<table>
<thead>
<tr>
<th>Dates 2017/18</th>
<th>Outline Structure of Academic Year</th>
<th>Deadlines and notes</th>
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<tr>
<td>week beginning</td>
<td></td>
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<tr>
<td>28-Aug-17</td>
<td>Supplemental Examinations</td>
<td><strong>Statutory term (Michaelmas) begins.</strong> Lecture term begins Monday 25 Sept.</td>
</tr>
<tr>
<td>04-Sep-17</td>
<td>Supplemental Examinations</td>
<td></td>
</tr>
<tr>
<td>11-Sep-17</td>
<td>Tuesday, 12 Sept: Submission Supplemental and Erasmus marks in SITS by 10.00am)</td>
<td>Friday 15 Sept: Supplemental and Erasmus Court of Examiners meeting 9.30am.</td>
</tr>
<tr>
<td>18-Sep-17</td>
<td><strong>Orientation Week/ Freshers' Week</strong></td>
<td><strong>TSM JF Orientation</strong> 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>25-Sep-17</td>
<td>Teaching Week 1</td>
<td><strong>Michaelmas lecture term begins</strong></td>
</tr>
<tr>
<td>02-Oct-17</td>
<td>Teaching Week 2</td>
<td>SS: Grammar Assessment Test 1 during class.</td>
</tr>
<tr>
<td>09-Oct-17</td>
<td>Teaching Week 3</td>
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<tr>
<td>16-Oct-17</td>
<td>Teaching Week 4</td>
<td></td>
</tr>
<tr>
<td>23-Oct-17</td>
<td>Teaching Week 5</td>
<td>JF: Language Assessment test 1. SS: Translation Test during class.</td>
</tr>
<tr>
<td>30-Oct-17</td>
<td>Teaching Week 6 (Monday Public Holiday)</td>
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<tr>
<td>06-Nov-17</td>
<td>Teaching Week 7</td>
<td><strong>Study Week</strong></td>
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<tr>
<td>13-Nov-17</td>
<td>Teaching Week 8</td>
<td>SF (ES only) Writing Test; JS Translation into Italian test.</td>
</tr>
<tr>
<td>20-Nov-17</td>
<td>Teaching Week 9</td>
<td>JS: Language test.</td>
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<tr>
<td>27-Nov-17</td>
<td>Teaching Week 10</td>
<td>SF: Language Assessment test 1.</td>
</tr>
<tr>
<td>04-Dec-17</td>
<td>Teaching Week 11</td>
<td>JF: Language Assessment test 2. SF: MT Dante commentary to be set. JS: MT Renaissance essay to be set.</td>
</tr>
<tr>
<td>11-Dec-17</td>
<td>Teaching Week 12</td>
<td>JS: submit major/minor choice forms online by Friday. SS: submit first draft of dissertation by Friday at 4.00pm. Michaelmas term ends Friday 15 December 2017.</td>
</tr>
<tr>
<td>18-Dec-17</td>
<td><strong>Christmas Period</strong></td>
<td></td>
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<td></td>
<td>(College closed 23 December 2017 to 1 January 2018 inclusive)</td>
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<tr>
<td>01-Jan-18</td>
<td><strong>Study Week</strong></td>
<td></td>
</tr>
<tr>
<td>08-Jan-18</td>
<td>Foundation Scholarship Examinations</td>
<td>Note: it may be necessary to hold some exams in the preceding week</td>
</tr>
<tr>
<td>15-Jan-18</td>
<td>Teaching Week 1</td>
<td><strong>Hilary term begins.</strong> Deadlines Monday (2.30-4.30) to submit: SF: Cinema on Italian History essay; JS MT option essays; SS: FINAL version dissertations.</td>
</tr>
<tr>
<td>22-Jan-18</td>
<td>Teaching Week 2</td>
<td>Deadline Monday (2.30-4.30) to submit: SS MT option essays.</td>
</tr>
<tr>
<td>29-Jan-18</td>
<td>Teaching Week 3</td>
<td>SS: Grammar Assessment test 2. Deadline Monday (2.30-4.30) to submit: SF MT Dante commentary; JS Renaissance essay.</td>
</tr>
<tr>
<td>05-Feb-18</td>
<td>Teaching Week 4</td>
<td>SS ES minor Translation test.</td>
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<tr>
<td>12-Feb-18</td>
<td>Teaching Week 5</td>
<td>JF: Language Assessment test 3. SS: Translation Test during class.</td>
</tr>
<tr>
<td>19-Feb-18</td>
<td>Teaching Week 6</td>
<td>Check deadlines for: Proof of Residence Abroad; Sophister Options choices; Erasmus and Non-Erasmus Pavia exchange applications.</td>
</tr>
<tr>
<td>26-Feb-18</td>
<td>Teaching Week 7</td>
<td><strong>Study Week</strong></td>
</tr>
<tr>
<td>05-Mar-18</td>
<td>Teaching Week 8</td>
<td>JF Writing test. SF (ES only) Writing Test; JS Translation into English test. SF HT Dante (Paradiso) essay to be set.</td>
</tr>
<tr>
<td>Dates 2017/18</td>
<td>Outline Structure of Academic Year</td>
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<tr>
<td>26-Mar-18</td>
<td>Teaching Week 11 (Friday, Good Friday)</td>
<td>JF: Language Assessment test 4 JS/SS: discussion of HT option essay outline.</td>
</tr>
<tr>
<td>02-Apr-18</td>
<td>Teaching Week 12 (Monday, Easter Monday)</td>
<td>Deadline Tuesday (2.30-4.30) to submit: SF HT Dante (Paradiso) essay to be submitted. JS The Modern Age essay to be set. Hilary term ends Friday 6 April.</td>
</tr>
<tr>
<td>09-Apr-18</td>
<td>Revision <strong>Trinity Week</strong></td>
<td><strong>Trinity Term begins.</strong> Deadline Tuesday 10 April (2.30-4.30) to submit: JS/SS HT option essays.</td>
</tr>
<tr>
<td>16-Apr-18</td>
<td>Revision</td>
<td>Deadline Tuesday (2.30-4.30) to submit: JF: Poetry commentary and Modern Novel essay.</td>
</tr>
<tr>
<td>23-Apr-18</td>
<td>Revision</td>
<td>Deadline Monday (2.30-4.30) to submit: JS The Modern Age essay.</td>
</tr>
<tr>
<td>30-Apr-18</td>
<td>Annual Examinations 1</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 online (Portal my.tcd.ie)</td>
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<tr>
<td>07-May-18</td>
<td>Annual Examinations 2 (Monday, Public Holiday)</td>
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<tr>
<td>14-May-18</td>
<td>Annual Examinations 3</td>
<td></td>
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<tr>
<td>21-May-18</td>
<td>Annual Examinations 4</td>
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<tr>
<td>28-May-18</td>
<td>Marking/Court of Examiners/Results</td>
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<tr>
<td>04-Jun-18</td>
<td>Marking/Court of Examiners/Results (Monday, Public Holiday)</td>
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<td>11-Jun-18</td>
<td>Marking/Court of Examiners/Results</td>
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<tr>
<td>25-Jun-18</td>
<td>Courts of First Appeal/Academic Appeals</td>
<td><strong>Trinity (statutory) Term ends Friday 29 June 2018.</strong></td>
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<tr>
<td>02-Jul-18</td>
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<td>Students doing Mod. II in 2018/19 should submit their Dissertation topic by Tuesday, 3 July.</td>
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<td>09-Jul-18</td>
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<td>16-Jul-18</td>
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<td>23-Jul-18</td>
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<td>30-Jul-18</td>
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<td>06-Aug-18</td>
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<td>13-Aug-18</td>
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<tr>
<td>20-Aug-18</td>
<td></td>
<td><strong>Michaelmas term (statutory) begins 27 August 2018</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.
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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 available online at: https://www.tcd.ie/Italian/undergraduate/index.php

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

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/medieval_language/
- http://www.tcd.ie/langs-lits-cultures/postgraduate/literary_translation/
- http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative_literature/
- http://www.tcd.ie/langs-lits-cultures/postgraduate/textual_visual_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 including co-ordinating timetabling, collating residence abroad requirements, enrolling students for option modules, liaison with students for general information and foreign grants provided by Italian language 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 JS and SS courses, TSM Erasmus and Visiting Students, Pavia (non-Erasmus) exchange, Postgraduate students, research seminars, liaison on disability problems.
- **Peter Arnds**, Associate Professor, Room 5072, arndsp@tcd.ie: Head of Department, Departmental representative on SLLCS Undergraduate Committee, Foundation Scholarship Course Representative, Open Day co-ordinator, Mature students and Access programmes, Liaison with student representatives.
- **Silvia Bertoni**, Teaching Fellow, Room 5080, sbertoni@tcd.ie.
- **Clodagh Brook**, Associate Professor, Room 4040, brookc@tcd.ie: co-ordinating European Studies JF, SF, JS and SS courses.
- **Igor Candido**, Assistant Professor, Room 4088 (via room 4087), candidoi@tcd.ie: co-ordinating TSM JF and SF courses, ES Italian Erasmus, TSM Italian Erasmus, Residence Abroad requirements.
- **Enrica Maria Ferrara**, Teaching Fellow, Room 4081, ferrarae@tcd.ie.
- **Chiara Liberio**, clieberio@tcd.ie, Language Instructor.
- **Corinna Salvadori Lonergan**, Professor Emeritus, clonergn@tcd.ie, teaches at undergraduate and postgraduate levels and co-ordinates the Department’s library acquisitions.
- **Maria Elena Tagliabue**, Language Assistant, Room 5080, tagliame@tcd.ie.
- Some teaching is also provided by our postgraduate 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
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”).

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. Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark.

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 and 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.

**Second Class (II):** This grade indicates work of acceptable competence. Work will demonstrate all of the following: 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 are 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.

I.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.
   
   f. The pigeon holes beside room 4087 are there for students to hand in their homework and pick it up after correction. Please note that pigeon holes are vacated fortnightly.

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](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](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.

**Matrix of Levels & Consequences**

The University of Dublin Calendar refers to various levels of plagiarism. What constitutes plagiarism at a particular level, and the consequences of being found to have committed plagiarism at that level, are detailed below.

Nothing provided for under the summary procedure diminishes or prejudices the disciplinary powers of the Junior Dean under the 2010 Consolidated Statutes.

