



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

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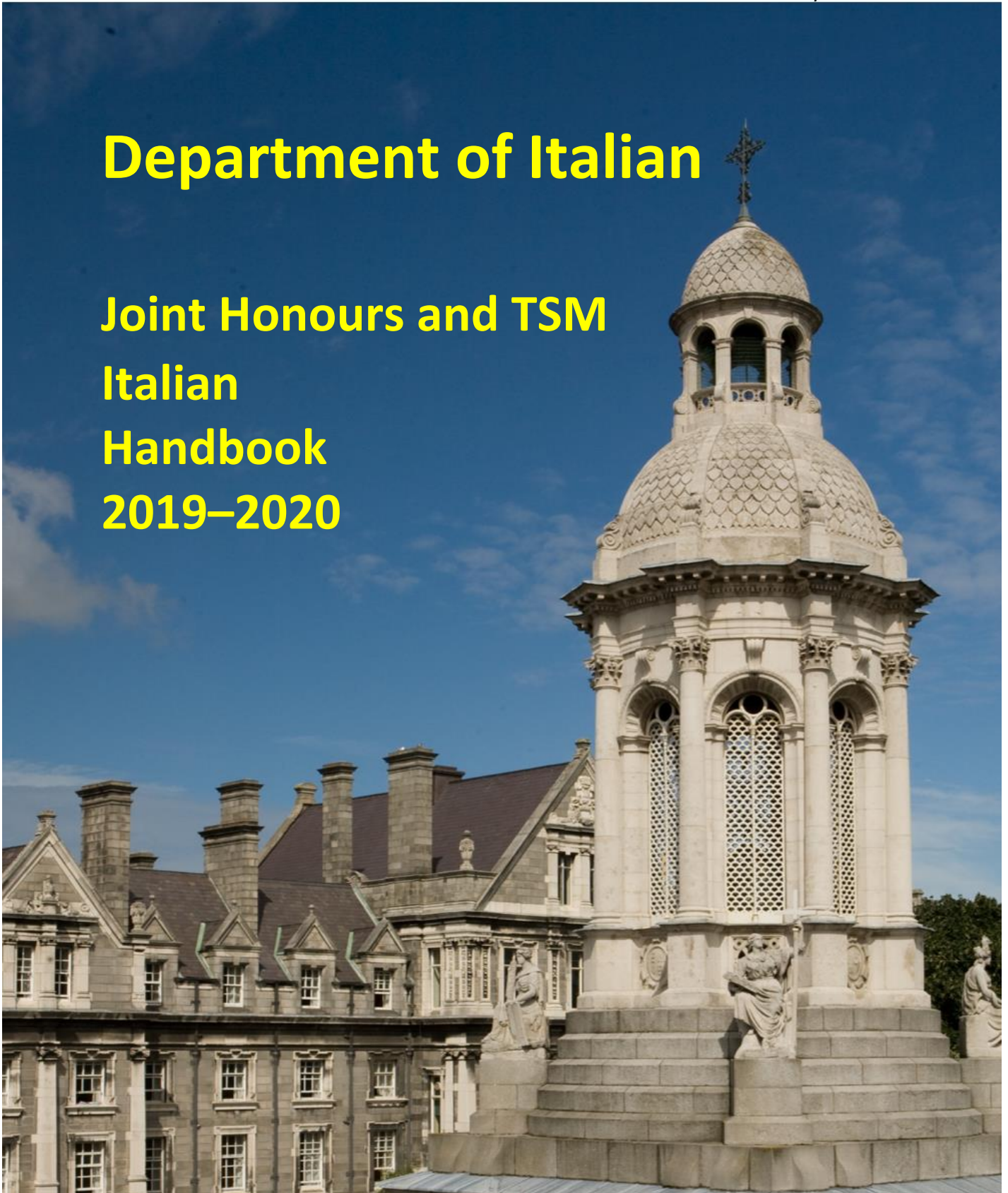
Department of Italian

Joint Honours and TSM

Italian

Handbook

2019–2020



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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/>).

SECTION I – GENERAL



INTRODUCTION TO ITALIAN

Welcome to the Department of Italian in Trinity College Dublin. We are a friendly and small department where we hope you will feel at home.

You are joining a historic Department. We have one of the oldest traditions in Italian studies in the world. Italian has been taught here since 1776. Some very significant people have studied Italian in Trinity before you:

- the first President of Ireland, **Douglas Hyde**, who won the prize in Italian in 1884;
- playwright and Nobel prize winner **Samuel Beckett**, who studied Italian and French in the 1920s;
- the notable intellectual **Walter Starkie**, Professor of Spanish and Italian.

Our **website** is <http://www.tcd.ie/italian/>

NOTE: This handbook is a supplement to the **SLCS Handbook** and should be read in conjunction with it.

WHO WE ARE

The key people you need to know for your Italian degree are:

	Position	Room	Email
Dr Clodagh Brook Dr Igor Candido	Head of Department of Italian Fresh coordinator	4040 4088	brookc@tcd.ie candidoi@tcd.ie
Dr Giuliana Adamo	Sophister coordinator, TJH/TSM Erasmus coordinator	4080	gadam@tcd.ie
Silvia Bertoni	Language Coordinator for Italian	4037	sbertoni@tcd.ie
Dr Marco Bellardi	European Studies/MEELC: Italian Director	4037	bellardm@tcd.ie
Alma Sozzani	Language Assistant	5080	sozzania@tcd.ie
Mary Keating	Senior Executive Officer	4087	italian@tcd.ie Tel: (01) 896 2062
Paola Orrù	Instructor	c/o 4087	orrap@tcd.ie
Martina Mendola	Instructor	c/o 4087	mendolam@tcd.ie
Giulia Bonaldi	Instructor	c/o 4087	bonaldig@tcd.ie
Bianca Battilocchi	Instructor	c/o 4087	battilobi@tcd.ie
Maira Preatoni	Instructor	c/o 4087	maira.preatoni@gmail.com
Eleonora Lima	ES Erasmus coordinator	c/o 4087	limae@tcd.ie

Details of other academic staff in Italian can be found on the website: <https://www.tcd.ie/Italian/people/>

To see a member of staff, please email them to arrange an appointment. Staff will endeavour to reply within 48 hours during term-time. Some staff may prefer to keep set office hours (for a list see the Italian Department door, 4087).

WHERE TO FIND US

The Department office, notice boards, and staff members' rooms are on the second floor (Level 4) of the Arts Building.

For any questions, suggestions, or concerns, your first port of call is

- **For Fresh students: Dr Igor Candido, the Fresher Activity Lead**
- **For Sophisters: Dr Giuliana Adamo, the Sophister Activity Lead**

KEY DATES FOR YOUR DIARIES

Dates 2019/20	Outline Structure of Academic Year	Deadlines and notes
02-Sep-19	Orientation Week/ Freshers' Week	
09-Sep-19	Teaching Week 1	Michaelmas teaching term begins
16-Sep-19	Teaching Week 2	
23-Sep-19	Teaching Week 3	
30-Sep-19	Teaching Week 4	
07-Oct-19	Teaching Week 5	
14-Oct-19	Teaching Week 6	
21-Oct-19	Study/Review Week	
28-Oct-19	Teaching Week 8 (Monday Public <u>Holiday</u>)	JF one-hour language test; SF two-hour language term test; JS two-hour language term test. Deadline for applying to Schol.
04-Nov-19	Teaching Week 9	SS two-hour language test
11-Nov-19	Teaching Week 10	JF Oral tests: start of assessment period (weeks 10, 11, 12). SS Minor two-hour language test
18-Nov-19	Teaching Week 11	SF Oral tests begin (weeks 11, 12) SS Oral tests begin (weeks 11, 12)
25-Nov-19	Teaching Week 12	JF two-hour language test; SS one-hour test in Cultural Texts and Writing Exercises. JF and SF Reading Italy two-hour tests Lectures end
02-Dec-19	Revision Week	
09-Dec-19	Assessment Week*	Friday 13 Dec. by midnight (electronic) submission deadlines for: JF History essay; SF Petrarch/Boccaccio commentary; SF Italian Visions of Italy essay; JS Machiavelli essay; JS Italy in 21st c. essay; Friday 20 Dec. by midnight (electronic) submission deadlines for: SF Dante's Inferno essay; MT Sophister option essays. Michaelmas term ends Friday 13 December 2019.
16-Dec-19 23-Dec-19	Christmas period (College closed 24 December 2019 to 1 January 2020 incl.)	
06-Jan-20	Foundation Scholarship Examinations [^]	Oral exams are arranged locally by department
13-Jan-20	Marking/Results Week	
20-Jan-20	Teaching Week 1	Hilary teaching term begins.

