each - a lower number of words will be penalized by an entire grade. Enter how many words you have written electronically in your homework printouts, or manually in handwritten exercises). **Grammar:** one test in Michaelmas term and one test in Hilary term. These tests will be held during the general competence and writing classes in the appropriate weeks.

**STUDENT ASSESSMENT FOLDER.** Please notice that it is mandatory for Sophisters to keep all language work returned corrected during the year, put it in a folder and hand it in to room 4087 no later than a week before the beginning of examinations. The external examiner has requested this. The folder will be handed over to him.

**IT4088 Italian 4b Major. 50% of total Italian result. No compensation (students must pass the oral component).**

Examinations: **Translation paper and Oral exam as described below.**

**Translation paper, two hours (40% of the module mark);** two sections weighted respectively 1/3 and 2/3 of the mark for this exam: (a) Translation from English into Italian (choice of one of two passages of 150 to 160 words each: students are not allowed to complete both translations, they must choose one), 33.333% of the translation exam mark; and (b) Translation from Italian into English (one passage), 66.666% of the translation exam mark.

**Oral examination (40% of the module mark):** the examination (20 minutes) will be conducted jointly by the external examiner and an internal examiner, and will consist of a presentation (about three minutes) on an
article chosen by the student, discussion on this article, and general conversation. Please note the following points:

i. Two copies of the article chosen should be handed to the Department no later than a week before the Oral examination;

ii. The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted;

iii. The length of the article should be sufficient to grant intellectual discussion on the topic chosen;

iv. The article should be known inside out both in content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read up to a couple of sentences out loud from the article;

v. During the examination students can keep a small card including five very concise points on the article, but the full text of the article should not be kept in front of the candidate during the examination.

vi. The mark for the oral exam is subdivided into four components, equally weighted: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

Continuous assessment. (20% of the module mark). Translation: hand in at least six exercises in Michaelmas term, and six exercises in Hilary term; Oral: one test in Michaelmas term.

STUDENT ASSESSMENT FOLDER. Please notice that it is mandatory for Sophisters to keep all language work returned corrected during the year, put it in a folder and hand it in to room 4087 no later than a week before the beginning of examinations. The external examiner has requested this. The folder will be handed over to him.

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B. ES SENIOR SOPHISTER MINOR LANGUAGE COURSE

Your Italian course this year is comprised of the following module:

<table>
<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
<th>SEMESTER</th>
<th>HRS PW</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT4089</td>
<td>Italian 4c Minor</td>
<td>10</td>
<td>Text analysis, and translation into English</td>
<td>All year</td>
<td>1</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES. On successful completion of this module, students should be able to revise some language structures; develop skills in comprehension, and comment upon reading texts; assess explicit and implicit statement in relation to the language and content of the texts read; translate from English into Italian; and build vocabulary.

DESCRIPTION: A number of activities planned for this module focus on comprehension and commentary of explicit and implicit content of reading passages at a language level definable as C1 (‘Proficient user’) in the Language Portfolio of the Council of Europe. Some aspects of register are included. Passages for translation into English are also included. Textbook: Linguitalia 3 (available from Room 4087).

EXAMINATIONS AND CONTINUOUS ASSESSMENT

Examination. Three hour paper (compensatable), subdivided as follows:

Section A: text analysis (One passage, three questions: 1) Summarize the passage (the summary should be no longer than 1/3 of the length of the passage); 2) What is the author’s viewpoint on ...; 3) Comment on the following aspects of the language of the passage... (aspects such as colloquial/non colloquial language; degree of difficulty; etc.). The three components are worth 1/3 each. Section A as a whole constitutes 50% of the module mark.

Section B: translation from Italian into English (1 passage, 30% of the module mark).

Continuous assessment. 20% of the module mark. REQUIREMENTS. Text analysis: hand in at least three exercises in Michaelmas term and three exercises in Hilary term. Translation: hand in at least three exercises in Michaelmas term and three exercises in Hilary term.
C. ES SS MAJOR AND MINOR - CULTURAL OPTIONS

The following two modules are available as European Studies Options (List B). To make up a full course and build up 10 credits, students must take both modules.