**Please read the matrix in full before any determination is made as to the level of plagiarism which applies.**

<table>
<thead>
<tr>
<th>Range of Penalties</th>
<th>Characteristics of Offence</th>
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<tbody>
<tr>
<td><strong>Level 1</strong></td>
<td>You have little previous exposure to the norms and conventions of different types of academic work (essays, reports, group or individual projects, dissertations, presentations, etc.) or you bring different cultural assumptions to your work. Students at postgraduate level can reasonably be assumed to be familiar with rules in respect of plagiarism, therefore any plagiarism occurring in the context of any postgraduate work cannot normally be deemed to constitute Level 1 plagiarism.</td>
</tr>
<tr>
<td>You receive an informal verbal warning from the Director of Undergraduate Teaching and Learning/Postgraduate Teaching and Learning.</td>
<td>Your work* demonstrates one or more of the following:</td>
</tr>
<tr>
<td>The piece of work in question is inadmissible. You are required to rephrase and reference correctly all plagiarised elements. Other content should not be altered. The resubmitted work will be assessed and marked without penalty.</td>
<td>• Poor use and/or understanding of referencing conventions, including how to present direct quotations;</td>
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<tr>
<td></td>
<td>• Poor understanding of how to acknowledge sources of direct and indirect quotations;</td>
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<tr>
<td></td>
<td>• Poor paraphrasing skills;</td>
</tr>
<tr>
<td></td>
<td>• Lack of recognition of the boundary between material in the public domain which does not require acknowledgement and that which does;</td>
</tr>
<tr>
<td></td>
<td>• Poor understanding that borrowing the language of another author for</td>
</tr>
<tr>
<td>Level 1</td>
<td>Plagiarism is not deemed to be academic misconduct.</td>
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<tr>
<td>--------</td>
<td>---------------------------------------------------</td>
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<tr>
<td></td>
<td>Generally, only small amounts of material (text, graph, computer code, images, etc.) are unacknowledged. If more substantial amounts are involved, the offence should be classified as Level 2 or 3 plagiarism.</td>
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</tbody>
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<tr>
<th>Level 2</th>
<th>You receive a formal written warning from the Head of School.</th>
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<tr>
<td></td>
<td>Level 2 Plagiarism occurs when you should have been aware of what constitutes plagiarism.</td>
</tr>
<tr>
<td></td>
<td>The piece of work in question is inadmissible. You are required to rephrase and reference correctly all plagiarised elements. Other content should not be altered. The resubmitted work will receive a reduced or capped mark (at the pass mark) depending on the seriousness/extent of plagiarism.</td>
</tr>
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</table>

**Level 2 Plagiarism** is considered as academic misconduct.

<table>
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<tr>
<th>Level 3</th>
<th>You receive a formal written warning from the Head of School.</th>
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<tbody>
<tr>
<td></td>
<td>Level 3 Plagiarism occurs when you should have been aware of what constitutes plagiarism.</td>
</tr>
<tr>
<td></td>
<td>The piece of work in question is inadmissible. There is no opportunity for resubmission with corrections. The student is required to submit a new piece of work as a supplemental assessment during the next available session. Provided the work is of passing standard, the assessment mark and the module mark will be capped at the pass mark. Discretion lies with the Senior Lecturer/Dean of Undergraduate Studies and the Dean of Graduate Studies (as appropriate) in cases where there is no standard opportunity for a supplemental assessment under applicable course regulations.</td>
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</table>

**Level 3 Plagiarism** demonstrates one or more of the following:

- It contains elements of another student’s work, even if they gave you permission to use their work;
- You have submitted, on more than one occasion for credit, a correctly cited and referenced assignment from your own research. This work may have been submitted either in whole or in part, for separate marks in a different module or in previous years;
- Substantial sections copied from other sources and presented as your...
<table>
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<tr>
<th>Level 4 Plagiarism is considered as academic misconduct.</th>
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<tr>
<td><strong>Level 4</strong></td>
</tr>
<tr>
<td>Case referred to the Junior Dean for disciplinary procedures.</td>
</tr>
<tr>
<td>Level 4 plagiarism cannot normally be dealt with under summary procedures (Levels 1-3 above). For example, plagiarism in the context of postgraduate theses or dissertations will always be categorised as Level 4. The following constitute examples of Level 4 plagiarism:</td>
</tr>
<tr>
<td>• You have previously committed plagiarism and this is a repeat offence;</td>
</tr>
<tr>
<td>• You have sought, bought or commissioned work with the intention of representing it as your own work;</td>
</tr>
<tr>
<td>• You have improperly enlisted editorial input, eg. engaging a paid proof reader or copy-editing service, having a language assignment edited by a native speaker where language competence is being assessed;</td>
</tr>
<tr>
<td>• Your submitted assignment is identical to another student's work, even if they gave you permission to use their work.</td>
</tr>
</tbody>
</table>

*IThe term 'work' refers to individual or group work*

**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.

1.17 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 second-hand books may be 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.

1.18 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.

1.19 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).
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.

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) currently 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 2017 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).

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.

Careers Advisory Service

What do you want to do? How will you get there? We are here to support you in answering these and other questions about your career.

Junior and Senior Fresh Students

Get Involved: Remember that your course of study, extra-curricular activities, voluntary and part-time work all provide opportunities for developing skills and gaining an insight into your career preferences. In your Senior Fresh year, look out for short-term internship opportunities.

MyCareer: Log in to MyCareer to keep abreast of jobs, study and careers events of interest to you.

Junior Sophisters

Attend class seminar: Typically this takes place in Hilary term and includes information on applying for work experience and internships and postgraduate study.

Get work experience: The programme of summer work experience and internships is particularly relevant to Junior Sophisters. Personalise your MyCareer profile to receive email alerts tailored to your preferences.

MyCareer: Log in to MyCareer to keep abreast of jobs, study and careers events of interest to you.

Finalists and Senior Sophisters
Meet Employers and/or Explore Further Study: You may have decided to seek employment directly after graduation and many employers visit Dublin to actively seek out talented graduates. For others, further study may be their preferred option. Your MyCareer dashboard will keep you informed.

Find Jobs: Personalise your MyCareer profile to receive email alerts tailored to your interests.

Attend class seminar: Typically this takes place in Michaelmas term and includes information on applying for postgraduate study and jobs.

Mentoring: An opportunity to get advice and support from a Trinity graduate.

Drop-In CV/ LinkedIn Clinics: We also provide support at a practical level, helping you to improve your applications, which will benefit you in securing your future, whether in employment or further study.

Practice Interviews: A practice interview tailored to the job/ course of your choice with practical feedback.

MyCareer: Log in to MyCareer to keep abreast of jobs, study and careers events of interest to you.

MyCareer
An online service that you can use to:

- Apply for opportunities which match your preferences - vacancies including research options
- Search opportunities- postgraduate courses and funding
- View and book onto employer and CAS events
- Submit your career queries to the CAS team
- Book an appointment with your Careers Consultant

Simply login to MyCareer using your Trinity username and password and personalise your profile.

Careers Advisory Service
Trinity College Dublin, 7-9 South Leinster Street, Dublin 2
01 896 1705/1721 | Submit a career query through MyCareer

MyCareer: mycareerconnect.tcd.ie
TCD.Careers.Service
www.tcd.ie/Careers/students/postgraduate/
@TCDCareers
tinyurl.com/LinkedIn-TCD-Connecting

Opening Hours
During term: 9.30am - 5.00pm, Monday - Friday
Out of Term: 9.30am - 12.30pm & 2.15 - 5.00pm, Monday - Friday
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: Igor Candido, room 4088, candidoi@tcd.ie

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>IT1096</td>
<td>Italian Language 1a: Structures and Reading</td>
<td>10</td>
<td>MT</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Structures</td>
<td>HT</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reading</td>
<td>HT</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Language Activities</td>
<td>All year</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| IT1095 | Italian Language 1b: Writing, Oral, Aural | 10 | All year | 1 |
|        | Oral | MT | 1 |
|        | Language assignments | HT | 1 |
|        | Oral/Aural skills | HT (wks 8-12) | 1 |
|        | Exam preparation | HT (wks 8-12) | 1 |

| IT1098 | Italian Literature and Culture 1 | 10 | Italian History 1815-1945 | MT | 1 |
|        | Theatre | HT | 1 |
|        | Metrics and genres | HT (wks 1-6) | 1 |
|        | Modern novel | HT (wks 1-6) | 1 |
|        | Poetry | HT (wks 8-12) | 1 |
|        | Revision, and introduction to literature | HT (wks 8-12) | 1 |

TSM JF TEXTBOOKS

You must buy the following prescribed texts (for stock information see this handbook, paragraph I.17): 1. Matteo La Grassa, L’italiano all’università 1 for English speakers (Volume 1), Edilingua, ISBN: 978-960-693-124-6; 2. Matteo La Grassa, Marcella Delitala, Fiorenza Quercioli, L’italiano all’università 2 (Volume 2) Edilingua, ISBN: 978-960-693-069-0; 3. C. Duggan, The Force of Destiny. A history of Italy since 1796; 4. R. Loy, La parola ebreo; 5. D. Fo, Morte accidentale di un anarchico; 6. D. Fo, Mistero buffo. 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. 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’utele e il dilettavole 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.
TSM JUNIOR FRESHMAN MODULES

Module 1

IT1096 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 Common European Framework of Reference for Languages (CEFR) - 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 the grammar textbook: M. La Grassa, L’italiano all’università, Edilingua. 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. You may discuss with your lecturers how to increase the opportunities to learn and practise Italian in your own time.

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. Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

Structures: schedule 2017/18

N.B. The right-hand column below shows references to L’italiano all’università by Matteo La Grassa (published by Edilingua). References are to the book chapters and not to pages. This schedule is a guide only; your teachers may vary the running-order of topics.

You will be given homework regularly (grammar exercises, reading comprehensions, written production tasks). Some homework will be from the book (which can be self-corrected with the keys at the end), some from other sources. In the case of the exercises in the book, you are strongly advised to use the keys and come back to class with any doubts concerning mistakes you may have made. Some class time will be used each week to work on your homework exercises together.

At the end of each unit, you will be required to complete the relevant “Scheda di autovalutazione” or parts of it.