27-Jan-20	Teaching Week 2	
03-Feb-20	Teaching Week 3	
10-Feb-20	Teaching Week 4	
17-Feb-20	Teaching Week 5	
24-Feb-20	Teaching Week 6	Check deadlines for: Proof of Residence Abroad documents; Sophister options choices; Erasmus and Non-Erasmus Pavia exchange applications.
02-Mar-20	Study/Review Week	
09-Mar-20	Teaching Week 8	JF two-hour language test; SF two-hour language test; JS one-hour translation test
16-Mar-20	Teaching Week 9 (Tuesday, Public Holiday)	JS two-hour language test; SS two-hour language test
23-Mar-20	Teaching Week 10	Friday 27 March (2.30pm – 4.30pm) submission deadline to departmental office for SS FINAL dissertations (in duplicate copy). SS Minor two-hour language test.
30-Mar-20	Teaching Week 11	
06-Apr-20	Teaching Week 12	SF Purgatorio/Paradiso commentary assignment; JS Ariosto commentary assignment; SS one-hour test in Cultural Texts and Writing exercises. Reading Italy JF and SF two-hour tests.
13-Apr-20	Revision week (Monday, Easter Monday)	Hilary term ends Friday 19 April 2020.
20-Apr-20	Trinity Week	Deadline Friday 24 April by midnight for electronic submission of the following assignments: JF Poetry commentary; JF Modern Novel essay; JF Theatre essay; SF History & Society in 20 th century essay; JS Manzoni essay; HT Sophister option essays. Trinity Term begins.
27-Apr-20	Assessment Week*	Check with the department for Oral exam times which are arranged locally.
04-May-20	Marking/Results (Monday, Public Holiday)	
11-May-20	Marking/Results	
18-May-20	Marking/Results	
25-May-20	Research	Statutory (Trinity) Term ends Sunday 31 May 2020.
01-Jun-20	Research (Monday, Public Holiday)	
08-Jun-20	Research	
15-Jun-20	Research	
22-Jun-20	Research	
29-Jun-20	Research	
06-Jul-20	Research	
13-Jul-20	Research	

20-Jul-20	Research	
27-Jul-20	Research	
03-Aug-20	Research (Monday, Public Holiday)	
10-Aug-20	Research	
17-Aug-20	Research	
24-Aug-20		Michaelmas term (statutory) begins 24 August 2020.

*** Note: extra contingency days may be required outside of the formal assessment/reassessment weeks. ^ Note: it may be necessary to hold some exams in the preceding week. The above test table may be subject to change. Please see your online timetables for finalised details of dates and times of tests.**



COURSE AIMS AND GUIDELINES FOR ITALIAN JH and TSM

- Enthuse you to learn the language and to become proficient in spoken and written Italian
- Provide you with a clear learning arc to achieve concrete goals
- Language modules are based on the Common European Framework of Reference (CEFR); you will start learning Italian ab initio and will attain up to level C1+ of the on successful completion of your degree
- Give you access to the rich culture associated with the Italian language by facilitating you in gaining cultural knowledge and developing intercultural awareness.
- Help you to understand Italy's history and political systems.
- Help you explore and appreciate the complexities of Italian identity
- Provide you with opportunities to exercise critical and independent thinking, learner autonomy, effective communication, self-directed learning, mediation skills, and research skills
- Equip you with the knowledge and academic and employability skills that will make you ready for the job market and for further studies

For **Learning Outcomes** and further information, see the relevant modules in this Handbook.

ITALIAN DEPARTMENT REGULATIONS

For your assignments and tests in Italian, you are bound by our rules in the Department of Italian.

LATE OR UNDELIVERED ASSIGNMENTS

It is your responsibility to be aware of the deadline for handing in the work.

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: 2% 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%.

If you are unable to meet a deadline you should inform the module coordinator in advance. Extensions for submission of work must be sought in advance of the deadline. In exceptional circumstances, extensions of deadlines may be granted. It is the student's responsibility to obtain from the staff member involved a written note specifying the new delivery deadline.

ABSENCE AT TESTS

ESSENTIAL: Please save the dates for your tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause. If you provide proof of absence, the weight of the remaining components in your continuous assessment will then be recalculated accordingly.

KEEPING COPIES OF WORK SUBMITTED

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 this work is made available to the external examiner in assessing the student's final degree result.

CHEATING AND PLAGIARISM

In Italian we take plagiarism seriously. It is important to avoid communicating other people's ideas or words as if they were your own. This is regarded as a very serious offence. We follow the College rules: <http://tcd-ie.libguides.com/plagiarism>. We detect plagiarism using automatic plagiarism detection software.

ATTENDANCE

You must have at least 70% attendance in any component of a module, unless officially certified. Penalties may apply for attendance which falls below this.

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."

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.

BEGINNERS AND ADVANCED STUDENTS

We welcome both beginners and advanced students of Italian.

Any student who joins the Joint Honours programmes who has already studied Italian and wishes to follow an Advanced pathway will be asked to sit a grammar test and a short interview in Italian in the first week of term. If the results of the test and interview demonstrate that the student is sufficiently advanced, he or she will be allowed to audit part of the Senior Fresh module (the component Focused Oral and Aural Practice of Italian Language 2). The student will, however, remain registered for Italian Language 1, attending the relevant component Italian Language Skills, Structures and Vocabulary, sitting the examinations and undertaking all the Continuous Assessment for this module. Any students found not to be sufficiently advanced in the start-of-term test are required to attend the Junior Fresh modules as normal and will not be allowed to audit Italian Language 2.

RESOURCES



ONLINE: TOP TEN WEBSITES

The following is a select list of websites. A more comprehensive list, divided into categories, is available on Blackboard.

1. <http://www.oneworlditaliano.com/> language course, grammar exercises, vocabulary, some audio materials and Italian culture
2. <http://www.impariamoitaliano.com/> grammar exercises, vocabulary, culture, listening activities, etc.
3. <http://www.treccani.it/> monolingual dictionary, synonyms, encyclopedia
4. <https://www.repubblica.it/> daily paper (center-left)
5. <https://www.doppiozero.com/> journal (culture, society, literature)
6. <https://www.wired.it/> journal (culture, technology)
7. <http://www.limesonline.com> journal (geopolitics)
8. <https://unaparolaalgiorno.it/> study of vocabulary, etymology (advanced)
9. <https://www.youtube.com> a minefield of information and interesting programmes, such as *La storia siamo noi*.
10. www.raiplayradio.it public radio channel

CULTURAL COURSES RESOURCES

Writing essays and giving presentations at university is different from doing these tasks at school. It is important to learn how to research a question, to argue and structure your work and to be creative. You need to develop your own points of view. Please look at these resources as soon as possible:

- To learn how to write an essay and prepare for an exam: <https://student-learning.tcd.ie/learning-resources/writing/>
- To learn how to present an essay. Free guide <http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf> All essays should have a bibliography and footnotes.
- To prepare for a presentation in class: <https://student-learning.tcd.ie/learning-resources/presentation/>

LIBRARY

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. We hold top journals like *Italian Studies* and *Italian Culture* electronically (find these using the Stella search: <https://stella.catalogue.tcd.ie/iii/encore/?lang=eng>)

CLCS

The Centre for Language and Communication Studies (CLCS) has a suite of multifunctional computers in rooms 4072, 4073 and 4074.

THE ITALIAN SOCIETY

Among the student societies is Trinity College Dublin Italian Society, which organizes a number of activities during the year. In 2017, the Italian Society won the Trinity CSC (Central Societies Committee) award for 'most improved society on campus'.

THE ITALIAN CULTURAL INSTITUTE

We are lucky in Dublin to have the Italian Cultural Institute in Fitzwilliam Square, just a 15-20 minute walk from the Arts Block in Trinity. There are free screenings of Italian films there most Monday evenings at 18.30, and regular talks about Italian culture: literature, food, photography, cinema, Dante, language and so on. We warmly encourage you to attend.

You can get more information on the website: https://iicdublino.esteri.it/iic_dublino/it/

PRIZES AND SCHOLARSHIPS IN ITALIAN

COMPOSITION PRIZE

The composition prize is awarded to the students with the best writing skills in Junior and Senior Fresh. It may be divided between students of equal merit.

ITALIAN 1776 PRIZE

This prize is awarded annually to the *ab initio* Junior Fresh deemed to have made most progress in Italian. Value, 100 euro.

ITALIAN CULTURAL INSTITUTE PRIZE

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

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 BURSARY

The Carmel McCullagh Friendship Fund Bursary. Friends of Carmel McCullagh (Mod. 1983) currently offer a Bursary to a Joint Honours 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 Silvia Bertoni . The Bursary was worth approx. €850 in 2018 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 Silvia Bertoni, Room 4037 (sbertoni@tcd.ie).