<table>
<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>SEMESTER</th>
<th>HRS PW</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT4050</td>
<td>Italian society, contexts, texts</td>
<td>5</td>
<td>MT</td>
<td>1</td>
</tr>
<tr>
<td>IT4018</td>
<td>Cultural configurations</td>
<td>5</td>
<td>HT</td>
<td>1</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES. On successful completion of these two modules, students should be able to deal competently with literary and cinematic texts, essays, data and interpretation, including the ability to cite and evaluate some relevant published scholarship; display an understanding of historical, social and cultural interactions between the ancient and modern worlds; present their knowledge in critical approaches to texts of various nature and by adopting methods of social and cultural analysis; discuss facts, ideas and personal opinions in class; demonstrate potential for in-depth study and research; apply what they have learned to situations outside their Italian course.

DESCRIPTION OF MODULES:

ITALIAN SOCIETY, CONTEXTS, TEXTS

This component is on some aspects of Italy in 21st century.

Component outline

Each week there will be both a one-hour lecture on the historical narrative and a number of set texts, and a one-hour tutorial on each of four texts as outlined below. Please notice that tutorials are about texts also covered in lectures, but they are not necessarily held in the exact same weeks as the lectures on those texts.

**Week 1. LECTURE:** 21st century Italy as a post-modern society. Social classes. Inequality.  
**TUTORIAL:** Rea, *La dismissione*, part 1.

**Week 2. LECTURE:** Youth and women as specific groups in society.  
**TUTORIAL:** Rea, *La dismissione*, part 2.

**Week 3. LECTURE:** Migration to Italy in the 21st century.  
**TUTORIAL:** Rea, *La dismissione*, part 3.

**Week 4. LECTURE:** Italy as a post-democracy. Main political parties and politicians.  
**TUTORIAL:** Mazzucco, *Limbo*, part 1.

**Week 5. LECTURE:** Ways of representing society: realism and commitment.  
**TUTORIAL:** Mazzucco, *Limbo*, part 2.

**Week 6. LECTURE:** Rea’s novels and their realism and commitment.  
**TUTORIAL:** Mazzucco, *Limbo*, part 3.

**Week 7. STUDY WEEK**

**Week 8. LECTURE:** Mazzucco’s novels and their realism and commitment.  
**TUTORIAL:** Venezia, *Rivelazione all’Esquilino*, part 1.
Week 9. LECTURE: Migrant literature in Italy.

Week 10. LECTURE: Documentaries about migrants to Italy: Rosi’s *Fuocoammare*; Cremona’s and De Cecco’s *Miss Little China*, and De Falco’s *Leonardo*.

Week 11. LECTURE: Films about migrants to Italy: Segre’s film *Io sono Li*, Crialese’s film *Terraferma*; Amelio’s film *Le stella che non c’è*.

Weeks 12. LECTURE: Revision.

READING

1. **Electronic handout.** It is essential that you print it out and take it to class. Available at http://postservic0.wix.com/roberto-bertoni (Click on “More”, and then on “Teaching Materials”, and choose a PDF called “Society contexts texts”).


INTERNET SITES:
Osservatorio sull’Italia di Demos & Pi (http://www.demos.it/);
Social analysis; Censis (http://www.Censis.it/, open the ‘Rapporto Annuale’ sections);
Pari opportunità (http://www.pariopportunita.gov.it/);
Istat, general data: http://demo.Istat.it/altridati/indicatori/index.html;
Political parties, elections, candidates, polls: http://www.politicalink.it/;
Various aspects of politics: http://www.politicaonline.net/.

ASSESSMENT. Examination (compensatable). One-hour paper: answer one question (a choice of three or more questions is provided).

CULTURAL CONFIGURATIONS

HILARY TERM, ONE HOUR PER WEEK, MANDATORY. The overall topic of this component is SOME ASPECTS OF INTERCULTURAL COMMUNICATION BETWEEN ASIA AND ITALY.

The following is a proposed outline. If only some of the topics indicated below will be dealt with in class, the exam will reflect what has actually been covered.