Vocabulary must be built up week by week by following the rubrics “Impariamo le parole” present in each chapter, as well as by attending all language classes and doing the homework.
<table>
<thead>
<tr>
<th>Wk</th>
<th>Class No.</th>
<th>TOPIC</th>
<th>VOLUME 1</th>
</tr>
</thead>
</table>
| 1  | 1        | **Structures:** Introduction to the course  
Introducing oneself: the verb *chiamarsi* (first 3 persons) / Introduction to informal vs. formal (which will be focused on throughout the course)  
Classroom language / First Italian words | Unità 1 |
|    |          | **Oral/Aural:** Greetings /introducing oneself / asking and saying one’s name / asking and saying where one’s from (nationality and city/town) / introduction to countries, nationalities and cities as appropriate | |
| 2  | 2        | **Structures:** Alphabet / Pronunciation / Intonation (these will be focused on in context throughout the course) | Unità 1 |
|    |          | **Oral/Aural:** Asking and saying one’s age / numbers 0-20 / pronunciation activities / classroom objects | |
| 3  | 3        | **Structures:** Listening/Reading dialogue 6: the irregular verbs *essere* and *avere*  
and introduction to subject pronouns / introduction to gender (masculine and feminine) and agreement with adjectives of nationality (singular) / negative sentences / introduction to prepositions with places (*di*+city) | Unità 1 |
|    |          | **Oral/Aural:** Activities on countries and nationalities (also expanding vocabulary) / Communicative activity: new identities | |
| 4  | 4        | **Structures:** The plural of masculine nouns in –*o*, feminine nouns in –*a* and masculine/feminine nouns in –*e/*  
Reading text 31/32: introduction to reading strategies | Unità 1 |
<p>|    |          | <strong>Oral/Aural:</strong> Asking and saying one’s phone number, address, e-mail address, social network account etc; numbers 21-100 / Italian addresses | |
| 5  | 5        | <strong>Structures:</strong> Listening/Reading dialogue 2: the irregular verbs <em>stare</em> and <em>venire</em> / <em>questo</em>/<em>questa</em> / Regular –<em>are</em> verbs, including the verbs ending in –<em>care</em> and -<em>gare</em> | Unità 2 |
|    |          | <strong>Oral/Aural:</strong> Introducing someone to someone else / Asking and saying how someone is | |
| 6  | 6        | <strong>Structures:</strong> Some irregular verbs: <em>fare, andare, dare</em> and <em>bere</em> / regular –<em>ere</em> and –<em>ire</em> verbs. Exercise no. 10 + noticing some prepositions (<em>di</em>, <em>da</em>, <em>a</em>, <em>in</em>) | Unità 2 |
|    |          | <strong>Oral/Aural:</strong> Asking and saying what someone does / vocabulary for professions, part-time jobs and work places | |
| 7  | 7        | <strong>Structures:</strong> Verbs practice / Definite articles (singular and plural) | Unità 2 |
|    |          | <strong>Oral/Aural:</strong> Asking and saying what one studies and what languages one speaks / asking saying why one learns Italian; vocabulary for subjects, languages and other relevant vocabulary for first year students | |
| 8  | 8        | <strong>Structures:</strong> Expanding on the plural of nouns / adjectives and agreement in the singular and in the plural | Unità 2 |
|    |          | <strong>Oral/Aural:</strong> Activities using adjectives to describe relevant aspects of students’ life (e.g. university, town, course, job etc.) | |
| 9  | 9        | <strong>Structures:</strong> Expressing preferences: the verb <em>preferire</em> and similar verbs; practising all –<em>are, -ere</em>, and –<em>ire</em> verbs / some irregular plurals | Unità 3 |
|    |          | <strong>Oral/Aural:</strong> Getting around in Italy: ordering at a cafe / vocabulary for food and drink (cafe) /expressions to order, including <em>vorrei</em> | |
| 10 | 10       | <strong>Structures:</strong> Expressing taste: introduction to the verb <em>piacere</em> and its structure (first and second person) / some expressions with the verbs <em>essere, avere</em> and <em>fare</em> | Unità 3 |</p>
<table>
<thead>
<tr>
<th>Unit</th>
<th>Structures</th>
<th>Oral/Aural</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>ci + verb; Reading comprehension: text 27 and language arising</td>
<td>Discussing eating habits</td>
</tr>
<tr>
<td>12</td>
<td>Prepositions of place (e.g. vicino a etc.) / indefinite articles</td>
<td>Getting around in Italy: asking for and giving directions (in town, in college etc.) / vocabulary for city and college landmarks</td>
</tr>
<tr>
<td>4</td>
<td>Asking and saying what time it is</td>
<td>Practising saying the time in contexts in which it is useful (e.g. timetable, part-time job, travelling etc.)</td>
</tr>
<tr>
<td>14</td>
<td>The irregular verbs dovere, potere and volere; saying at what time and from what time to what time something happens (introduction to preposition + article) / expressions and prepositions of time in the present</td>
<td>Asking and saying the days of the week / listening no. 16 + vocabulary</td>
</tr>
<tr>
<td>15</td>
<td>The irregular verb sapere / expressing ability / revising question Words/introduction to the impersonal form.</td>
<td>Vocabulary for means of transport / discussing how one prefers travelling</td>
</tr>
<tr>
<td>16</td>
<td>Revision activities</td>
<td>Revision activities</td>
</tr>
<tr>
<td>5</td>
<td>Expanding vocabulary for travelling by public transport / public transport in Italy and Ireland and/or other countries (cost, efficiency, driving etc.)</td>
<td>All units</td>
</tr>
<tr>
<td>18</td>
<td>the verb esserci (c’è/ci sono); practising singular and plural of nouns</td>
<td>Saying where someone lives (city and type of dwelling) /vocabulary for types of dwellings and for parts of the house and some pieces of furniture /describing where one lives or would like to live / adjectives to describe where one lives</td>
</tr>
<tr>
<td>19</td>
<td>Reading n. 10 and language arising / written task in class</td>
<td>Discussing who one lives with / family and room mates / vocabulary for housework</td>
</tr>
<tr>
<td>20</td>
<td>Prepositional articles / Reading no. 22 + comprehension and language arising</td>
<td>Inquiring about accommodation / vocabulary for types of accommodation, room types and facilities, prices / numbers 101…, 200…, 1000, 2000…</td>
</tr>
<tr>
<td>6</td>
<td>Correction of Language Test 1/MT + practicing prepositional articles</td>
<td>Revision activities (e.g. scenario: getting to know new people at an Italian Sociey event)</td>
</tr>
<tr>
<td>22</td>
<td>Reading no. 1 + comprehension / reflexive verbs / the irregular verbs uscire and rimanere / prepositions with places as appropriate</td>
<td>Describing one’s daily routine / vocabulary for daily actions</td>
</tr>
<tr>
<td>23</td>
<td>Expressing frequency: adverbs of frequency / tutto vs. ogni / Reading no. 19 + comprehension and language arising / prepositions with places</td>
<td></td>
</tr>
<tr>
<td>Unità</td>
<td>Structures</td>
<td>Oral/Aural</td>
</tr>
<tr>
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</tr>
<tr>
<td>7</td>
<td>Reading no. 2 + comprehension and language arising + direct pronouns lo/la/lì/l'e / prepositions with places as appropriate</td>
<td>Oral/Aural: A day in college / expanding the vocabulary related to college life</td>
</tr>
<tr>
<td>7</td>
<td>How to say the date in Italian in useful contexts + revision activities</td>
<td>Oral: The months of the year, the four seasons and the parts of the day / talking about the weather</td>
</tr>
<tr>
<td>7</td>
<td>Listening/Reading no. 10 / direct pronouns mi/ti/ci/vi (stressed and unstressed) / expressing an ongoing action: stare + gerund</td>
<td>Oral/Aural: Choosing a holiday destination in Italy</td>
</tr>
<tr>
<td>7</td>
<td>Expressing quantity: the use of abbastanza, molto, poco, alcuni/e, per niente</td>
<td>Oral/Aural: Some idiomatic expressions related to some of the topics covered: food, weather etc.</td>
</tr>
<tr>
<td>8</td>
<td>Relating past events: Reading no. 2 + passato prossimo of regular, irregular and reflexive verbs with essere and avere + expressions and prepositions of time in the past</td>
<td>Oral/Aural: Telling a past event</td>
</tr>
<tr>
<td>8</td>
<td>Practising the passato prossimo + piacere in the passato prossimo</td>
<td>Oral/Aural: More activities involving talking about past events</td>
</tr>
<tr>
<td>8</td>
<td>Practising the passato prossimo / Expressing an undefined quantity: the partitivo (di + definite article); / prepositions with places as appropriate</td>
<td>Oral/Aural: Talking about free time activities / relevant vocabulary, including the media / the difference between the verbs giocare and suonare in this context</td>
</tr>
<tr>
<td>8</td>
<td>Reading no. 22 and language arising /direct object pronouns with the passato prossimo / ancora and già with the passato prossimo</td>
<td>Oral/Aural: Organising a class event</td>
</tr>
<tr>
<td>9</td>
<td>Possessive adjectives (also with family members)</td>
<td>Oral/Aural: Talking about one’s family / vocabulary for family members</td>
</tr>
<tr>
<td>9</td>
<td>Practising possessive adjectives</td>
<td>Oral/Aural: Expressing joy, regret, wishes etc.</td>
</tr>
<tr>
<td>9</td>
<td>Reading no. 14 and language arising + written task</td>
<td>Oral/Aural: Discussing relationships (family, friends, college etc.)</td>
</tr>
<tr>
<td>9</td>
<td>Expressing future actions: the futuro semplice of regular and irregular verbs / temporal connectives and expressions and prepositions of time in the future / piacere in the future</td>
<td>Oral/Aural: Scenarios/tasks involving expressing future actions</td>
</tr>
<tr>
<td>9</td>
<td>Practising the future tense including a written task; activity to practise the present/past/future of a verb</td>
<td>Oral/Aural: Discussing future plans; contrasting what one did, does and will do</td>
</tr>
<tr>
<td>10</td>
<td>Listening/Reading no. 2 and language arising / indirect pronouns / Revising and completing the verb piacere + the verb sembrare / direct vs. indirect</td>
<td>Oral/Aural:</td>
</tr>
<tr>
<td>Unità 4</td>
<td>Structures: Telling historical events: Reading no. 4 and the passato remoto: introduction to its formation and uses</td>
<td>Unità 4</td>
</tr>
<tr>
<td>1 1</td>
<td>Oral: Sharing what one did during the holidays</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Structures: Contrasting the passato prossimo and the passato remoto</td>
<td>Unità 4</td>
</tr>
<tr>
<td>3</td>
<td>Structures: Practising the passato remoto</td>
<td>Unità 4</td>
</tr>
<tr>
<td>4</td>
<td>Oral: Useful expressions in conversation, in context: allora, ecco, veramente, insomma, comunque etc. / The education system in Italy and Ireland/other countries</td>
<td>Unità 4</td>
</tr>
</tbody>
</table>

<p>| Unità 1 | Structures: Contrasting the use of passato prossimo and imperfetto | Unità 1 |
| 4 |  |  |</p>
<table>
<thead>
<tr>
<th>Oral/Aural:</th>
<th>Trends among young people: fashion, gadgets, etc.; the Made in Italy; the bella bella figura</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Structures:</td>
<td>Reading no. 21 + comprehension and contrast <em>passato prossimo/imperfetto</em> / verbs that can take either <em>essere</em> or <em>avere</em> in the <em>passato prossimo</em> (e.g. cominciare, finire etc.)</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Famous Italians / Italian inventions</td>
</tr>
<tr>
<td>6 Structures:</td>
<td>Correction of Christmas homework + Q&amp;A session</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Activities involving the alternation of <em>passato prossimo/imperfetto</em></td>
</tr>
<tr>
<td>3 7 Structures:</td>
<td>Reading no. 2 + comprehension / making comparisons: comparatives with <em>di</em> and <em>che</em></td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Talking about sport and games: vocabulary, personal habits, favourite teams, sport in TCD etc</td>
</tr>
<tr>
<td>8 Structures:</td>
<td>The <em>superlativo</em> / irregular comparatives and superlatives</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Comparing things, people and places</td>
</tr>
<tr>
<td>9 Structures:</td>
<td>Practising comparatives and superlatives</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Activities based on the students’ needs and interests</td>
</tr>
<tr>
<td>4 10 Structures:</td>
<td>Listening/Reading text no. 13 and language arising: formation of the present conditional of regular and irregular verbs, including <em>piacere</em></td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Parts of the body / physical pain / healthy habits</td>
</tr>
<tr>
<td>11 Structures:</td>
<td>Uses of the present conditional + practice</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Giving advice in specific situations</td>
</tr>
<tr>
<td>12 Structures:</td>
<td>Revision + translating sentences in class</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Revision</td>
</tr>
<tr>
<td>5 13 Structures:</td>
<td>The future tense to make hypotheses; use of <em>sia...sia...</em>; <em>tanto...quanto</em>; <em>né...né...</em>; <em>né... e neppure/neanche</em></td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Italy and sport: records, celebrities, historical sports etc.</td>
</tr>
<tr>
<td>14 Structures:</td>
<td>The <em>trapprossato prossimo</em></td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Equality/inequality between men and women</td>
</tr>
<tr>
<td>15 Structures:</td>
<td>Practising the use of past tenses</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>New family structures in Italy and other countries</td>
</tr>
<tr>
<td>6 16 Structure:</td>
<td>Correcting language test 1/HT / expressing an opinion in Italian + introduction to the subjunctive of <em>essere</em> and <em>avere</em> after verbs of opinion</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Practising expressing an opinion in given contexts</td>
</tr>
<tr>
<td>17 Structures:</td>
<td>Expressing the future in the past: the past conditional</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Activity involving the use of the past conditional</td>
</tr>
<tr>
<td>18 Structures:</td>
<td>Relative pronouns: <em>che, il quale/la quale/i quali/le quali</em> and <em>cui</em></td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Communicative activities involving the use of relative pronouns</td>
</tr>
<tr>
<td>8 19 Structures:</td>
<td>Relative pronoun <em>chi</em> through some very common Italian proverbs + practising all relative pronouns</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td>Activities based on the students’ needs and interests</td>
</tr>
<tr>
<td>20 Structures:</td>
<td>Textual competence: The use of connectors / Revising the singular and plural of nouns + definite and indefinite articles</td>
</tr>
<tr>
<td>Oral/Aural:</td>
<td></td>
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</table>
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. The novel *La parola ebreo* will be read in its entirety.
through weekly guided assignments. A test on reading comprehension will be held during the year and will be recorded as part of the continuous assessment mark.

Language Activities and Language Learning Strategies. 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, as well as on introducing vocabulary building strategies and reading strategies.

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 Common European Framework of Reference for Languages (CEFR) - 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, clarity and coherence. A good basic lexicon should be built following the L’italiano all’università chapters on these topics: meetings and greetings; countries, cities and towns; people and personalities; education; university life; food and diet; hobbies and spare time; family and friends; trips and journeys; money and time; media; fashion; holidays; house and housing; job; places and landscape; sport; body and health; social issues.