FOUNDATION SCHOLARSHIP EXAM (Senior Fresh)

You are eligible to sit this exam during your senior Fresh year.

Please see <https://www.youtube.com/watch?v=-0RweAxp6vs/>.

For more details, please see: <https://www.tcd.ie/academicregistry/exams/scholarship/>

Applications to sit this examination must be submitted online by 15-29th October 2019.

The Italian exam consists of 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 all three 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 will involve presenting a text in Italian (article, literary passage, etc.), which will be discussed in a short oral examination.

GUIDELINES FOR GOING TO ITALY (including Erasmus)



Erasmus co-ordinator for TJH/TSM Italian: Dr Giuliana Adamo (gadamo@tcd.ie)

Erasmus co-ordinator for ES Italian: Dr Eleonora Lima (limae@tcd.ie)

A year or semester studying abroad is one of the highlights of the Trinity experience. Immersing yourself in Italian language, culture, life (and sunshine!) is a valuable way of achieving fluency and will open your world. We encourage you to spend as much time in Italy as you can.

All students must spend at least two months in Italy before taking their final examinations. There are a few ways to achieve this:

1. An Erasmus exchange
2. A year “off-books” working/living in Italy before the final year
3. A year at the University of Pavia, funded by a one of our bursaries
4. Taking a summer in Italy

ERASMUS EXCHANGES

Normally, we will have places at the following Universities. The Erasmus coordinator will confirm availability.

- **Bologna: four places for the duration of the entire academic year:** 1 post for students of English and Italian; 3 for students of Italian and another subject if that second subject is available in Bologna. In some years, a post may be available to postgraduates
<http://www.unibo.it/it/internazionale>
- **Pavia: two places for the duration of the entire academic year:**
<http://www.unipv.eu/site/en/home/international-relations/erasmus.html>
- **Pisa: two places for the duration of the entire academic year or four places for half a year:**
<https://www.unipi.it/index.php/study/itemlist/category/417>
- **Rome: one place for the duration of the entire academic year :**
<http://www.uniroma1.it/internazionale/studiare-roma>
- **Trieste: one place for the duration of the entire academic year** at the Translation and Interpreting Faculty of the University of Trieste : <http://www2.units.it/internationalia/>

How to apply:

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/>
- <https://www.tcd.ie/study/non-eu/study-abroad/from-trinity/index.php>.
- <http://www.tcd.ie/TSM/current/erasmus.php#app>

You must be in Senior Fresh and have at least a II.2 in Italian to apply. There must be suitable courses available at the Italian university for you to pursue both subjects you study.

Students submit the online **Erasmus /European Exchange Application Form** by the standard deadline (usually mid-February in each year). Provisional offers are made in Hilary term and confirmed when you get your exam results in May. A few days after your exam results come out, the Italian Universities will contact you and you should then register with them. Do not register online earlier to avoid unnecessary complications. **Please ensure that you have 45 ECT credits (22.5 in Italian). The rules are as follows:**

Students in Trinity take 60 credits per year, 30 in each subject. College regulations state that students studying abroad for a full academic year must obtain not less than 45 ECTS credits, or equivalent, from the host university in order to rise with their year.

For TSM and TJH, the ECTS requirement while abroad is clarified as follows:

- **Full Year Exchanges:** TSM students participating in a full year exchange must obtain a minimum 22.5 credits in each subject in order to rise with their year. Students are advised to take more than the minimum 45 credits in case of failure in some elements.
- **Half Year Exchanges:** TSM students must obtain 15 credits in each subject in the semester they are in Trinity. While abroad students must obtain a minimum of 10 credits in each subject. Students will then have a minimum of 50 credits for the full year.

See: <https://www.tcd.ie/TSM/current/erasmus.php#ects>

The Erasmus coordinator will provide more details and support during this process.

Reminder: Exams must be passed in the Italian University. In case of failing the exam students are required to resit it in Italy, if finally failing again they must repeat their year in TCD.

YEAR WORKING/LIVING IN ITALY (“OFF-BOOKS”)

Many students in Italian take a full year in Italy before starting the fourth year. They work or live there. This is a year “off books”. With careful planning it can be a fantastic year for improving your Italian and immersing yourself in the culture. It provides a perfect opportunity for a total and leisurely revision of your literature course. It helps you to be more independent. It may kick-start a career, for those who use it to work in Italy.

NON-ERASMUS BURSARY TO STUDY AT THE UNIVERSITY OF PAVIA (“OFF-BOOKS” EXCHANGE)

TSM JS and PGs interested in this exchange for the academic year 2020-21 are invited to apply to Giuliana Adamo by the start of March 2020. You must have a minimum II.2 in both Italian JS and the second subject and intend to take a year “off books” before proceeding to SS in Italian. According to the terms of this bursary, you will have fees waived and will have free accommodation in a college of the University of Pavia. You will spend the year working on Italian 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 to Dr Adamo, 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.

SUMMER IN ITALY

We have some grants to help:

1. **The Carmel McCullagh Friendship Fund Bursary.** Friends of Carmel McCullagh (Mod. 1983) currently offer a Bursary to a Joint Honours/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 Silvia Bertoni, Room 4037 (sbertoni@tcd.ie.). The Bursary was worth approx. €850 in 2019 and was tenable during the Summer at the University for Foreigners in Perugia.
2. **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 Silvia Bertoni, Room 4037 (sbertoni@tcd.ie).

Or try these websites for ideas and start planning now:

- www.acle.it (teaching English to children)
- www.wwoof.it/ (working on an organic farm)
- <https://www.aupair.com/> (working as an au-pair)
- <https://www.foodforsoul.it/it/> (volunteering for a non-profit organisation against food waste)
- <http://www.asils.it/mappa-scuole.html> (attending a language course)

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-ordinators:

Erasmus co-ordinator for TJH/TSM Italian: Dr Giuliana Adamo (gadamo@tcd.ie)

Erasmus co-ordinator for ES Italian: Dr Eleonora Lima (limae@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 Trinity students.

SECTION II

ITALIAN FOR JOINT HONOURS AND TSM

JUNIOR FRESH COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>ITU11061/ ITU11072</i>	<i>Italian Language 1</i>	20	Italian language skills, structures and vocabulary	All year	4
			Focused Oral and Aural Practice	All year	2
			Reading literature	HT	1
<i>ITU1104Y</i>	<i>Italian Literature and Culture 1</i>	10	Italian history and culture 1: 1815-1945	MT	2
			Theatre	HT	1
			Modern novel	HT	1
			Metrics, genres and rhetoric	HT	0.5
			Poetry	HT	0.5

MODULE: ITALIAN LANGUAGE 1 (ITU11061 and ITU11072)

ECTS credits: 20 (10+10)

In the Italian Department at Trinity, we see all the parts of language learning as part of a whole. Therefore, our two language modules ITU11061 and ITU11072 are taught effectively as a single unit. Together, they are your JF Language course, *Italian Language 1*. *Italian Language 1* has three components, or parts: (1) and (2) Italian language skills, structures and vocabulary + Focused Oral and Aural Practice and (3) Reading Literature

Components 1 and 2: Italian language skills, structures and vocabulary + Focused Oral and Aural Practice

Component description

This module focuses on the language skills of Listening, Reading, Writing, Spoken Production and Spoken Interaction, while also while developing the understanding and use of grammatical structures and vocabulary, which are learned in context. Through this module as well as others, you will also gain knowledge of Italian culture and society.

On successful completion of the module, you will attain level A2+ of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- understand and work with simple written, spoken, visual and audiovisual texts from a range of media and related to familiar topics, e.g. personal information, university, shopping, work, leisure, etc.;
- demonstrate knowledge and use of enough vocabulary, grammatical structures and pragmatic competences to cope with everyday situations and topics ;
- understand when native speakers talk to you slowly and clearly about everyday topics
- deliver simple short presentations on familiar topics;
- interact orally with some degree of fluency and accuracy on familiar topics;
- summarise simple texts, using the language used in them;
- communicate in writing through a variety of simple texts in Italian using a range of media and with a degree of fluency, accuracy and coherence in simple tasks related to familiar topics;
- demonstrate knowledge and understanding of cultural aspects related to areas of immediate interest such as geography, history, society, everyday life, education, etc.;
- engage in simple mediation activities, e.g. conveying relevant information contained in short texts related to familiar topics, describing simple visuals on familiar topics.

Teaching and learning

Contact hours	Italian Language Skills: 88 hours Focused Oral and Aural Practice: 44 hours
Independent learning	76 hours +
Lecturers	Silvia Bertoni (Italian Language Skills) – Group 1 Maira Preatoni (Italian Language Skills) – Group 2 Alma Sozzani (Focused Oral and Aural Practice)

Classes are interactive and conducted in Italian for the most part. You will be provided with plenty of opportunities to use the language in meaningful contexts.