- Weeks 1 ans 2. The first two classes should focus on the concept of Orientalism, Self-Orientalism, Occidentalism, Travel, Migration, Representation, Imagology, and Intertextuality.
- The remaining classes should examine specific social dynamics and texts as follows, by possibly alternating lectures and discussion of texts:
  - Week 3. Italian intellectual travellers to China.
  - Week 4. Main text analysed: Michelangelo Antonioni’s documentary Chung Kuo China.
  - Week 5. Italian representations of Korea. Main text analysed: Carlo Rossetti’s Corea e coreani.
  - Week 7. Reading week.
  - Week 8. Buddhism in Europe. Main text analysed: Roberto Carifi’s Tibet.
  - Week 9-10-11-12. Asian insertions in Italian literary works. Main texts analysed: Carlo Gozzi’s and Giacomo Puccini’s Turandot; Italo Calvino’s Le città invisibili; and Antonietta Pastore’s, Mia amata Yuriko.

READING


ASSESSMENT. Examination (compensatable). One-hour paper: answer one question (a choice of three or more questions is provided).
SECTION IV -
ERASMUS EXCHANGES
AND VISITING STUDENTS

GUIDELINES FOR outgoing ERASMUS students

Students of the Italian Department are eligible for Erasmus exchanges with Continental universities.

**Students of European Studies majoring in Italian** must spend the Junior Sophister year in Italy. The ES Erasmus regulations are not reported here because the Centre for European Studies gives the students a very detailed handbook with all rules. Read it carefully. The places you can go to are primarily Pavia and Siena, but when these places are filled, places may be available in Florence. After you make your choice of place and this is approved, you will have to register on line at the Italian university chosen and book accommodation. The coordinator in the Italian Department is Igor Candido. Contact him (Arts, room 4088 (through room 4087), e-mail candidoi@tcd.ie) and the Centre for European Studies Office (Arts, room 3037) to complete these and other bureaucratic requirements.

**TSM students** can also go away on Erasmus as indicated in detail below. **All TSM students must spend at least two months in Italy before taking their degree examinations. An Erasmus exchange can cover this requirement.**

TSM students, please read the following and go and see the **Erasmus co-ordinator** in the Italian Department: Giuliana Adamo, Erasmus co-ordinator for TSM, Room 4080, tel. 896 1452, email: gadamo@tcd.ie).

We expect that there will be some exchange places for Trinity TSM students at the following Universities:

(a) **Bologna: four places – each for the duration of the entire academic year** (Italian and a variety of other subjects; 1 post for students of English and Italian, and 3 for students of Italian and a second subject if that particular second subject is available in Bologna. In some years, a post may be available to postgraduates);
(b) **Pavia: two places for the duration of the entire academic year** (for students of Italian and other languages as well as a number of art subjects and humanities);
(c) **Roma: one place for the duration of the entire academic year** (for students of Italian and other languages as well as a number of art subjects and humanities);
(d) **Trieste: one place for the duration of the entire academic year** at the Translation and Interpreting Faculty of the University of Trieste (Italian and another language);

Confirm with the Erasmus co-ordinator whether the above will be the actual exchanges available.

**Please note**

I. In order to be selected for an Erasmus exchange, students of Italian must obtain at least II.2 in their Italian examinations.

II. **IMPORTANT:** The Department of Italian only allows **Senior Freshmen** to go on Erasmus. It does not allow, under any circumstances, Junior Sophisters to go on Erasmus UNLESS they take Mod. II Italian.

III. After assigning one-year exchanges to Senior Freshmen, Junior Sophisters doing Moderatorship II in Italian may be considered for the remaining one-year exchanges in Italy if their other Department allows them to go. Each case is considered individually.

IV. All students applying for Erasmus exchanges through Departments other than Italian need to receive consent from the Italian co-ordinator or from the head of the Italian Department. Permission to go to universities other than Bologna, Pavia, Rome and Trieste is normally given only if suitable Italian courses are available in the host universities.

V. Please remember that in order to take part in an Erasmus exchange, you need to fulfil the requirements of both your Departments. Contact your second Department as soon as possible.
 Provisional offers will be made in 2016/17, during Hilary Term, to be confirmed after the summer examination results are published.