Students are asked to write short essays, mainly on personal experiences, throughout the year.

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. This applied to both hand-delivered work and emailed work.

Language 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.

Oral/Aural Skills. 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.

**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**

The Junior Freshman History module (Michaelmas term, one hour per week) explores how modern Italy was
created and developed. The module starts in 1815, when Napoleon was defeated at Waterloo, and comes to a
bloody finale in 1945, when the Nazis retreat from the peninsula and the second world war ends. This is the
story of how Italy was sewn together from an archipelago of regional states, a unification which, however
flawed, is often read as of the great achievements of European History. The new Liberal State, born in 1861,
however, was sorely tested by unrest and a myriad of challenges. World war one broke out in 1914. In 1922,
Mussolini marched on Rome and ‘the black twenty years’ of fascism began.

We will also explore how this history is reflected in (and constructed by) four of the twentieth-century’s
most significant Italian texts. 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 second
world war; iii. Some of Antonio Gramsci’s political essays from *Selections from the Prison Notebooks*; iv.
Italo Calvino’s novel *The Path to the Spiders’ Nests*, which explores Fascism, the second world war and the
resistance through the eyes of a child.

**AIMS AND REQUIREMENTS**

You will be expected to develop factual knowledge by gathering information on the whole period of 1815-
1945 from relevant sources. You will also be expected to show in-depth knowledge of one of the three
phases studied (the Risorgimento, the Liberal State and Fascism), or of one of the four literary listed above:
Since classes are taught at Junior Freshman level in Michaelmas term, you are allowed to read these works in
English.

**BIBLIOGRAPHY ON HISTORY**

The set textbook for the historical narrative aspect is relevant chapters from Christopher Duggan, *The Force
of Destiny: A History of Italy since 1796* (London, Penguin, 2008). It is advisable to have one’s own copy of
or second edition, 2014); On Risorgimento: D. Mack Smith, *The Making of Italy 1796-1866* (New York,
Holmes and Meier, 1968); Silvana Patriarca and Lucy Riall, *The Risorgimento Revisited* (Palgrave
post-war Italy: Relevant sections of P. Ginsborg, *A History of Contemporary Italy: Society and Politics

**BIBLIOGRAPHY ON CULTURE**
The set texts are: Giuseppe Tomasi di Lampedusa, *The Leopard* (1958), Italo Svevo, *Zeno’s conscience* (1923), Antonio Gramsci, *Selections from the Prison Notebooks*, Italo Calvino, *The Path to the Spiders’ Nests* (1947). However, the history will also come alive if you watch the following films either before you take the course or while you are studying for it: Visconti’s *Il gattopardo* (*The Leopard*), Alberini’s 1905 *La presa di Roma* (*The Capture of Rome*) (5 mins on YouTube), Bellochio’s *Vincere* (*a dramatic love story about the early Mussolini*); Bertolucci’s *I900*, Rossellini’s *Roma città aperta*, on the Resistance during world war 2. De Sica, *Il giardino dei Finzi-Contini*, on the fate of the Jews. Cavani, *La pelle* (*on the liberation of Naples*). Further reading will be provided in the module guide.

**MODULE 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 ‘Bonifacio 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 carnevaleesque 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. 50% of the module mark.
*Structures* examination exercises, 30% of the module mark (cloze test: conjugate verbs and complete a dialogue).
*Reading* examination exercises, 20% of the module mark (comprehension of a passage with questions on its content, and translation of a paragraph from that same passage).

Continuous assessment:
50% of the module mark. REQUIREMENTS: (4 grammar tests, 1 reading test, 1 set of Christmas assignments. Add to this evaluation of 6 pieces of homework per term).

**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 20% 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:
50% of the module mark. REQUIREMENTS: (1 oral test, 1 writing test. Add to this evaluation of 2 pieces of writing homework in MT, and 6 pieces of writing homework in HT).

The oral skill test is held in Hilary Term.

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

Examination:
One paper (50% of the module mark: 25% to poetry and 25% to theatre).
A two-hour paper on poetry and theatre. Candidates are required to answer TWO questions in all: i. *SECTION A* (50% of this exam): one essay question on poetry; ii. *SECTION B* (50% of this exam): one essay question on theatre.

Continuous assessment:
Two term-assignments: one term-essay on History 1815-1945 (2,000 to 2,500 words) and one term-essay on the novel (2,000 to 2,500 words). 50% of the module mark - 25% 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.woof.it/
https://www.aupair.com/
http://www.unistrapg.it/en/
http://cluss.unistrasi.it/index.asp?lng=2
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: Igor Candido, room 4088, candidoi@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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<th>HRS PW</th>
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<tr>
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<td>Italian Language 2</td>
<td>10</td>
<td>Structures</td>
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<tr>
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<td></td>
<td></td>
<td>Vocabulary Building Strategies</td>
<td>MT</td>
<td>1</td>
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<td>Writing skills: essays</td>
<td>HT</td>
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<td>HT</td>
<td>1</td>
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<td></td>
<td>Oral</td>
<td>All year</td>
<td>1</td>
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<tr>
<td>IT2098</td>
<td>The Middle Ages</td>
<td>10</td>
<td>Dante I (Inferno and Purgatorio)</td>
<td>MT</td>
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<td>Dante II (Paradiso)</td>
<td>HT</td>
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<td>Petrarch and Boccaccio</td>
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<td>Italian Literature and Culture 2</td>
<td>10</td>
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<td></td>
<td>Italian History and Society 1945 - 1999</td>
<td>HT</td>
<td>2</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 Common European Framework of Reference for Languages (CEFR).
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. Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

Also please note that lecturers may refuse to mark work which has already been corrected in class or which has been submitted more than one week after the deadline.

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. These classes 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). Please note that lecturers may refuse to mark work which has been submitted more than one week after the deadline.

Translation from/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 as well as on other suitable texts from a range of media and from past papers. Please note that lecturers may refuse to mark work which has been submitted more than one week after the deadline.

Oral classes aim at gradually building oral competence at an intermediate level. Conversation and debate are especially developed throughout the year.

Module 2
IT2019 The Middle Ages

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 Boccaccio; 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:

Dante I (*Inferno and Purgatorio*). MICHAELMAS TERM, TWO HOURS PER WEEK.
Dante II (*Paradiso*). HILARY TERM, ONE HOUR PER WEEK.

Medieval art, as Charles Singleton pointed out, can be more remote from us than Shakespeare’s, but that is no matter of chronological distance. What he meant is that, if we really want to read and understand Dante’s *Commedia*, we will need to (re)acquire a knowledge that is not anymore our own. But it is also true that medieval culture can teach us so much about modern life. The two components aim to familiarize students with Dante's poem through a canto-by-canto reading and commentary. This will lead them to know Dante's intellectual world and appreciate one of the masterworks of World Literature.
Teaching Method and Organization: The instructor lectures upon key questions at stake in a number of selected cantos; students are encouraged to contribute to discussion with comments and questions. They will submit one commentary (generally for Dante I) and one essay (generally for Dante II). Final year specialists also study Dante’s *Opere minori*: *Vita nuova*, *Convivio*, *Monarchia*, *De vulgari eloquentia* (the two latter texts being read in translation).

Dante I focuses on *Inferno* and *Purgatorio*; Dante II focuses on *Paradiso*. Students read Dante’s text in Italian and refer to a translation when necessary. It is important that they acquire a knowledge of the entire work.


Suggested readings on the Comedy:
In their study of the poem and in preparation of their commentary/essay students will profitably read: Dante The Critical Complex, ed. by R. Lansing (London: Routledge, 2003 and later), vols. 4 (only section 1: Modes of Christian Allegory) and 6 (section 1: How to read the Commedia). TCD library ref. number: 858.1 DANg P3.4 and 6.


**Petrarch and Boccaccio.** HILARY TERM, ONE HOUR PER WEEK.

The component aims to familiarize students with two major figures of Italian Trecento, Petrarch and Boccaccio. In his lyrical poems collected under the title of *Rerum vulgarium fragmenta* or *Canzoniere*, Petrarch provides an exemplary account of his tormented passion for Laura and his love for poetry, which will exercise immense influence on the Western World in the centuries to come. After the Black Death of 1348, Boccaccio offers a vision of a new world complex in its multiplicity but reduced to unity by the project of collecting all of reality and recreating it in narrative form.

The first half of the module will be devoted to reading selections from Petrarch’s *Canzoniere*; the second to reading selections from Boccaccio’s *Decameron*.


**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:

**Component 1: Cinema on Italian History with a focus on Risorgimento, the 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 two novels in Italian and three movies from the course (2,000 – 2,500 words). 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.

Attendance at lectures is compulsory. Failure to constantly attend classes and hand in your homework & classwork may result in a NS (‘Non-satisfactory’ report), denying access to sit your May 2018 exams.

Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

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 historic 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:

Oh! Uomo, Yervant Gianikina and Angela Ricchi Lucchi, 2004
A documentary based on original films shot in 1918-1918 in Italy, Russia, Austria. A hypnotic documentary on man, his barbarity, his drives.

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 Jacobacci) and Vittorio Gassman (as Giovanni Busaca) 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 Guarrasi, 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.

**Compulsory Reading** for ALL students attending the course: MARIO ISNENGLI, *Breve storia d’Italia ad uso dei perpessi (e non)* (Laterza, 2012); EMILIO GENTILE, *Il fascismo in tre capitoli* (Laterza, 2014); ANTONIO NICASO, *La mafia spiegata ai ragazzi* (Mondadori, 2010). **Further suggested reading**: JOHN DICKIE, *Mafia Brotherhoods: the rise of the Italian Mafias* (2011); Relevant chapters from CHRISTOPHER DUGGAN, *The
Suggested Novels in Italian (two of them are compulsorily required) to be read by all students for their annual assessment essay on this module: *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 professoressa Colomba* (1992) by Enrico Deaglio; *Lo Spasimo di Palermo* (1998) by Vincenzo Consolo; Ombretta Ingrascì, *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.

**Component 2: Italian History and Society 1945 to 1999**

**COURSE DESCRIPTION**

This Senior Freshman component of module IT2098 Italian Literature and Culture 2 is held in Hilary term. It explores the development of modern Italy from 1945 to 1999.

After the Second World War, new democratic political structures were created and Italy recovered. By the late 1950s, the “economic miracle” had begun and Italy became known internationally for its elegant design and successful economical production, making everything from high fashion to fridges, typewriters and cars (Fiat, Alfa Romeo). Italian society was transformed. By the end of the 1960s, the boom had ended and social unrest escalated. Student and worker demonstrations and movements characterized the period, especially after 1968. Civil rights and feminist movements followed, as did home-grown terrorism, which blighted the country throughout the 1970s. Finally, we will consider the economic development of the 1980s, the crisis of Communism after 1989, the corruption scandals called “Tangentopoli” starting in 1993, and the emergence of new political groupings.

Lectures aim at telling the historical narrative of the events mentioned above and at examining some texts that illustrate aspects of it. Tutorials focus on exploring excerpts from texts which reflect and construct versions of that history.

**AIMS AND REQUIREMENTS**

The main requirement is to demonstrate factual knowledge by gathering information from relevant sources, and, at the same time, evidence that you can discuss analytically at least one of the four 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; and at least one of the key texts studied in tutorials

**BIBLIOGRAPHY ON HISTORY**


**BIBLIOGRAPHY ON CULTURAL TEXTS**

The set works are: Pier Paolo Pasolini, *Accattone* (film, 1961); Iconic photographs of the 1960s (provided in class); Nanni Balestrini, *Vogliamo tutto* (novel, 1971). A selection of iconic images of 1960s Italy (provided
in class). Marco Tullio Giordana, La meglio gioventù (film, 2003), Massimo Carlotto, Arrivederci amore, ciao (novel, 2001) and the film adaptation by Michele Soavi (2006), a selection of feminist texts (provided in class), Marco Bellocchio, Buongiorno, notte (film, 2003). A bibliography of further reading will be provided in class.