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes in order to be able to participate actively in classroom activities and to make steady progress.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, completing homework tasks, doing online exercises, seeking opportunities to use Italian outside the classroom, engaging in tasks to prepare for the next lesson, participating in the weekly pub night.

Student Support

- Additional materials available on Blackboard
- Lecturers are available during office hours, or by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory:

- M. Birello, S. Bonafaccia, A. Petri, A. Vilagrasa, *Al dente 1 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710835)
- M. Birello, S. Bonafaccia, F. Bosc, G. Licastro, A. Vilagrasa, *Al dente 2 Edizione Premium*, Casa delle Lingue (ISBN: 9788416657759-1)

Textbooks are available from International Books, 18 South Frederick Street, Dublin 2.

Further materials:

- Bertoni, S. and Nocchi, S., *Le parole italiane*, Firenze: Alma Edizioni
- Consonno, S. and Bailini, S., *I verbi italiani*, Firenze: Alma Edizioni.
- Debetto, G. and Cauzzo, B., *Punti critici*, Torino: Loescher.
- Maiden, M., and Robustelli, C., *A Reference Grammar of Modern Italian*, London: Arnold.
- Tartaglione, R., *Le prime 1000 parole italiane*, Firenze: Alma Edizioni.

Component 3: Reading Literature

Component description

Through a range of short fiction and poetry from different periods and styles, this component aims to introduce students to the main distinctive features of literary texts in Italian, to enable them to interpret a text at the appropriate level, to give them insights into the cultural aspects that emerge from the texts, as well as to enhance their linguistic competence and language skills through literature.

In this module, with regard to the skill of Reading you will attain a level comparable to B1 of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- identify the main distinctive features of a short literary text;
- have developed knowledge and understanding of aspects of Italian culture and society from different periods as they emerge from the literary texts examined;
- interpret - through guidance - and respond to a short literary text at the appropriate level;
- have developed an appreciation of the connections between a literary text and other media and cultural products (images, works of art, film, etc.);
- engage in appropriate independent research tasks.

Teaching and learning

Contact hours	22
Independent learning	28 hours+
Lecturer	Silvia Bertoni

Classes are interactive and conducted in Italian.

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes in order to be able to participate actively in classroom activities and to make steady progress.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, completing homework tasks, engaging in tasks to prepare for the next lesson, etc.

Student Support

- Materials available on Blackboard
- Lecturers are available during office hours, or by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory:

- Texts assigned during the course of the module

Further materials:

- Further materials will be suggested during the course of the module

Module Assessment for Italian Language 1

(66.666% of JF result in Italian. Compensatable)

The following assessment methods will be employed in the language classes (i.e. Italian Language 1: ITU11061+IT11072 combined):

- **Summative assessment**, counting towards your final mark, is structured as illustrated in the tables below. Weeks refer to teaching weeks.

CONTINUOUS ASSESSMENT 20%			ITU11061
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Michaelmas	1. Week 8: 1-hour test	20%	1. Exercises to test structures, vocabulary, reading and writing
FINAL ASSESSMENTS 80%			
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Michaelmas	1. Week 12: 2-hour Term Test	50%	1. As above
	2. Week 10, 11, 12: oral test	30%	2. Spoken production: <ul style="list-style-type: none"> • mini-presentation • Spoken interaction: short conversation/interview
CONTINUOUS ASSESSMENT 20%			ITU11072
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Hilary	1. Week 8: 2-hour test	20%	1. Exercises to test structures, vocabulary, reading and writing
FINAL EXAMINATIONS 80%			
TERM	TASK, LENGTH	WEIGHTING	STRUCTURE
Hilary	1. 2-hour written examination	40%	1. Three questions equally weighted: language structures and vocabulary, reading, writing
	2. Oral examination, approx. 10 minutes	25%	2. <ul style="list-style-type: none"> • Spoken production: short presentation • Spoken interaction: conversation/interview, role-play, etc.
	3. Aural examination, approx. 20 minutes	15%	3. Questions on a recording, such as open questions, multiple choice questions, true/false, gap filling, completing grid

- **Homework.** You will be given homework regularly, including during your Christmas vacation. While homework does not count towards your final mark, it is an essential part of independent learning and key to progress. Some homework will be from the textbook (which can be self-corrected with the keys provided on Blackboard), some from other sources.
- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on each piece of assessment, from which you can learn and which will help you set your learning goals. We will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, etc.

MODULE: ITALIAN LITERATURE AND CULTURE 1 (ITU1104Y)

ECTS Credits: 10

Module Description

This module introduces you to Italian literature, history and culture in modern Italy (1800s to the late 20th century) and provides the foundation for your exploration of Italy. It constitutes a third of your first-year course and has five components. Four of the five components (history and culture; theatre; modern novel; poetry) are assessed and that assessment is equally weighted (25% each).

Component 1: Italian History and Culture 1: 1815-1945

Component Description

The Junior Fresh History module (Michaelmas term, two hours 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.

The module has two interlinked parts. In the weekly lectures, we explore the history. In the seminars, which are less formal, we read very short texts in Italian, that can be understood by beginners, which reflect and comment on that history and help to build your reading skills in Italian.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- give a succinct account of Italian history between 1815 and 1945
- reflect on what you have learned
- read, comprehend and assimilate a selection of short texts in Italian
- present your knowledge in essays that display a basic understanding of critical and historical approaches.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	38 hours
Lecturer	Clodagh Brook (lectures) Martina Mendola (tutorials)

Student Support

Additional material available on Blackboard; Lecturers are available by appointment. You can also see the Fresher coordinator, Dr Igor Candido.

Reading and References

Mandatory

- Christopher Duggan, *The Force of Destiny: A History of Italy since 1796* (London, Penguin, 2008).
- *Handbook: History 1815-1945: Selected Texts* (Handbook available on Blackboard – a printed version will be provided in the first seminar and should be brought to all tutorials).

Further reading

- John Foot, *Modern Italy* (Palgrave Macmillan, 2003 or second edition, 2014);
- Denis Mack Smith, *The Making of Italy 1796-1866* (New York, Holmes and Meier, 1968);
- Silvana Patriarca and Lucy Riall, *The Risorgimento Revisited* (Palgrave Macmillan, 2012),
- Palmiro Togliatti, *Lectures on Fascism* (London, Lawrence and Wishart, 1976);
- R. J. B. Bosworth, *Mussolini's Italy, Life under a Fascist Dictatorship* (London, Penguin, 2006).
- P. Ginsborg, *A History of Contemporary Italy: Society and Politics 1943-1988* (London, Penguin, 1990).

Further reading will be provided in the module guide on Blackboard

Assessment

1 essay of 2000-2500 words on history	70% of history component
1 in-class comprehension test in week 12. Test based on <i>History 1815-1945: Selected Texts</i> .	30% of history component

Component 2: Theatre

Component Description

This course examines the work of Nobel Prize-winning playwright Dario Fo (1926-2016), and his wife and collaborator Franca Rame (1929-2013). The couple's work draws strength from the old Italian traditions of the harlequin and Commedia dell'Arte, and transforms them into popular instruments of contemporary political theatre.

This course focuses on two of Fo's major works: *Mistero buffo* (1st ed. 1974) and *Morte accidentale di un anarchico* (1st ed. 1974). The course analyses Fo's works showing how they are rooted both in the medieval tradition of the *giullare* (a kind of street jester or busker) and in the 16th, 17th, 18th century Italian *Commedia dell'arte* (based mainly on improvisation by actors). The course explores Fo's Marxist ideology and how he pursues the idea of an anti-naturalistic theatre according to the legacy of Bertolt Brecht's *Epic* theatre with its strategies of estrangement, abolition of the traditional stage and costumes, emphasis on the didactic function of theatre. The course is largely based on a close reading of Fo's works showing how he achieves his goals using various techniques, amongst which: irony, parody, farce, and the grotesque. All Fo's works are of popular and/or political theatre based on the paradoxical carnivalesque technique of the 'world upside down'.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- read and comprehend Fo's two plays;
- have gained a basic understanding of Italian contemporary history and society through his critical works;
- develop some basic academic skills required in reading, understanding and interpretation of any literary texts, such as the importance of sources, traditions, authorial ideology and poetics;
- have practised and improved their critical analysis of a play, focusing on significant details or patterns in order to develop a deep, precise understanding of the text's form, craft, meanings, etc., which directs the reader's attention to the text itself;

- have developed some primary knowledge of theatrical techniques: self-expression through body language, movement and vocalization for the public, political performance and performativity.