Access the Internet sites of the universities on offer to form ideas about them:
BOLOGNA: http://www.unibo.it/it/internazionale
ROMA: http://www.uniroma1.it/internazionale/studiare-roma
TRIESTE: http://www2.units.it/internazialia/

For details on how to apply and the online (internal) application form see:
https://www.tcd.ie/study/non-eu/study-abroad/from-trinity/erasmus/Apply/
and
http://www.tcd.ie/TSM/current/erasmus.php#app

How to Apply: Once you have the permission of your Departments to study abroad as an Erasmus student, you must complete and submit the online Erasmus /European Exchange Application Form by the standard deadline (usually mid February in each year). No later than one week after you have been offered a post, you are requested to confirm to the Italian Department Erasmus co-ordinator (preferably in writing) that you have accepted or rejected the offer. For some general information see the International Admissions and Study Abroad Office website: https://www.tcd.ie/study/non-eu/study-abroad/from-trinity/index.php.

When you know that you are allowed to go on Erasmus, i.e. on the day of the publication of your exam results, you have to wait for a few days until host universities send your code of access and password for online registration to your email address (which has already been communicated to them by your Erasmus Coordinator). DO NOT REGISTER ONLINE AT AN EARLIER DATE IF YOU DO NOT WANT TO BE DENIED ACCESS LATER ON THE GROUNDS THAT YOU ARE NOT RESIDENT IN ITALY! Please follow this recommendation in order to avoid trouble both to College and host universities.

BOLOGNA: follow the instructions given by Ufficio Erasmus at
and http://www.unibo.it/en/international/exchange-opportunities-at-Unibo/exchange-programme-erasmus/before-leaving

PAVIA: http://welcomepoint.unipv.it/frequently-asked-questions/
and http://welcomepoint.unipv.it/about-us/welcome-point/


The sites above also provide information on what is to be done on arrival.

You can contact the Erasmus Office at the hosting universities by email:
Bologna: incoming.diri@unibo.it
Pavia: incoming.erasmus@unipv.it
Roma: erasmusincoming@uniroma1.it; alberto.guerra@uniroma1.it
Trieste: angela.alessio@amm.units.it

Normally the following seven documents are requested abroad:
1. 5 passport size photographs.
2. A Trinity certificate stating that you are an Erasmus student.
3. A certificate stating that you are registered in Trinity.
4. Your cheque (from the International Admissions and Study Abroad Office).
5. A valid Irish passport.
6. Your European medical insurance form, issued by the Eastern Health Board (Trinity College Students’ Union may help with this).
7. A medical certificate stating that you are healthy and free of infectious diseases.

**Fourth step.** Contact your course co-ordinators abroad, give them your names and explain your problems. Their contact tel. numbers and e-mail addresses are as follows:

**BOLOGNA:** Prof. Gino Scatasta, Dipartimento di Lingue e Letterature straniere moderne (Sezione di Anglistica), Via Cartolerie, 5, 40124 Bologna; e-mail: gino.scatasta@unibo.it, tel.: 0039 - 051 - 2097199; 0039 - 051 – 523567; or 0039 - 0736 - 253563.

**PAVIA:** Prof.ssa Elisa Biancardi, Dipartimento di lingue e lettere stranieri, email: erasmuslettere@unipv.it; tel: 0039 - 0382 – 984519.

**ROMA:** Prof. M. Serena Sapegno, Facoltà di Lettere e Filosofia, Palazzo di Lettere, Città Universitaria, La Sapienza, Roma. Email: mariaserena.sapegno@uniroma1.it; tel.: 0039-06-49913180.

**TRIESTE:** Prof.ssa Federica Scarpa, SSLMIT, Via Filzi 14, 34100 Trieste; tel: 0039 - 040 – 637443; email: fscarpa@units.it

**What to study**

Exchange students must cover a programme of study roughly equivalent to what they would have done in Trinity College.

It is their responsibility to ascertain the requirements of both the Italian Department and their other Department in Trinity, before leaving Dublin.

Students make sure that they clearly know what courses in the non-Italian subject they should attend, and what examinations they should sit in this subject abroad, by asking for precise indications from the Erasmus co-ordinators of Trinity Departments other than Italian.

With regard to Italian, if you stay for the whole Academic Year, you will seek the following courses: 1. on literature and cultural studies, and 2. on language:

**Literature and cultural studies.** Our second year core course covers Dante’s *Inferno*, Petrarch’s *Canzoniere*, Lorenzo’s poetry, the History of Italian Cinema, and History and Society. The duration of classroom hours for literature and culture modules averages from 3 to 4 hours per week.

Arrange to attend classes in the host university which cover most of the programme outlined above. Ideally you should choose texts which you should have studied in your year in Trinity.