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 texts outlined below.

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:
50% of the module mark. A three-hour written paper (30% 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:
50% of the module mark. REQUIREMENTS: (2 Grammar tests, Writing: at least six pieces of homework; Translation: at least six pieces of homework; 1 Oral test, and 1 set of Christmas assignments).

IT2019 The Middle Ages. 33.333% of overall result. Compensatable. 50% examination and 50% continuous assessment.

Examination. 50% of the module mark. One three-hour paper, three equally weighted questions:
Q1 Essay question on Inferno, Purgatorio or Paradiso;
Q2 Essay question on Petrarch;
Q3 Essay question on Boccaccio.

Continuous assessment: 50% of the module mark. Two assignment equally weighted.
Dante I: a commentary on either Inferno or Purgatorio;
Dante II: an essay on Dante’s Paradiso.

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, 15th January 2018).
The component ‘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:

15th of December, 2017

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 2017. 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 8 January 2018 (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. Applications to sit this examination must be submitted online to the Assessment Team in the Academic Registry. This link will only be available for a limited period. No applications will be accepted after the closing date. 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/.

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/.

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/

**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

<table>
<thead>
<tr>
<th>CODE</th>
<th>NAME OF MODULE</th>
<th>ECTS</th>
<th>COMPONENTS</th>
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<td>Structures</td>
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<td>The Modern Age</td>
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Variable Options

|        |                          | 5    | Option 1                    | MT       | 1      |
|        |                          | 5    | Option 2                    | HT       | 1      |

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 Common European Framework of Reference for Languages (CEFR).

Structures. All Year, One Hour per week, Mandatory. Revision and practice as well as more in-depth study of the main grammar structures. 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.

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 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.

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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)
- 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 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:**

**Machiavelli and Castiglione** MICHAELMAS TERM, ONE HOUR PER WEEK.

The modern reflection on politics and historiography would be unthinkable without Niccolò Machiavelli’s treatise *On the Princedoms or The Prince*. The first half of the component sets the work in its historical context (clarifying the story of ‘Machiavellism’ in the Anglophone world) and offers a reading of the work’s key questions at stake: the nature of princedoms, the figure of the prince, his behaviour, fortune, etc.

The second half of the component is devoted to reading Baldassarre 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.

**Italian society, contexts, texts** Michaelmas Term, Two Hours Per Week

Italy is rapidly transforming into a multiracial post-secular society in which relations between its citizens is shifting. This module examines the society and politics of the new millennium and how texts reflect and construct complex issues around identities: especially racial, gendered, political and religious identities. Taking issues from contemporary Italy, the module will explore theoretical and analytical approaches taken in the main from cultural studies (postcolonialism, gender, queer). This module continues JH Italian History 1815 to 1945 and SF Italian History and Society 1945-1999.

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 texts outlined below.

**COURSE OUTLINE**

Post-democratic politics and history of 21st century Italy

**WEEK 1:** LECTURE: Introduction to 21st century Italy: The crisis of capitalism

TUTORIAL: Mazzucco, *Limbo*, part 1

**WEEK 2:** LECTURE: Politics and Politicians: From Berlusconi to Cinque Stelle’s populism

TUTORIAL: Mazzucco, *Limbo*, part 2

**WEEK 3:** LECTURE: Postmodern *Impegno* and protest

TUTORIAL: Mazzucco, *Limbo*, part 3

Race and Postcolonialism

**WEEK 4:** Postcolonial Italy

TUTORIAL: Igiaba Scego, *La mia casa è dove sono*, part 1

**WEEK 5:** Migration to Italy in the 21st century

TUTORIAL: Igiaba Scego, *La mia casa è dove sono*, part 2

**WEEK 6:** Representing the racial other

TUTORIAL: Igiaba Scego, *La mia casa è dove sono*, part 3

**WEEK 7:** Study week

Religion, sexuality and gender

**WEEK 8:** Post-secular Italy

TUTORIAL: Nanni Moretti: *Habemus Papam*

**WEEK 9:** Sexuality and Queer in post-secular Italy

TUTORIAL: Gustav Hofer and Luca Ragazzi, *Improvvisamente l’inverno scorso* (documentary)

**WEEK 10:** Third-wave feminism

TUTORIAL: *Belissime. Il novecento visto dalla parte di “lei”* (documentary)

**WEEK 11:** Modern Italian Masculinity

TUTORIAL: Kim Rossi Stuart, *Anche libero va bene* (film)

**WEEK 12:** Theoretical Approaches to texts and Revision

TUTORIAL: Revision

**READING**


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/.

CULTURAL TEXTS

**Ariosto and Tasso. HILARY TERM, ONE HOUR PER WEEK.**
The component explores the evolution of Italian Renaissance chivalric epic from its origins to Tasso’s foundation of Christian poem and focuses on Lodovico Ariosto’s *Orlando Furioso* and Torquato Tasso’s *Gerusalemme liberata.*


**The Modern Age. HILARY TERM, ONE HOUR PER WEEK.**
This module component aims to offer the students some important samples of the Italian history of the language, literary and cultural tradition in the 18th and 19th centuries. The course will focus on theatre, poetry, historic narrative, popular culture. The following works will be analysis and discussed: the play *La locandiera* (1753) by Carlo Goldoni; some poems from the collection *Canti* (1835) by Giacomo Leopardi; the historic essay *Storia della colonna infame* by Alessandro Manzoni (1840); some sections from the cooking treatise *La scienza in cucina e l’arte di mangiar bene* (1891) by Pellegrino Artusi. Students will be accompanied in confronting a range of very different texts, from very different authors belonging to very different periods, in order to get a clearer knowledge of the complexity of the Italian history, nation, society and culture from a variety of point of views (historic, linguistic, poetic, theatrical, popular). This component will be held in Italian.
Failure to constantly attend classes and hand in your homework & classwork may result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

Compulsory textbooks: Goldoni’s La locandiera; a selection from Leopardi’s Canti (it will be given by the lecturer); Manzoni’s Storia della colonna infame; a selection form Artusi’s La scienza in cucina e l’arte di mangiar bene (1891) by Pellegrino Artusi (it will be given by the lecturer).

Students are required to read the compulsory texts before attending classes.

Bibliography:

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. 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. Deadlines for essays for Options held in Michaelmas term: Monday of the first week of Hilary term: 15 January 2018. Deadline for essays for Options held in Hilary term: Tuesday 10 April 2018. 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:

IT3026 Italian Option: And how does it all end? Climbing and flying to the sun and the stars with Dante. MICHAELMAS TERM, ONE HOUR PER WEEK. This option module is offered only for 2017-18 to rising Junior Sophisters who engaged well with Inferno, and enjoyed it. All through the Senior Freshman year the first canticle of Dante’s Commedia was read and commented with a view to developing several themes through reading Purgatorio and Paradiso in the Junior Sophister year. As Dante will no longer feature in the Sophister course, students eager to follow some of the trails and find the way home, as Dante puts it to Brunetto, will be given the opportunity through 11 classes in Michaelmas Term. Here are some examples: we shall hunt for wolves as symbols of greed, to the final condemnation by Beatrice; we shall seek justice
until we find it in Giustiniano in Paradiso 6, which connects with the political theme - Florence in Inferno 6, Italy in Purgatorio 6 – and he will have the final word on Ugolino’s plight while presenting an alter ego of Dante in the exiled Romeo. We shall keep in touch with families: Ugolino and Nino Visconti, Guido da Montefeltro and Buonconte, the three Donati siblings, Corso Forese and Piccarda, and more. Students will be encouraged to suggest the trails they wish to follow to destination. Assessment will be by essay submitted. The course will be taught by Professor Lonergan.

**IT3442 Italian Option: Italo Calvino: Writing as a Disguise**  
**MICHAELMAS TERM, ONE HOUR PER WEEK.** This module will focus on Italo Calvino’s narrative from the late Fifties to the Eighties and will explore the author’s ability to experiment with a variety of styles and even to create new “hybrid” literary genres. From the allegorical fairy tale of The Baron in the Trees to the historical and allegorical dialogue of The Invisible Cities, from the contamination of graphic art and mythical imagery of The Castle of Crossed Destinies to that archetype of Italian post-modern writing which is If on a winter night a traveller, Calvino’s texts bear witness to a continuous search for creative and intellectual identity. Through close analysis of Calvino’s narrative this course will pose a number of questions about Calvino’s playful experimentation with literature and its devices and will ultimately try to address the issue of this author’s “trasformismo” as a tool to disguise and escape his own loss of intellectual identity. Primary texts by Italo Calvino: Il barone rampante; Le città invisibili; Il castello dei destini incrociati; Se una notte d’inverno un viaggiatore. Some selected non-fictional essays from I. Calvino, Una pietra sopra will be indicated by the lecturer.

**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.

**IT3419 Italian Option: Dante’s Minor Works**  
**HILARY 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, the translation by Christopher Ryan is very reliable; Monarchia, any bilingual edition – Latin Italian – will be suitable, and if you need a translation into English, then Prue Shaw’s is first class. Bibliographies in addition to the ones previously given for the Commedia will be supplied. This option presupposes that the Commedia has been read in its entirety. Assessment will be by essay submitted.

**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. Any recent Italian edition of the poems will be suitable; good renderings into English are by Christopher Ryan and James Saslow. A mini-bibliography will be supplied. Assessment will be by essay submitted.

**IT3443 Italian Option: Libretti d’Opera**  
**HILARY TERM, ONE-TWO HOURS PER WEEK.** This module Italy is the birthplace of melodrama and opera. A fundamental part of the opera is the libretto. This course will examine some opere with a special focus on their respective libretti and concentrate on the theme of love following, in particular, the history/evolution/formation of the figure of Don Giovanni and the rule of women in the different chosen texts. The course is based on a study and close-reading of the following opere and their libretti written in Italian: Mozart’s commedia per musica Le nozze di Figaro (1786) and drammì giocosi Don Giovanni (1787), Così fan tutte (1790), libretti by Lorenzo Ponte’s. Rossini’s opera comica: Il barbiere di Siviglia (1816), libretto by Cesare Sterbini. Verdi’s melodrammi Rigoletto (1851) and Traviata (1853), libretti by Francesco Maria Piave. Puccini’s tragedia giapponese Madama Butterfly
(1904), libretto by Luigi Illica and Giuseppe Giocosa. Clips, DVDs, movies, a lyrical singer (soprano) and a musician may be involved. Assessment by essay on some of the course topics (3,500 to 4,000 words).


Students are required to read the libretti (all available on the web, free download) before attending the classes. The course will be held in Italian.

**IT3415 Italian Option: Writing the Unwritten: Intellectual Commitment in Twentieth-Century Italy** HILARY TERM, ONE HOUR PER WEEK. This module aims to examine a slice of Italian history from the Fascist period to the late Seventies through a number of literary and cinematic texts which show the development of the concept of intellectual commitment or “impegno”. A starting point for our discussion will be the novels by Elio Vittorini, *Conversazione in Sicilia* (1938-39) and *Uomini e no* (1945) that emphasize the need to challenge the Fascist status-quo through the construction of a collective subject soon to become the performing agent of a new national and political identity. As intellectuals are called by Vittorini to “write the unwritten” martyrs of Mussolini’s imperialistic war and demolish the icons of power built by the Fascist propaganda, many artists and writers will follow on in his footsteps in the post-war period. Through analysis of *Gli occhiali d’oro* by Bassani, we will observe how this author tackles issues of memory politics in the representation of queer and Jewish identity during the Fascist period. Through Pasolini’s film *Uccellacci e Uccellini* and his play *Calderon* we will illustrate the detachment of intellectuals from the traditional notion of left-wing impegno and the problematization of power discourse during the student revolution of 1968 and the violent Seventies riddled by terrorism and violence. The final point of our discussion will be the assassination in 1978 of political leader Aldo Moro that became the topic of much cinematic and literary representation. The image of Moro’s body became the simulacrum around which the history of the Seventies was reinvented and often misrepresented to suit the intentions of various political agents. Intellectual commitment thus centred on the topic of Moro’s assassination to unmask the manipulation pursued by memory politics.