Teaching and learning

Week 1. Introduction on Fo's life, education, ideology, cultural work, political activities, sources, works.

Weeks 2, 3, 4. *Mistero buffo* (1st ed. 1974). Introducing, reading and commenting on three plays from this collection: 'Bonifacio VIII'; 'Nozze di Cana'; 'Maria alla croce'.

Weeks 5, 6, 8, 9, 10, 11: *Morte accidentale di un anarchico* (1st ed. 1974): introducing, reading and commenting on its most poignant passages.

Week 12. Revision and class discussion

The close-reading of the plays in class will be accompanied by some video clips.

Lectures	11 hours
Independent learning	48 hours
Lecturer	Giuliana Adamo

Independent learning

To prepare for this module you are required to watch some clips from Dario Fo's plays in *YouTube* and read the English translation of *Accidental Death of an Anarchist* during your Christmas vacation before starting off the course in HT. In class I focus only on the Italian text that you are required to read and study, and in your final essay you are required to quote in Italian from the original text.

Reminder on your duties: 1) attending classes is of paramount importance and highly recommended: your lecturer will provide you with all the necessary information and a poignant close reading of the chosen texts; 2) independent learning a student's most important responsibility: after each class you should always revise what we have done, go again and again through the chosen texts: reading, translating, searching for new words in the Italian-English dictionary, reading and consulting the mandatory and suggested bibliography for this module. You should constantly spend some hours a day studying your new subject.

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Fresher coordinator, Dr Igor Candido.

Reading and References

Mandatory:

- D. Fo, *Mistero buffo* (1st ed. Torino, Einaudi, 1974) and *Morte accidentale di un anarchico* (1st ed. Torino, Einaudi, 1974).
- T. Mitchell, *Dario Fo. People's Court Jester*, Methuen, 1999
- J. Farrell, *Dario Fo and Franca Rame : Harlequins of the Revolution*, Meuthen, 2001

Recommended:

- T. Behan, *Dario Fo. Revolutionary Theatre*, Pluto Press, 2000
- F. Fido, *Dario Fo e la Commedia dell'Arte, Italica*, Vol. 72, issue 3 (Autumn 1995), *Theatre*, pp. 298-306 (<http://www.jstor.org/stable/479720>)
- D. Maceri, *Dario Fo: Jester of the Working Class*, World Literature Today, 1998
- D. Hirst, *Dario Fo & Franca Rame*, London, MacMillan, 1989
- Scuderi, A., *Dario Fo and Popular Performance*, Ottawa, Legas, 1998
- J. Farrell & A. Scuderi, *Dario Fo: Stage, Text, and Tradition*, Southern Illinois University Press, 2000
- S. Taviano, *Staging Dario Fo and Franca Rame. Anglo-American Approaches to Political Theatre*, Ashgate, Aldershot, 2005

Assessment

1 essay of 2000-2500 words on theatre	100%
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Component 3: Modern Novel

Component Description

As your first introduction to extended Italian prose writing, we have chosen Rosetta Loy's text *La parola ebreo*, an autobiographical memoir and historical essay by one of Italy's leading contemporary writers, based on the author's experience of her childhood in fascist Italy. The text is narrated through the little girl's eyes, intertwined continuously with the adult writer's point of views. Making skilful 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.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- read, comprehend, elaborate an Italian literary text in its entirety, using also some translation;
- have deepened their knowledge on a specific historic period (Fascism, Antisemitism, WWII);
- have developed basic rhetorical, linguistic, thematic, stylistic, narratological skills always required for an academic close reading of literary texts;
- have practised and improved critical analysis of a text, focusing on significant details or patterns in order to develop a deep, precise understanding of the text's form, craft, meanings, etc. This is a key requirement and directs the reader's attention to the text itself.

Teaching and learning

Week 1. Introduction on Rosetta Loy's life, education, ideology, cultural work, political activities, sources, works.

Week 2. Historic background: Fascism (1922-1945), Nazism (1933-1945), WWII (1939-1945), Holocaust (1940-1945)

Week 3. Introduction to *La parola ebreo*: genre, sources, material, structure, narratorial choices.

Week, 4, 5, 6, 8, 9, 10, 11. Close reading of the most poignant pages of the book.

Week 12. Revision and class discussion.

Lectures	11
Independent learning	48 hours
Lecturer	Giuliana Adamo

Independent learning

In order to follow the development of the story, you will need to 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. You are required to read Loy's book during your Christmas vacation before starting the course in HT. You 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 and in your final essay you are required to quote in Italian from the original text.

Reminder on your duties: 1) attending classes is of paramount importance: your lecturer will provide you with all the necessary information and a poignant close reading of the chosen texts ; 2) at college level independent learning is s student's most important responsibility: after each class you should always revise what we have done, go again and again through the chosen texts: reading, translating, searching for new

words in the Italian-English dictionary, reading and consulting the mandatory and recommended bibliography for this module. You should constantly spend some hours a day studying your new subject.

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Fresher coordinator, Dr Igor Candido.

Reading and References

Mandatory

- R. Loy, *La parola ebreo* (1st ed. 1997, Torino, Einaudi)
- C. Duggan, *The Force of Destiny: A History of Italy Since 1796*, (1st ed. Penguin, 2007)

Recommended

- M. Marcus, *Italian Film in the Shadow of Auschwitz*, Toronto Press 2007
- G. Minghelli, *What's in a Word? Rosetta Loy's Search for History in Childhood*, *MLN*, Vol. 116, No. 1, Italian Issue (January 2001), pp. 162-76
- L. Panizza and S. Wood, *A History of Women's Writing in Italy*, Cambridge Univ. Press, 2000; www.wuz.it/archivio/cafeletterario.it/interviste/loy.html.
- S. Marchetti, *Promoting the Minor: A Figural Practice in Italian Literature and Film*, available at: <http://deepblue.lib.umich.edu/bitstream/2027.42/63730/1/silviam1.pdf>
<http://www.letteratura.rai.it/articoli/la-parola-ebreo/785>

Assessment

1 essay of 2000-2500 words	100% of modern novel
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Component 4: Metrics, genres and rhetoric

Component Description

This six-hour short course aims 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 modern 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.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- read and comprehend some of the most beautiful classic Italian poems (from Dante, Petrarca, Leopardi, Pascoli, Montale);
- gain a basic understanding of the Italian classic metrics rules;
- identify the difference between *sonetto*, *canzone*, *madrigale*, *ballata* and free verse.

Teaching and learning

Week 1. Introduction to Italian Classical Metrics

Weeks 2, 3, 4. On metrics

Weeks 5, 6. On rhetoric

Lectures	6 hours
Independent learning	26 hours
Lecturer	Giuliana Adamo

Independent learning

At the end of each class students will be asked to work on the daily topics at home on their own, using the handout provided. The course handout contains most of the requisite reading materials, but students should consult English-language Encyclopaedias, and/or a Dictionary of Literary Terms, and see what they have to say about 'metrics; 'rhythm', 'verse', etc.

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Fresh Coordinator, Dr Igor Candido

Reading and References

Mandatory:

- Class Handouts

Assessment

The course will not be assessed. Attendance is compulsory: this module aims to introduce students to the linguistic, literary and poetical tools they need in their JH degree course.

Component 5: Poetry

Component Description

This five-hour course highlights the expressive power of Italian through the work of some of the most important 20th poets - from Pascoli to Montale and onward - accompanying the students in their first plunge into Italian modern poetry. The course looks at a selection of texts from different artistic movements or backgrounds such as Futurism and the "Hermetic" school to name a few, and raises general issues connected with poetry: What form of communication is taking place? How do poets voice their feelings? How do imagery and metaphor work? How do new poems relate to genre and tradition? What is conveyed by leaving things unfinished or unsaid? In short, what is poetry? The course goes through some of the most beautiful Italian modern poems in order to try to give an answer to this endless question.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- read and comprehend some of the most beautiful modern Italian poems (from Pascoli to Montale, to Valduga);
- have gained a basic understanding of Italian modern poetry production;
- understand different metrical genres from the traditional to free verse compositions;
- develop critical skills to confront formal and thematic analogies, continuities and/or differences among various poetical works.

Teaching and learning

Week 1. Introduction to Italian Modern Poetry: Pascoli and D'Annunzio

Week 2. Futurism, and beyond: Marinetti and Palazzeschi

Week 3. The Hermetic: Ungaretti and Montale

Week 4. Gender complexity and ingenuity: Pasolini and Penna

Week 5. Women voices: Pozzi and Valduga

Lectures	5 hours
Independent learning	24 hours
Lecturer	Giuliana Adamo

Independent learning

Students will be asked to work on their own, at home, on the topics discussed in class, using the handouts provided. Students may have had years of experience with poetic texts in their native language, so it is important to read poetry in a new language: it brings an opportunity to re-focus your ideas on poetry and the importance of translation. Literal translations of the poems will be provided previous to class, as well as reading lists.