**Language** (some general language and translation if available). In some cases the Italian Department in Trinity posts language tests to be held in the host university. They are mailed back to Dublin where they are marked.

We do not expect, of course, that other universities’ courses will coincide exactly with our own. On arriving in the host university, contact your local co-ordinator immediately, and sign up for the modules specified by your Trinity Departments. If some of the prescribed modules are not available, other comparable modules in the same area should be substituted for them. Details of assessment must be agreed from the start with the host university co-ordinator, or else it can be very difficult to obtain marks at the end of the year. Always keep a copy of any work that you submit for assessment, just in case the original gets lost in transit.

Organize your list of Italian courses and examinations, for which you must bring back marks, as follows:

1. literature and other topics: core courses.
2. language.

**ECTS credits (Crediti).**

While studying abroad, in addition to marks, you have to arrange to obtain an adequate number of ECTS credits (ECTS means European Credit Transfer System). Each subject in each EU country is worth a certain number of ECTS credits (crediti in Italian). College regulations state that students studying abroad for a full academic year must obtain not less than 45 ECTS credits globally, or equivalent, from the host university in order to rise with their year.

In TSM, at least 22.5 credits must be obtained in each of your two TSM subjects. However, students are advised to take more than the minimum 45 credits in case of failure in some elements. Make sure that you reach the required amount of crediti when you choose your subjects in Italy. If you do not reach that amount, write immediately to Giuliana, your Erasmus Co-ordinator. TSM Erasmus webpage: http://www.tcd.ie/TSM/current/erasmus.php#ects

The International Admissions and Study Abroad Office will also send you a ‘Learning Agreement’, including a request for your ECTS amount. You will complete and return this ‘Learning Agreement’ to the
International Admissions and Study Abroad Office, to Giuliana and to the co-ordinator in your other Department at TCD. Your programme will not be recognised in Dublin unless it is approved by both your TCD Departments.

**YEAR OUT: NON-ERASMUS GENERAL**

Many students doing Mod II in Italian take a full year in Italy before starting the fourth year. This is a year “off books”, but with careful planning it can be the best year of all for bringing your knowledge of Italian up to a really good standard and giving you a perfect opportunity for a total and leisurely revision of your literature course. Once you have spent an extended period in Italy, you are no longer so dependent on the Department for your awareness of things Italian. You are in a position to develop your own independent perceptions rather than having them filtered through the teaching (however inspired!) of your lecturers.

**YEAR OUT: NON-ERASMUS IN PAVIA (one year off books)**

**TSM JS STUDENTS** INTERESTED IN THIS EXCHANGE FOR THE ACADEMIC YEAR 2016-17 ARE INVITED TO APPLY TO GIULIANA ADAMO BY 7 MARCH 2017.

Both postgraduates, and TSM Junior Sophisters who complete the first part of Moderatorship in their non-Italian subject at the end of the current academic year, may apply for the above exchange.

TSM Junior Sophisters’ requisites:

i. minimum result II.2 in moderatorship Part I in the second subject;

ii. minimum standard II.2 in Junior Sophister assessed work for the Italian Department;

iii. intention to take a year “off books” before proceeding to Moderatorship Part II in Italian.

According to the terms of this bursary, no fees will be charged to the outgoing Trinity student, who will also avail of free accommodation in a college of the University of Pavia.

The year at the University of Pavia will be spent working on the language, attending literary and cultural courses relevant to the TCD Italian programme, and preparing the Senior Sophister Italian dissertation. The University of Pavia may require that some examinations be taken at the end of the year.

Interested candidates should apply in writing, stating their name, address, e-mail, phone number, first and second subject, marks obtained, and a short passage on why they would like to intercalate a year of study in Italy under this exchange.

**GUIDELINES FOR INCOMING ERASMUS AND VISITING STUDENTS**

Erasmus and visiting students intending to study Italian must complete a registration form available from the International Admissions and Study Abroad Office. On arrival contact the Department Erasmus co-ordinator Dr Giuliana Adamo, Room 4080, e-mail: gadamo@tcd.ie.

Erasmus and Visiting students must also give the Department a copy of their Course Record Sheet and Learning Agreement which will be kept on file.

Erasmus and Visiting students have the same obligations towards attendance, assessment and examinations as the local students as described in relevant sections of this handout.