**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.
**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 (50%) subdivided as follows:
- one two-hour examination paper 25% (Translation into English, and Essay, equally weighted);
- one oral examination 25% (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:
- Two copies of the article chosen should be handed to the Department no later than a week before the Oral examination;
- The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted;
- The length of the article should be sufficient to allow intellectual discussion on the topic chosen;
- 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;
- 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.
- 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 (50%). Average of marks obtained from exercises on Translation into Italian, Translation into English, Essay Writing, Grammar and Oral. REQUIREMENTS. (Two Grammar tests, one each term, and four pieces of homework; Writing: four pieces of homework, and a 150-word essay as test in class, Translation into Italian: three pieces of homework and two tests, Translation into English: three pieces of homework and two tests, 1 Oral test. And 1 set of Christmas assignments).

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

Examination: 50% of the module mark. One two-hour paper, two equally weighted questions:
Q1 Essay question on Ariosto or Tasso 25%;
Q2 Essay question on Italian Society, Contexts, Texts 25%.

Continuous assessment: 50% of the module mark. One essay on Machiavelli or Castiglione 25%. One essay (3,500-4,000 words) on The Modern Age 25%.

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: Giuliana Adamo, room 4080, gadamo@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>- Cultural Texts and writing exercises</td>
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<td>- Grammar and Essay Writing</td>
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<td>- Italian 20th-c Poetry</td>
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TSM SENIOR SOPHISTER MODULES

Module 1
IT4019 Italian Language and society

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: This course will offer to final students in Italian a range of activities suitable for the language level called C1 (‘Proficient user’) in the Common European Framework of Reference for Languages (CEFR).

**Cultural texts and writing exercises.** ALL YEAR, ONE HOUR PER WEEK MANDATORY
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, cooking books, internet language. A close-reading of the chosen texts should accompany the students to a better knowledge of the great variety of lexicon, style, linguistic registers involved in the making of texts belonging to different genres. The texts come from different sources and from different periods of time: Pellegrino Artusi’s recipes; Gabriele D’Annunzio’s speeches; Benito Mussolini’s speeches; Piero Gobetti’s articles; Antonio De Curtis’ (aka Totò) gags; contemporary politicians’ statements; current mafia neo-melodic songs; mafia statements (*pizzini*); official verdicts against mafia godfathers; current TV news and advertisements; today internet language, style and content. Texts will be provided by the lecturer before each class. Students are required to collect them in an individual portfolio.

Failure to constantly attend classes and hand in your homework & classwork may result in a NS (‘Non Satisfactory’ report) denying access to sit your May 2018 exams. Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.


**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 CEFR Level B2-C1. Grammar revision is also included. Exercises will be completed in class and students will be encouraged to highlight potential areas of weakness to be dealt with during the year. Textbook: *Linguitalia 4*, section I and section on grammar. Students are strongly advised to consult their second or third year grammat textbook to revise their language structures. Other materials will be provided by the lecturer during the course.

**Module 2**

**IT4010 Italian Language Competence: 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 Common European Framework of Reference for Languages (CEFR).

**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:**

**Component 1: Italian 20th-21st century Narrative**

This course offers to the final students in Italian a poignant range of some significant contemporary narrative works in the Italian panorama. The following works, from different writers, will be discussed: Primo Levi’s *Se questo è un uomo* (1947); Elsa Morante’s *L’isola di Arturo* (1957), Luigi Meneghelli’s *I piccoli maestri* (1964), Leonardo Sciascia’s *Candido ovvero Un sogno fatto in Sicilia* (1977); Maria Attanasio’s *Correva l’anno 1698 e nella città accadde il fatto memorabile* (1994); Amara Lakhous’ *Scontro di civiltà per un ascensore in piazza Vittorio* (2006); Giuliana Adamo, *Vittore Bocchetta. Ribelle, antifascista, deportato, esule, artista* (2012); Paolo Di Paolo’s *Mandami tanta vita* (2013); Giuseppe Catozzella’s *Non dirmi che hai paura* (2014). Topics of discussion and analysis include - but are not limited to - war, political and/or ideological commitment, dream, innocence, injustice, otherness, minorities, marginalization, deportation, women, children, migration, courage, language, resilience, globalization, memory, story-telling, humanities.

Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

**Bibliography**


Other bibliographical references will be given by the lecturer. This module will be held in Italian.

**Component 2: Italian 20th-21st century poetry**

This course offers to the final students in Italian a panorama of some significant Italian contemporary poetry production. Works from the following poets - from different places and periods -, will be analysed and discussed: Giovanni Pascoli (1855-1912), Gabriele D’Annunzio (1863-1938), Filippo Tommaso Marinetti (1876-1944), Aldo Palazzeschi (1885-1974), Camillo Sbarbaro (1888-1967), Giuseppe Ungaretti (1888-1970), Eugenio Montale (1896-1981), Sandro Penna (1906-1977), Antonia Pozzi (1912-1938) Toti Scialoja (1914-1998), Amelia Rosselli (1930-1996), Antonella Anedda (1955-). Topics of discussion and analysis include - but are not limited to – history, society, tradition/revolution, visibility/invisibility, self/other, performance, irony, gender, language of expression, music, truth, human condition, poetry, translation, words, memory, commitment, isolation, detachment, alienation, revelation, negation.
Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

Bibliography

Other bibliographical references will be given by the lecturer. This module will be held in Italian.

Component 3: Cultural Configurations: Originality and Experimentation in Italy’s 20th and 21st Centuries

LEARNING OUTCOMES
On successful completion of this module, you will be able to explain what experimentalism in the arts means, what it can achieve and how it can fail. You will be able demonstrate an analytical understanding of a selection of Italian experimental works and will understand some of the key features of the avant-garde, the neo-avant-garde and digital contemporaneity in Italy.

COURSE DESCRIPTION
William Blake said once, “I must Create a System, or be enslav’d by another Man’s”. The deep-rooted desire to be original, to defy conventions, to find one’s own voice and, through it, one’s self, is a key feature of modernity. The Novecento is the century of experimentation, of the art of the shock, of poems without rhyme, books without endings, paintings daubed with dung, and often fierce attacks on the “enslaving” status quo. The 21st century is – so far – a century in which activism uses new social media tools to counter a world seen as unfair. As social and technological transformations arrive in such quick succession, renewing the arts to meet the challenges of change becomes imperative. Experimenting is often the striving to make the arts relevant to each new decade, to ensure that the arts still speak truth.

In this module, we’ll explore together what it means for the arts to face these challenges: we’ll look at why being original matters, but also where its pitfalls and dead-ends lie. In a country in which social conventions and Catholicism still dominate, why has Italy produced so much cutting-edge culture? This module focuses on three key periods where Italy produced some of its most exciting work: 1900-1912, the 1960s, and 2000-2010. We will explore some of the finest examples of experimentation from the worlds of cinema, prose and poetry. The lectures are accompanied by 4 tutorials, which provide space for closer readings of the main texts.

COURSE OUTLINE
WEEK 1 LECTURE Introduction: “Creating a System”, or, “why being original matters”.

Weeks 2-6: Modernism and the avant-garde
WEEK 2 LECTURE Shaking off the old self: Luigi Pirandello: Il fu Mattia Pascal (1904)
TUTORIAL: Il fu Mattia Pascal
WEEK 3 LECTURE The new 20th-century self emerges: Il fu Mattia Pascal (1904)
WEEK 4 LECTURE The appearance of the machine-self (Il manifesto del futurismo, 1909)
WEEK 5 LECTURE Beyond the typeface: Futurism and Zang Tumb Tumb (1912)
TUTORIAL: Zang Tumb Tumb (1912)

Weeks 6-10 Postmodernism and the neo-avant-garde
WEEK 6 LECTURE Exploding art forms: Umberto Eco’s Opera aperta (1962)
WEEK7: Study week
WEEK 8 LECTURE Exploding art forms: Nanni Balestrini and Eduardo Sanguineti (1960-63)
TUTORIAL: selection of poems from Balestrini and Sanguineti
WEEK 9 LECTURE: Questioning the real: Michelangelo Antonioni’s Blow-up (1966)
WEEK 10 The Play of cinema: Pierpaolo Pasolini, La ricotta (1963)
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: 22 January 2018. Deadline for essays for Options held in Hilary term: Tuesday 10 April 2018. 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:

IT3026 Italian Option: And how does it all end? Climbing and flying to the sun and the stars with Dante. MICHAELMAS TERM, ONE HOUR PER WEEK. This option is offered only for 2017-18 to rising Junior Sophisters who engaged well with Inferno, and enjoyed it. All through the Senior Freshman year the first...
canticle of Dante’s *Commedia* was read and commented with a view to developing several themes through reading *Purgatorio* and *Paradiso* in the Junior Sophister year. As Dante will no longer feature in the Sophister course, students eager to follow some of the trails and find the way home, as Dante puts it to Brunetto, will be given the opportunity through 11 classes in Michaelmas Term. Here are some examples: we shall hunt for wolves as symbols of greed, to the final condemnation by Beatrice; we shall seek justice until we find it in Giustiniano in *Paradiso* 6, which connects with the political theme - Florence in *Inferno* 6, Italy in *Purgatorio* 6 – and he will have the final word on Ugolino’s plight while presenting an alter ego of Dante in the exiled Romeo. We shall keep in touch with families: Ugolino and Nino Visconti, Guido da Montefeltro and Buonconte, the three Donati siblings, Corso Forese and Piccarda, and more. Students will be encouraged to suggest the trails they wish to follow to destination. *Assessment* will be by essay submitted. The course will be taught by Professor Lonergan.

**IT3442 Italian Option: IT3442 Italo Calvino: Writing as a Disguise**  
**MICHAELMAS TERM, ONE HOUR PER WEEK.** This course will focus on Italo Calvino’s narrative from the late Fifties to the Eighties and will explore the author’s ability to experiment with a variety of styles and even to create new “hybrid” literary genres. From the allegorical fairy tale of *The Baron in the Trees* to the historical and allegorical dialogue of *The Invisible Cities*, from the contamination of graphic art and mythical imagery of *The Castle of Crossed Destinies* to that archetype of Italian post-modern writing which is *If on a winter night a traveller*, Calvino’s texts bear witness to a continuous search for creative and intellectual identity. Through close analysis of Calvino’s narrative this course will pose a number of questions about Calvino’s playful experimentation with literature and its devices and will ultimately try to address the issue of this author’s “trasformismo” as a tool to disguise and escape his own loss of intellectual identity. Primary texts by Italo Calvino: *Il barone rampante; Le città invisibili; Il castello dei destini incrociati; Se una notte d’inverno un viaggiatore*. Some selected non-fictional essays from I. Calvino, *Una pietra sopra* will be indicated by the lecturer.

**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. Further details from CLCS.

**IT3419 Italian Option: Dante’s Minor Works**  
**HILARY 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*, the translation by Christopher Ryan is very reliable; *Monarchia*, any bilingual edition – Latin Italian – will be suitable, and if you need a translation into English, *then* Prue Shaw’s is first class. Bibliographies in addition to the ones previously given for the *Commedia* will be supplied. This option presupposes that the *Commedia* has been read in its entirety. Assessment will be by essay submitted.

**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. Any recent Italian edition of the poems will be suitable; good renderings into English are by Christopher Ryan and James Saslow. A mini-bibliography will be supplied. Assessment will be by essay submitted.