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Fresher coordinator, Dr Igor Candido.

Reading and References

Mandatory:

- Class Handout

Recommended:

For some advance reading, look at anthologies available in the TCD Library such as:

- *The Penguin Book of Italian Verse*, edited by George Kay
- *The Poem Itself*, edited by Stanley Burnshaw
- *The Green Flame*, edited by Catherine O'Brien and Alessandro Gentili

Assessment

1 commentary of 1500-2000 words	100% of poetry mark
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SENIOR FRESH COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
ITU2202Y	Italian Language 2	10	Italian language skills, structures and vocabulary	MT	2
				HT	4
			Focused Oral and Aural Practice	All year	1
ITU22051	Dante Petrarch and Boccaccio	5		MT	2
ITU22061	Visions of Italy	5		MT	1
ITU22032	Dante's <i>Divine Comedy:</i> Purgatorio and Paradiso	5		HT	2
ITU22042	Italian History and Society in 20th-Century Italy	5		HT	2

MODULE: ITALIAN LANGUAGE 2 (ITU2202Y)

ECTS: 10 credits

Module Description

This module focuses on enhancing the language skills of Listening, Reading, Writing, Spoken Production and Spoken Interaction, while continuing developing the understanding and use of grammatical structures and vocabulary, which are learned in context. Through this module as well as others, you will also enhance your knowledge of Italian culture and society.

On successful completion of the module, you will attain level B1+ of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- understand and work with clear written, spoken, visual and audiovisual texts from a range of media, expressed in clear standard language and related to topics regularly encountered in everyday life and society, study, work, leisure, etc., including literary texts;
- follow clear speech directed to you in everyday conversation and the main points of clearly expressed extended discussion around you;
- follow a clearly structured lecture within your field on a familiar subject matter;
- demonstrate knowledge and use of vocabulary, grammatical structures and pragmatic competences to express yourself in predictable and unusual situations on abstract or cultural as well as everyday topics, as well as understand and respond to literary texts;
- select, summarise and present non-routine information on familiar topics from a range of sources
- interact orally in Italian with a reasonable degree of fluency and accuracy in tasks related to topics regularly encountered in everyday life and society, study, work, leisure, etc.;
- communicate in writing through a variety of texts in Italian using a range of media and with a reasonable degree of fluency and accuracy in tasks related to topics regularly encountered in everyday life and society, study, work, leisure, etc.;
- demonstrate knowledge and understanding of linguistic and cultural aspects related to areas such as history, literature, society, current affairs, everyday life, etc.;
- demonstrate a reasonable level of intercultural awareness through reflecting on the Italian culture, also emerging from literary texts;
- engage in mediation activities on written, spoken and visual texts related to topics that are familiar or of personal or current interest, e.g. conveying relevant information, describing and interpreting visuals and simple diagrams, summarising, translating, etc.; working in groups, formulating and responding to suggestions, inviting peers to speak, etc.

Teaching and learning

Contact hours	Italian Language Skills: 132 hours Focused Oral and Aural Practice: 22 hours
Independent learning	56 hours +
Lecturers	Silvia Bertoni (Italian Language Skills) Alma Sozzani (Focused Oral and Aural Practice)

Classes are interactive and conducted in Italian. You will be provided with plenty of opportunities to use the language in meaningful contexts.

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes in order to be able to participate actively in classroom activities and to make steady progress.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, completing homework tasks, doing online exercises, seeking opportunities to use Italian outside the classroom, engaging in tasks to prepare for the next lesson, participating in the weekly pub night.

Some useful materials will be made available on Blackboard.

Student Support

- Additional materials available on Blackboard
- Lecturers are available during office hours, or by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory

- Matteo La Grassa, Marcella Delitala, Fiorenza Quercioli, *L'italiano all'università 2* (Volume 2) Edilingua, ISBN: 978-960-693-069-0; 3.

Textbook is available from International Books, 18 South Frederick Street, Dublin 2.

Some further materials

- Bertoni, S. and Nocchi, S., *Le parole italiane*, Firenze: Alma Edizioni.
- Consonno, S. and Bailini, S., *I verbi italiani*, Firenze: Alma Edizioni.
- Guastalla, C., *Giocare con la scrittura*, Alma Edizioni.
- Maiden, M., and Robustelli, C., *A Reference Grammar of Modern Italian*, London: Arnold.
- Merzagora Piatti, Costanza., Mattei, M., Merzagora Piatti, Cristina, *Lecture in gioco*, Alma Edizioni.
- Nocchi, S., *Nuova grammatica pratica della lingua italiana*, Alma Edizioni
- Tartaglione, R., *Le prime 3000 parole italiane*, Firenze: Alma Edizioni.

Assessment (33.333% of overall result in Italian. Compensatable)

The following assessment methods will be employed in the language classes:

- **Summative assessment**, counting towards your final mark, is structured as illustrated in the tables below. Weeks refer to teaching weeks.

CONTINUOUS ASSESSMENT 20%			
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Michaelmas	1. Week 8: 2-hour test	40%	1. Exercises to test structures, vocabulary, reading and writing
	2. Week 10, 11, 12: oral test	20%	2. <ul style="list-style-type: none"> • Spoken production: short presentation • Spoken interaction: short conversation/interview/roleplay

Hilary	• Week 8: 2-hour test	40%	• Exercises to test structures, vocabulary, reading and writing
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FINAL EXAMINATION 80%			
TERM	TASK, LENGTH	WEIGHTING	STRUCTURE
Hilary	1. 2-hour written examination	50%	1. Three questions equally weighted: language structures and vocabulary, reading, writing
	2. Oral examination, approx. 10 minutes	30%	2. <ul style="list-style-type: none"> • Spoken production: presenting a short article • Spoken interaction: conversation/interview, role-play, etc.
	3. Aural examination, approx. 20 minutes	20%	3. Questions on a recording, such as open questions, multiple choice questions, true/false, gap filling, completing grid

- Homework. You will be given homework regularly, including during your Christmas vacation. While homework does not count towards your final mark, it is an essential part of independent learning and key to progress. Some homework will be from the textbook (which can be self-corrected with the keys provided on Blackboard), some from other sources.
- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on each piece of assessment, from which you can learn and which will help you set your learning goals. We will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, etc.

MODULE: DANTE, PETRARCH AND THE LYRIC TRADITION (ITU22051)

ECTS: 5 credits

Module Description

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 *Comedy*, we will need to (re)acquire a knowledge that is not our own anymore. But it is also true that medieval culture can teach us so much about modern life.

The first part aims to familiarize students with Dante's *Inferno* through a canto-by-canto reading and commentary. This will lead them to become familiar with Dante's intellectual world and appreciate one of the masterworks of World Literature.

The second part 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* [Fragments of Vernacular Things] 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. A selection of 36 poems from the *Canzoniere* will be analysed in class: First Part: 1, 2, 3, 4, 5, 6, 11, 18, 20, 23, 30, 35, 61, 62, 70, 77, 78, 90, 118, 126, 132, 134, 135, 189. Second Part: 264, 268, 273, 292, 293, 302, 313, 360, 364, 365, 366.

Learning Outcomes: Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you should be able to:

- read, comprehend and assimilate a selection of Italian texts from the medieval period, such as Dante and Petrarch;
- 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.

Teaching and learning

Three lectures will serve as introduction to Dante and Petrarch. Eleven lectures will be devoted to an in depth reading of Dante's *Inferno*; eleven to Petrarch's *Canzoniere*.

Lectures	22 hours
Independent learning	100 hours
Lecturer	Igor Candido

Student Support

Blackboard

Turnitin

Lecturers are available by appointment

Reading and References

Mandatory

- Dante Alighieri, *Inferno*, trans. by Robert and Jean Hollander, edited by Robert Hollander, New York: Doubleday 2002 [LEN 858.1 DAN:6 P21]
- Francesco Petrarca, *Canzoniere*, ed. by U. Dotti (Milan: Feltrinelli, 2013)

Secondary reading

- P. Hainsworth and D. Robey, *Dante: A Very Short Introduction* (Oxford UP, 2015)[PB-369-80]
- *Petrarch's Lyric Poems. The Rime sparse and Other Lyrics*, trans. and ed. by R. Lansing (Cambridge, Mass: Harvard UP, 1976) [LEN 858.1 PET:2 L6;2/4]
- C. S. Celenza, *Petrarch: Everywhere a Wanderer* (London: Reaktion, 2017) [LEN 858.1 PETg R71]

Further bibliographical material will be uploaded on Blackboard.

Assessment

1 essay of 2500-3000 words on Dante	50% of module mark
1 commentary of 2500-3000 words on Petrarch	50% of module mark

MODULE: VISIONS OF ITALY: A JOURNEY IN THE MAKING OF A NATION (ITU22061)

ECTS: 5 credits

Module description

This Senior Fresh module explores the development of modern Italy from 1861 to 1945. It shows and analyses, through a variety of novels and movies by different Italian authors of the 20th and 21st century, some important aspects of Italian history and society with special focus on the: Risorgimento, Great War, Fascism and World War II. This module's aim is to accompany the students in the difficult historic process which caused so many changes in Italian society and culture from the Unification of Italy in 1861, to the Great War 1915-1918 that changed for ever the geography and the politics of the entire world, to the advent of Fascism in 1922 in the Age of Totalitarianism with its infamous persecution of Jewish and imperialist foreign policy which led to the Shoah and WWII. Lectures aim to explore various artistic representations of history and render the historic facts from the viewpoint of diverse authors and through various media, examining some texts (novels and movies) that illustrate aspects of it.

Learning Outcomes: Assuming students have attended all or most lectures, completed their assignments and engaged in independent learning, at the end 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.

This module is an intense and varied one and requires a good deal of independent work on the student's part. Students are required to regularly attend all classes and revise the historic and social background of the weekly topic before each class. This module aims to transform the classroom into an exciting, dynamic learning environment, facilitate independent, critical, and creative thinking and actively engage students with the material, participate in the class, deliver some short (10-minute) presentation on the weekly chosen topic at the beginning of each class; these presentations will have been previously agreed with the lecturer. Students will be asked to synthesize, analyse, or apply material (both during lectures and in assignments) and debate, argue and/or defend competing viewpoints in oral (class presentation) and written (end of term essay) exercises. Involving students in classroom activities also requires them to assess their understanding and skill and rather than allowing them to rest comfortably with a surface knowledge; it encourages them to develop a deeper understanding of the material. 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 five main aspects studied: i. Risorgimento, ii. Great War, iii. Fascism, iv. WWII.

Reading and References

Required

C. Duggan, *The Force of Destiny: A History of Italy since 1796* (London, Penguin, 2008).

On the Risorgimento

Week 1 Alessandro Blasetti, *1860* (1934);

Week 2 Roberto Rossellini, *W l'Italia* (1961);

Week 3 Luchino Visconti, *Il gattopardo* (1963). Giuseppe Tomasi di Lampedusa, *Il Gattopardo* (1958);

Week 4 Vincenzo Consolo, *Il sorriso dell'ignoto marinaio* (1976).

On the Great War

Week 5 Yervant Gianikian and Angela Ricchi Lucchi, *Oh! Uomo* (2004);

Week 6 Mario Monicelli, *La grande Guerra* (1959);

Week 7 Reading week

Week 8 Francesco Rosi, *Uomini contro* (1970). Emilio Lussu, *Un anno sull'altipiano* (1938).

On Fascism and the 2nd WW

Week 9 Roberto Rossellini's, *Paisà* (1946); Italo Calvino, *Il sentiero dei nidi di ragno* (1947);

Week 10 *Il giardino dei Finzi Contini* (1970); Giorgio Bassani, *Il giardino dei Finzi Contini* (1968).

Week 11 Lina Wertmuller, *Pasqualino settebellezze* (1975); Primo Levi, *Se questo è un uomo* (1947).

Week 12 Revision

Recommended readings

- P. Ginsburg: relevant sections from *A History of Contemporary Italy: Society and Politics 1943-1988* (London, Penguin, 1990).
- G. Bluestone, *Novels into Film* (1957)
- S. Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (1978)

A bibliography of further reading may be provided in class.

MODULE: ITU22032: DANTE'S *DIVINE COMEDY. PURGATORIO AND PARADISO*

ECTS: 5 credits

Module Description

After reading the *Inferno*, students will acquire a complete knowledge of Dante's *Divine Comedy* through a canto-by-canto reading of *Purgatorio* and *Paradiso*.

Learning Outcomes: Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you should be able to:

- read, comprehend and assimilate a selection of cantos from the Dante's *Divine Comedy*;
- supplement their knowledge of these cantos 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.

Teaching and learning

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.

Lectures	22 hours
Independent learning	90 hours
Lecturer	Igor Candido

Student Support

Blackboard

Reading and References

Mandatory

- *Purgatorio*, translated by Robert and Jean Hollander, ed. by Robert Hollander, New York: Doubleday 2004
- *Paradiso*, translated by Robert and Jean Hollander, ed. by Robert Hollander, New York: Doubleday 2007 [HL-300-787]

Secondary

- Robert Hollander, *Dante: A Life in Works* (New Haven-London: Yale University Press, 2001) [HB-64-162]

Further bibliography

The commentaries by C.S. Singleton (in English) and E. Pasquini/A. E. Quaglio (in Italian) will be useful. In their study of the poem and in preparation for their in class commentary students will profitably read: *Dante: The Critical Complex*, ed. by R. Lansing (London: Routledge, 2003 and later), vols. 4 (section 1: Modes of Christian Allegory) and 6 (section 1: How to read the *Commedia*). [858.1 DANg P3.4 and 6.]

Assessment

1 commentary assignment (2,000 – 3,000 words)	100% of module mark
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MODULE: ITALIAN HISTORY AND SOCIETY IN 20th-CENTURY ITALY (ITU22042)

ECTS: 5 credits

Module Description

This module explores the development of modern Italy from 1946 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. For set texts and films, please see Mandatory Reading below

Learning Outcomes

Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you 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.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	90 hours
Lecturers	Giuliana Adamo

Student Support

- Additional materials are available on Blackboard
- Lecturers are available by appointment
- You can also make an appointment to see the Fresh coordinator, Dr Igor Candido

Reading and References

Mandatory

- C. Duggan, *The Force of Destiny: A History of Italy since 1796* (London, Penguin, 2008)

- The set works are: Vittorio De Sica , *Ladri di biciclette* (film, 1947), Pier Paolo Pasolini, *Accattone* (film, 1961); Nanni Balestrini, *Vogliamo tutto* (novel, 1971). Marco Bellocchio, *Buongiorno, notte* (film, 2003), Paolo Sorrentino *Il Divo* (film, 2008) and *La grande bellezza* (2013). Massimo Carlotto, *Arrivederci amore, ciao* (novel, 2001) and the film adaptation by Michele Soavi (2006). A selection of feminist texts and of iconic images and clips from documentaries, TV programmes, videos of 1960s-1990s Italy, will be provided in class, amongst which: *Carosello*; Alberto Manzi *Non è mai troppo tardi*; Pasolini's *Comizi d'amore*; *Bambini nel tempo*; Montessori' education methodology; RAI *Passato e Presente*. A selection of iconic images and clips from documentaries, TV programmes, videos of 1960s-1990s Italy will be provided in class, amongst which: *Carosello*; Alberto Manzi *Non è mai troppo tardi*; Pasolini's *Comizi d'amore*; *Bambini nel tempo*; Montessori' education methodology; RAI *Passato e Presente*.

Secondary Reading

- P. Ginsborg, relevant sections of *A History of Contemporary Italy: Society and Politics 1943-1988* (London, Penguin, 1990). R. Lumley, *States of Emergency: Cultures of Revolt in Italy from 1968-1978* (Verso, 1990).
- P. Ginsburg, *Italy and its Discontents: 1980-2001* (Penguin, 2001).
- A. Antola Swan and M. Caruso, 'Iconic Images in Modern Italy: Politics, Culture and Society' (*Modern Italy*: 21:4, 2016).

Further reading will be provided on blackboard

Assessment

2,500-3,000 word essay	100% of module mark
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JUNIOR SOPHISTER COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
ITU3300Y <i>(incl. HT only ITU33004)</i>	Italian Language 3	10	Italian language skills, structures and vocabulary	All year	2
			Focused Oral Practice	All year	1
			Translation into English	HT	1
ITU33011	Italian Literature and Culture 3a	5	Renaissance politics and ethics: Machiavelli and Castiglione	MT	1
			Italy in the 21 st century	MT	2
ITU33012	Italian Literature and Culture 3b	5	Renaissance epic: Ariosto	HT	1
			Change, challenge and Tradition in Modern Italy	HT	1
OPTIONS (CHOOSE 2)					
ITU34011	Italian Cinema 1900-2018	5		MT	1
ITU34031	Introduction to Second Language Teaching and Learning	5		MT	2
ITU34041	The Poetry of Michaelangelo	5		MT	1
ITU34052	Writers and Cinema in 20th-Century Italy	5		HT	2
ITU34002	Italian Drama: 1470s-1530s	5		HT	1
ITU34022	Libretti d'opera:	5		HT	1

Visiting Students

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
ITU33002	Italian Language 3 HT	5		HT	1



MODULE: ITALIAN LANGUAGE 3 (ITU3300Y)

(including ITU33004 for Erasmus students returning for Hilary Term)

ECTS: 10 credits

Module description

This module will expose you to a range of texts and activities suitable for achieving up to level B2+ ('Independent user') of the Common European Framework of Reference for Languages (CEFR). It is made up of 3 components: (1) Italian language skills, structures and vocabulary (2) Focused Oral Practice (3) Translation into English

Component 1: Italian language skills, structures and vocabulary

Component Description

This module focuses on further enhancing the language skills of Listening, Reading, Writing, Speaking, while advancing in the knowledge and use of grammatical structures and vocabulary, which are learned in context. Through this module as well as others, you will also deepen your knowledge of Italian culture and society.