**IT3443 Italian Option: Libretti d’Opera**  
**HILARY TERM, ONE-TWO HOURS PER WEEK.** This module Italy is the birthplace of *melodrama* and *opera*. A fundamental part of the opera is the *libretto*. This course will examine some *opere* with a special focus on their respective *libretti* and concentrate on the theme of love following, in particular, the history/evolution/ transformation of the figure of Don Giovanni and the rule of women in the different chosen texts. The course is based on a study and close-reading of the following
opere and their libretti written in Italian: Mozart’s commedia per musica Le nozze di Figaro (1786) and dramma giocosi Don Giovanni (1787), Coste fan tutte (1790), libretti by Lorenzo Ponte’s. Rossini’s opera comica: Il barbiere di Siviglia (1816), libretto by Cesare Sterbini. Verdi’s melodrammi Rigoletto (1851) and Traviata (1853), libretti by Francesco Maria Piave. Puccini’s tragedia giapponese Madama Butterfly (1904), libretto by Luigi Illica and Giuseppe Giocosa. Clips, DVDs, movies, a lyrical singer (soprano) and a musician may be involved. Assessment by essay on some of the course topics (3,500 to 4,000 words).


Students are required to read the libretti (all available on the web, free download) before attending the classes. The course will be held in Italian.

IT3415 Italian Option: Writing the Unwritten: Intellectual Commitment in Twentieth-Century Italy HILARY TERM, ONE HOUR PER WEEK. This course aims to examine a slice of Italian history from the Fascist period to the late Seventies through a number of literary and cinematic texts which show the development of the concept of intellectual commitment or “impegno”. A starting point for our discussion will be the novels by Elio Vittorini, Conversazione in Sicilia (1938-39) and Uomini e no (1945) that emphasize the need to challenge the Fascist status-quo through the construction of a collective subject soon to become the performing agent of a new national and political identity. As intellectuals are called by Vittorini to “write the unwritten” martyrs of Mussolini’s imperialistic war and demolish the icons of power built by the Fascist propaganda, many artists and writers will follow on in his footsteps in the post-war period. Through analysis of Gli occhiali d’oro by Bassani, we will observe how this author tackles issues of memory politics in the representation of queer and Jewish identity during the Fascist period. Through Pasolini’s film Uccellacci e Uccellini and his play Calderon we will illustrate the detachment of intellectuals from the traditional notion of left-wing impegno and the problematization of power discourse during the student revolution of 1968 and the violent Seventies riddled by terrorism and violence. The final point of our discussion will be the assassination in 1978 of political leader Aldo Moro that became the topic of much cinematic and literary representation. The image of Moro’s body became the simulacrum around which the history of the Seventies was reinvented and often misrepresented to suit the intentions of various political agents. Intellectual commitment thus centred on the topic of Moro’s assassination to unmask the manipulation pursued by memory politics.

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, 15 December 2017. The final version, properly typed and corrected in every detail, must be submitted by Monday, 15 January 2018.

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:

IT4019 Italian Language and Society. 16.666% of overall result. No compensation (students must pass the module as a whole).

1. Cultural texts and writing exercises (50% of the overall module mark)
   Assessment by continuous homework, and a final test in class at the end of each term (write a riassunto, make a parody out of the text, create a reply to a given text, write a textual analysis).

2. Grammar and essay writing (50% of overall module mark). Exam Paper 25% (One-hour paper on essay writing only). Continuous assessment 25%: two grammar tests, one each term, and three essays for assessment each term.

Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.

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

Examinations 50%: Translation into English paper and Oral exam as described below.
Translation paper, one hour. Translation from Italian into English. (20% of the module mark).
Oral examination (30% 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. (50% of the module mark). Translation into Italian and Oral. (one test each term on translation into Italian; 4 assessment exercises each term on translation into/from Italian; I Oral test in MT).

IT4096 Italian Literature and Culture 4. 16.666% of overall result. Compensatable.
Examination. Two-hour paper. Answer two questions equally weighted (one question on Italian 20th-21st century poetry and Narrative 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.

Dissertation. 33.333% of overall result. No compensation.
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: Clodagh Brook, room 4040, brooke@tcd.ie

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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<tbody>
<tr>
<td>IT1091</td>
<td>Italian 1a</td>
<td>10</td>
<td>Structures</td>
<td>MT</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>Structures</td>
<td>HT</td>
<td>2</td>
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<td></td>
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<td>Writing</td>
<td>HT</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Oral and aural</td>
<td>All year</td>
<td>1</td>
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<tr>
<td>IT1092</td>
<td>Italian 1b</td>
<td>5</td>
<td>Reading on society and stories</td>
<td>All year</td>
<td>1</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 Common European Framework of Reference for Languages (CEFR) - 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!

**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 1 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 1 and lecturer’s own materials.
N.B. The right-hand column below shows references to *Ciao* (8th edition) by C. Lares 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

<table>
<thead>
<tr>
<th>Wk</th>
<th>Class No.</th>
<th>TOPIC</th>
<th>8th edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Alfabeto / pronuncia / accenti / intonazione / parole affini</td>
<td>Capitolo preliminare</td>
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<tr>
<td>2</td>
<td></td>
<td>Studio di parole: Saluti e espressioni di cortesia/In classe.</td>
<td>Primo incontro</td>
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<tr>
<td>3</td>
<td></td>
<td>Lettura e comprensione: “In centro a Bologna”. Studio di parole: la città. Grammatica: verbo essere, c’è, ci, ci sono e ecco!</td>
<td>Capitolo 1</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>Espressioni interrogative. Scrittura.</td>
<td>Capitolo 1</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Grammatica: Buono, bello. Il verbo avere. Frasi idiomatiche con avere. Scrittura</td>
<td>Capitolo 2</td>
</tr>
<tr>
<td>8</td>
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<td>Grammatica: quanto e i numeri cardinali. Studio di molto, tanto, troppo, poco. Introduzione del verbo piacere</td>
<td>Capitoli 5, 4, 11</td>
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<tr>
<td>9</td>
<td>3</td>
<td>Lettura e comprensione: “Oggi studio per gli esami”. Grammatica: i verbi regolari in –are: il presente</td>
<td>Capitolo 3</td>
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<tr>
<td>10</td>
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<td>RIPASSO. VOCABOLARIO. SCRITTURA</td>
<td></td>
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<tr>
<td>11</td>
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<td>Grammatica: le preposizioni semplici e articolate</td>
<td>Capitolo 3</td>
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<tr>
<td>12</td>
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<td>Grammatica: le preposizioni avverbiali. Quale? e che? Scrittura</td>
<td>Capitolo 3</td>
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<tr>
<td>13</td>
<td>4</td>
<td>Lettura e comprensione: “Al ristorante”. Grammatica: verbi Regolari in –ere, -ire: il presente</td>
<td>Capitolo 4</td>
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<tr>
<td>14</td>
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<td>Grammatica: verbi regolari in –ire con il suffisso -isc. Partitivo</td>
<td>Capitolo 4</td>
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<td>15</td>
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<td>Grammatica: verbi irregolari in -are, -ere, -ire. Sapere e conoscere</td>
<td>Capitolo 5</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>RIPASSO di tutti i verbi regolari e irregolari in -are -ere -ire. VOCABOLARIO. SCRITTURA</td>
<td>Capitolo 6</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>Grammatica: aggettivi e pronomi possessivi</td>
<td>Capitolo 6</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>Grammatica: pronomi diretti.</td>
<td>Capitolo 6</td>
</tr>
<tr>
<td>20</td>
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<td>RIPASSO. VOCABOLARIO. SCRITTURA</td>
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<tr>
<td>21</td>
<td>6</td>
<td>Lettura e comprensione: “Una famiglia numerosa”. Ripasso: aggettivi e pronomi possessivi, pronomi diretti, verbi regolari e irregolari</td>
<td>Capitolo 6</td>
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<tr>
<td>22</td>
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<td>Lettura e comprensione: “Alla stazione”. Grammatica: Passato prossimo con essere e con avere</td>
<td>Capitolo 7</td>
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<tr>
<td>23</td>
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<td>Grammatica: L’ora. Usi di a, in, da e per</td>
<td>Capitolo 7</td>
</tr>
<tr>
<td>24</td>
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<td>RIPASSO. VOCABOLARIO. SCRITTURA</td>
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<td>25</td>
<td>8</td>
<td>Lettura e comprensione: “Un viaggio d’affari”. Grammatica: i verbi riflessivi e reciproci</td>
<td>Capitolo 8</td>
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<tr>
<td>26</td>
<td>Grammatica: il passato prossimo con i verbi riflessivi</td>
<td>Capitolo 8</td>
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<tr>
<td>27</td>
<td>Grammatica: i pronomi indiretti. I pronomi indiretti con l’infinito.</td>
<td>Capitolo 8</td>
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<td>28</td>
<td>RIPASSO: passato prossimo; tutti i pronomi: diretti, riflessivi, indiretti. VOCABOLARIO. SCRITTURA</td>
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<td>29</td>
<td>Lettura e comprensione: “Una serata alla TV”. Grammatica: l’imperfetto</td>
<td>Capitolo 9</td>
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<tr>
<td>30</td>
<td>Grammatica: contrasto fra imperfetto e passato prossimo</td>
<td>Capitolo 9</td>
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<td>32</td>
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<td>33</td>
<td>Lettura e comprensione: “Che vestiti metti in valigia?”. Grammatica: l’imperativo dei verbi regolari e irregolari</td>
<td>Capitolo 10</td>
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<tr>
<td>34</td>
<td>Grammatica: l’imperativo con un pronomne (diretto, indiretto, riflessivo). Aggettivi e pronomi dimostrativi. Le stagioni e il tempo</td>
<td>Capitolo 10</td>
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<tr>
<td>35</td>
<td>Ripasso dell’uso del passato prossimo, dell’imperfetto e del trapassato prossimo. Ripasso di tutto il presente indicativo e dell’imperativo</td>
<td>Apprendici 3 e 4</td>
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<td>36</td>
<td>RIPASSO. VOCABOLARIO. SCRITTURA</td>
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<td>37</td>
<td>Lettura e comprensione: “Al mare”. Grammatica: il futuro semplice. Il futuro anteriore</td>
<td>Capitolo 11</td>
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<tr>
<td>38</td>
<td>Grammatica: i pronomi tonici. Il verbo piacere</td>
<td>Apprendice 1</td>
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<td>39</td>
<td>Grammatica: il verbo piacere (coniugato i tutti i tempi). Il si impersonale</td>
<td>Capitolo 11</td>
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<td>40</td>
<td>Grammatica: uso di piacere. Il passato remoto dei verbi regolari.</td>
<td>Capitolo 16</td>
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<td>41</td>
<td>Grammatica: il passato remoto dei verbi irregolari. Uso del passato remoto</td>
<td>Capitolo 16</td>
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<tr>
<td>42</td>
<td>RIPASSO DELL’USO DI PASSATO REMOTO, PASSATO PROSSIMO, IMPERFETTO, TRAPASSATO PROSSIMO</td>
<td>Apprendici 4</td>
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<td>43</td>
<td>RIPASSO DI TUTTA LA GRAMMATICA. VOCABOLARIO. SCRITTURA</td>
<td>Vedi capitoli e appendici relativi</td>
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<td>44</td>
<td>RIPASSO DI TUTTA LA GRAMMATICA. VOCABOLARIO. SCRITTURA</td>
<td>Vedi capitoli e appendici relativi</td>
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</tbody>
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**HILARY TERM: 2 HOURS PER WEEK, 11 WEEKS, TOTAL: 22 HOURS**

| 1 | 1 | Lettura e comprensione: “Il nuovo appartamento”. Grammatica: Ne e Ci. | Capitolo 12 |
| 2 | 2 | Grammatica: ripasso di tutti i pronomi (diretti, indiretti, riflessivi). I pronomi doppi. I numeri ordinali. | Capitolo 12 |
| 3 | 3 | Lettura e comprensione: “Una scelta difficile”. Grammatica: il condizionale presente e passato dei verbi regolari e irregolari. | Capitolo 13 |
| 4 | 4 | CORREZIONE COMPITI DELLE VACANZE NATALE | Capitolo 13 |
| 5 | 5 | Grammatica: dover, potere, volere nel condizionale. Scrittura | Capitolo 13 |
| 6 | 6 | Lettura e comprensione: “Una gita scolastica”. Grammatica: i comparativi e i superlativi regolari e irregolari | Capitolo 14 |
| 7 | 7 | Grammatica: uso di comparativi e superlativi. Uso dell’articolo determinativo | Capitolo 14 |
| 8 | 8 | Ripasso: Preparazione test settimana 5 | |
| 9 | 9 | Ripasso: Preparazione test settimana 5 | |
| 10 | 10 | Ripasso: Preparazione test settimana 5 | |
| 12 | 12 | Grammatica: espressioni negative. Il gerundio e la | Capitolo 15 |
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 Common European Framework of Reference for Languages (CEFR) - 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. 50% of the module mark, distributed as follows:

1. Three hour paper (30%), 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 (20% 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. 50% of the module mark. REQUIREMENTS. Structures: four tests (two each term), one Christmas assignment and six exercises for each term. Writing: one test in Hilary Term and 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. 50% 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. 50% of the module mark. REQUIREMENTS. (6 pieces of homework in Michaelmas term and 6 pieces of homework in Hilary term.)
GENERAL DESCRIPTION OF EUROPEAN STUDIES SENIOR 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 Senior Freshman Co-ordinator: Clodagh Brook, room 4040, brooke@tcd.ie

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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<tbody>
<tr>
<td>IT2091</td>
<td>Italian 2a</td>
<td>10</td>
<td>Structures</td>
<td>MT</td>
<td>2</td>
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<td>Structures</td>
<td>HT</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>Writing</td>
<td>All year</td>
<td>1</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Oral and aural</td>
<td>All year</td>
<td>1</td>
</tr>
<tr>
<td>IT2092</td>
<td>Italian 2b</td>
<td>5</td>
<td>Reading on history, society and stories</td>
<td>All year</td>
<td>1</td>
</tr>
</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 Common European Framework of Reference for Languages (CEFR).

Structures. MICHAELMAS TERM, TWO HOURS PER WEEK, MANDATORY. HILARY TERM, TWO 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 Common European Framework of Reference for Languages (CEFR).

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, 50% of the module mark, distributed as follows:
1. Three hour paper (30%), 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 (20% 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, 50% of the module mark. REQUIREMENTS. Structures: two tests (one each term), one Christmas assignment, and 6 exercises in each term. Writing: two tests, 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, 50% 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 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. 50% of the module mark. REQUIREMENTS. 6 pieces of homework each term.

FOUNDATION SCHOLARSHIP EXAMINATION

Optional examination. Two components:
1. Language paper (70%), 90 minutes, two questions (a) and (b) 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) guided essay in Italian (200 words).
2. Oral (30%).
This year Scholarship exams are scheduled to begin on Monday 8 January 2018 (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 for a limited period. No applications will be accepted after the closing date. 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: Clodagh Brook, room 4040, brooke@tcd.ie

COURSE STRUCTURE

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<th>CODE</th>
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<th>COMPONENTS</th>
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<td>Italian Language 3</td>
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<td></td>
<td></td>
<td></td>
<td>Translation into Italian</td>
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<td></td>
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<td>Translation into English</td>
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<tr>
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<td>Two Cultural Options</td>
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<td>MT or HT</td>
<td>1 each option</td>
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</table>

Additional to IT3099
Only for Major students of Italian in European Studies

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 Common European Framework of Reference for Languages (CEFR).

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 (50%) subdivided as follows:
- one two-hour examination paper 25% (Translation into English, and Essay, equally weighted);
- one oral examination 25% held by two internal examiners, to be recorded and sent to the external examiner.

Continuous assessment (50%). Average of marks obtained from exercises on Translation into Italian, Translation into English, Essay Writing, Grammar and Oral. REQUIREMENTS. (Two Grammar tests, one each term, and four pieces of homework; Writing: four pieces of homework, and a 150-word essay as test in class, Translation into Italian: three pieces of homework and two tests, Translation into English: three pieces of homework and two tests, 1 Oral test. And 1 set of Christmas assignments).

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: 15 January 2018. Deadline for essays for Options held in Hilary term: Tuesday 10 April 2018. 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.

Cultural options available: C. ES SS MAJOR AND MINOR - CULTURAL OPTIONS.
GENERAL DESCRIPTION OF EUROPEAN STUDIES SENIOR SOPHISTER ITALIAN COURSE AND EXAMINATIONS

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: Clodagh Brook, room 4040, brookc@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>
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<tr>
<td></td>
<td>- Cultural Texts and writing exercises</td>
<td></td>
<td>All year</td>
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<tr>
<td></td>
<td>- Grammar and Essay Writing</td>
<td></td>
<td>All year</td>
<td>1</td>
<td></td>
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</tbody>
</table>

| IT4088 | Italian Language Competence 10           | 10   | Mandatory components of this module:      |          |        |
|        | - Translation from/into Italian          |      | All year                                  | 1        |        |
|        | - Oral                                  |      | All year                                  | 1        |        |

SENIOR SOPHISTER MAJOR - ITALIAN LANGUAGE MODULES

Module 1

IT4024 Italian Language and society

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:

This course will offer to final students in Italian a range of activities suitable for the language level called C1 (‘Proficient user’) in the Common European Framework of Reference for Languages (CEFR).

Cultural texts and writing exercises. ALL YEAR, ONE HOUR PER WEEK MANDATORY

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, cooking books, internet language. A close-reading of the chosen texts should accompany the students to a better knowledge of the great variety of lexicon, style, linguistic registers involved in the making of texts belonging to different genres. The texts
come from different sources and from different periods of time: Pellegrino Artusi’s recipes; Gabriele D’Annunzio’s speeches; Benito Mussolini’s speeches; Piero Gobetti’s articles; Antonio De Curtis’ (aka Totò) gags; contemporary politicians’ statements; current mafia neo-melodic songs; mafia statements (pizzini); official verdicts against mafia godfathers; current TV news and advertisements; today internet language, style and content.

Texts will be provided by the lecturer before each class. Students are required to collect them in an individual portfolio.

Failure to constantly attend classes and hand in your homework & classwork may result in a NS (‘Non Satisfactory’ report) denying access to sit your May 2018 exams. Please note: less than 70% attendance, unless officially certified, will result in the deduction of 20% from your overall Continuous Assessment mark. Failure to constantly attend classes and hand in your homework & classwork may also result in a ‘NS’ (Non-satisfactory report) denying access to sit your May 2018 exams.


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 CEFR Level B2-C1. Grammar revision is also included. Exercises will be completed in class and students will be encouraged to highlight potential areas of weakness to be dealt with during the year. Textbook: Linguitalia 4, section I and section on grammar. Students are strongly advised to consult their second or third year grammat textbook to revise their language structures. Other materials will be provided by the lecturer during the course.

Module 2
IT4088 Italian Language Competence: 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 Common European Framework of Reference for Languages (CEFR).

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

IT4024 Italian Language and Society. 16.666% of overall result. No compensation (students must pass the module as a whole).

1. Cultural texts and writing exercises (50% of the overall module mark)
Assessment by continuous homework, and a final test in class at the end of each term (write a riassunto, make a parody out of the text, create a reply to a given text, write a textual analysis etc.).
2. **Grammar and essay writing** (50% of overall module mark). Exam Paper 25% (One-hour paper on essay writing only). Continuous assessment 25%: two grammar tests, one each term, and three essays for assessment each term.

**IT4088 Italian Language Competence: Translation and Oral. 16.666% of overall result. No compensation (students must pass the module as a whole).**

- Examinations 50%: Translation into English paper and Oral exam as described below.
- Translation paper, one hour. Translation from Italian into English. (20% of the module mark).
- **Oral examination** (30% 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 from Italian into 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. (50% of the module mark). Translation into Italian and Oral. (one test each term on translation into Italian; 4 assessment exercises each term on translation into/from Italian; 1 Oral test in MT).

**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>
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</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 Common European Framework of Reference for Languages (CEFR).

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. 50% of the module mark. Three hour paper (compensatable) on 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.
Continuous assessment. 50% of the module mark. REQUIREMENTS. Two tests in Hilary Term, one in Translation and one in Text Analysis; at least three Text Analysis exercises per term; at least three Translation exercises per 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>
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<td>IT3442</td>
<td>Italo Calvino: Writing as a disguise</td>
<td>5</td>
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<td>IT3415</td>
<td>Writing the Unwritten: Intellectual Commitment in 20th-c Italy</td>
<td>5</td>
<td>HT</td>
<td>1</td>
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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:

**IT3442 Italian Option: IT3442 Italo Calvino: Writing as a Disguise**  Michaelmas Term, one hour per week. This course will focus on Italo Calvino’s narrative from the late Fifties to the Eighties and will explore the author’s ability to experiment with a variety of styles and even to create new “hybrid” literary genres. From the allegorical fairy tale of The Baron in the Trees to the historical and allegorical dialogue of The Invisible Cities, from the contamination of graphic art and mythical imagery of The Castle of Crossed Destinies to that archetype of Italian post-modern writing which is If on a winter night a traveller, Calvino’s texts bear witness to a continuous search for creative and intellectual identity. Through close analysis of Calvino’s narrative this course will pose a number of questions about Calvino’s playful experimentation with literature and its devices and will ultimately try to address the issue of this author’s “trasformismo” as a tool to disguise and escape his own loss of intellectual identity. Primary texts by Italo Calvino: Il barone rampante; Le città invisibili; Il castello dei destini incrociati; Se una notte d’inverno un viaggiatore. Some selected non-fictional essays from I. Calvino, Una pietra sopra will be indicated by the lecturer.

**IT3415 Italian Option: Writing the Unwritten: Intellectual Commitment in Twentieth-Century Italy**  Hilary Term, one hour per week. This course aims to examine a slice of Italian history from the Fascist period to the late Seventies through a number of literary and cinematic texts which show the development of the concept of intellectual commitment or “impegno”. A starting point for our discussion will be the novels by Elio Vittorini, Conversazione in Sicilia (1938-39) and Uomini e non (1945) that emphasize the need to challenge the Fascist status-quo through the construction of a collective subject soon to become the performing agent of a new national and political identity. As intellectuals are called by Vittorini to “write the unwritten” martyrs of Mussolini’s imperialistic war and demolish the icons of power built by the Fascist propaganda, many artists and writers will follow on in his footsteps in the post-war period. Through analysis of Gli occhiali d’oro by Bassani, we will observe how this author tackles issues of memory politics in the representation of queer and Jewish identity during the Fascist period. Through Pasolini’s film Uccellacci e Uccellini and his play Calderon we will illustrate the detachment of intellectuals from the traditional notion of left-wing impegno and the problematization of power discourse during the
student revolution of 1968 and the violent Seventies riddled by terrorism and violence. The final point of our discussion will be the assassination in 1978 of political leader Aldo Moro that became the topic of much cinematic and literary representation. The image of Moro’s body became the simulacrum around which the history of the Seventies was reinvented and often misrepresented to suit the intentions of various political agents. Intellectual commitment thus centred on the topic of Moro’s assassination to unmask the manipulation pursued by memory politics.
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 online 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: Dr Igor Candido, Erasmus co-ordinator for TSM, Room 4087/88, tel. 896 1527, email: candidoi@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 2017/18, 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/internationalia/

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 straniere, 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 Igor, 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 2017-18 ARE INVITED TO APPLY TO GIULIANA ADAMO BY 7 MARCH 2018.

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 Igor Candido, Room 4087/8, e-mail: candidoi@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.