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of these components you should be able to

- understand and work with longer and more complex written, spoken, visual and audiovisual texts from a range of media on both familiar and unfamiliar, concrete and abstract topics normally encountered in personal, social, academic or vocational life;
- follow lectures and presentations in your field, also when the language is complex;
- follow standard spoken language, live or broadcast, even in a noisy environment;
- understand in detail what is said to you in standard language, even with background noise;
- demonstrate knowledge and use of vocabulary, grammatical structures and pragmatic competences to deal with situations normally encountered in personal, social, academic or vocational life;
- maintain grammatical control and correct your own mistakes afterwards
- summarise, analyse and present information, ideas and arguments on a range of topics related to your field of interest;
- interact in writing using a range of media, in informal and formal situations and with a high degree of fluency and accuracy on a range of topics related to your field of interest;
- produce a range of texts and summaries of appropriate length, expressing opinions and ideas, manipulating content and reformulating information;
- demonstrate increased knowledge and understanding of cultural aspects related to areas such as Italian history, society, current affairs, everyday life, etc.;
- demonstrate a good level of intercultural awareness through reflecting on the Italian culture in relation to the European context;
- engage in mediation activities on longer and complex, but well-structured written, spoken and audiovisual texts related to topics of personal or current interest, e.g. summarising the main points, analysing the author's purpose, attitudes and opinions, explaining the viewpoint articulated in the text, translating, presenting your reactions to the text, showing awareness of the thematic, structural and formal features of the text, etc.

Teaching and learning

Contact hours	44 hours
Independent learning	66 hours +
Lecturers	Igor Candido

Classes are interactive and conducted in Italian. You will be provided with plenty of opportunities to use the language in meaningful contexts.

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes in order to be able to participate actively in classroom activities and to make steady progress.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, completing homework tasks, doing online exercises, seeking opportunities to be exposed to and use Italian outside the classroom, engaging in tasks to prepare for the next lesson, participating in the weekly pub night.

Student Support

- Additional materials available on Blackboard
- Lecturers are available by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory

- M. Birello, S. Bonafaccia, F. Bosc, D. Donati, G. Licastro, A. Vilagrasa, *Al dente 4 Edizione Premium*, Casa delle Lingue, (ISBN: 9788417710866)
Textbook is available from International Books, 18 South Frederick Street, Dublin 2.

Further materials

- Bertoni, S. and Nocchi, S., *Le parole italiane*, Alma Edizioni.
- Bertoni, S. *Italiano e inglese allo specchio*, Loescher Editore.
- Bertoni, S., Cauzzo, B., Debetto, G., *Caleidoscopio italiano*, Loescher.
- Chiappini, L. and De Filippo, N., *Congiuntivo, che passione!* Loescher/Bonacci.
- Consonno, S. and Bailini, S., *I verbi italiani*, Alma Edizioni.
- Guastalla, C., *Giocare con la scrittura*, Alma Edizioni.
- Merzagora Piatti, Costanza., Mattei, M., Merzagora Piatti, Cristina, *Lecture in gioco*, Alma Edizioni.
- Nocchi, S., *Nuova grammatica pratica della lingua italiana*, Alma Edizioni

Component 2: Focused Oral Practice

Component Description

This component will focus on developing Spoken Production and Spoken Interaction through conversation, discussion, presentation, argumentation and debate on a wide range of topics. You will also be actively involved in activities and tasks to prepare for your final oral examination.

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of these components you should be able to

- work with a wide range of stimuli on both familiar and unfamiliar, concrete and abstract topics normally encountered in personal, social, academic or vocational life;
- follow an animated discussion between native speakers;
- express yourself orally in situations normally encountered in personal, social, academic or vocational life;

- express yourself clearly and without much need to restrict what you want say, while being able to reformulate ideas to ensure your audience understand;
- maintain grammatical control and correct your own mistakes afterwards;
- select and critically analyse sources of information from a range of media;
- select, summarise, analyse and present information, ideas and arguments orally on a range of topics related to your field of interest, expanding and supporting ideas with subsidiary points and relevant examples;
- interact, debate and exchange information effectively in informal and formal situations with fluency, accuracy and spontaneity on a range of general, academic or leisure topics, also in the presence of unpredicted reactions and when speaking at length.

Teaching and learning

Contact hours	22 hours
Independent learning	48 hours +
Lecturer	Alma Sozzani

Classes are interactive and conducted in Italian. You will be provided with plenty of opportunities to use the language in meaningful contexts.

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes in order to be able to participate actively in classroom activities and to make steady progress.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, completing homework tasks, doing online exercises, seeking opportunities to be exposed to and use Italian outside the classroom, engaging in tasks to prepare for the next lesson, participating in the weekly pub night.

Student Support

- Additional materials available on Blackboard
- Lecturers are available during office hours, or by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Component 3: Translation into English

Component Description

Using authentic materials (primary sources in Italian such as newspapers, journals, books, and so on), this component aims to familiarize students with the most important and useful techniques for translating a text from Italian into English. Careful analysis of the grammar structures and stylistic devices of Italian and English in comparison, as well as an insight into specific questions/problems of Italian culture. Each class will have hands-on practice plus theory of translation.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- be able to use some key translation techniques
- understand some of the key underlying theories of translation
- be able to produce a fluent translation of short literary and journalistic texts
- understand some of the key cultural and linguistic differences between texts

Teaching and learning

Tutorials	11 hours
Independent learning	49 hours
Lecturers	Clodagh Brook, Teaching Assistant

Reading and references

Mandatory

- Stella Cragie, *Thinking Italian Translation* (Routledge, 2015)

Further reading

- Further reading will be provided in the module guide.

Module Assessment (for 3 components)

The following assessment methods will be employed:

- **Summative assessment**, counting towards your final mark, is structured as illustrated in the tables below. Weeks refer to teaching weeks.

CONTINUOUS ASSESSMENT 20%			
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Michaelmas	1. Week 8: 2-hour test	30%	1. Exercises to test structures, vocabulary, reading and writing
	2. Week 11, 12: oral test	20%	2. <ul style="list-style-type: none">• Spoken production: short presentation• Spoken interaction: short conversation/interview/roleplay
Hilary	• Week 8: 1-hour Italian to English translation test	20%	• One short text to translate into English plus commentary.
	• Week 9: 2-hour language test	30%	• Exercises to test structures, vocabulary, reading and writing

FINAL EXAMINATION 80%			
TERM	TASK, LENGTH	WEIGHTING	STRUCTURE
Hilary	1. 2-hour written examination	50%	1. Three questions equally weighted: language structures and vocabulary, reading, writing
	2. Oral examination, approx. 20 minutes	30%	2. See guidelines below
	3. 1-hour Italian to English translation examination	20%	3. One question on translation into English

- Homework. You will be given homework regularly, including during your Christmas vacation. While homework does not count towards your final mark, it is an essential part of independent learning and key to progress.
- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on each piece of assessment, from which you can learn and which will help you set your learning goals. We will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, etc.

Guidelines for the oral examination

The Oral examination (20 minutes) will consist of

- a presentation (about three minutes) on an article chosen by you
- discussion on this article
- general conversation.

Please note the following points:

- i. Two copies of the article will be shared electronically, as requested by the component lecturer, 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. Substantial content is to be agreed with the year co-ordinator.
- iii. The length of the article should be of adequate length (usually 3 pages) and allow intellectual discussion on the topic chosen.
- iv. The article should be known thoroughly as regards both content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read out loud a short extract from the article;
- v. During the examination students can keep a small card including five very concise points on the article, but the full text of the article should not be kept in front of the candidate during the examination.
- vi. The mark for the oral exam is based on the following criteria: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

MODULE ITALIAN LANGUAGE 3 HT (VS) ITU33002

ECTS: 5 credits

Module Description

Translation module for Italian visiting students (Erasmus incoming). Available in Hilary Term only.

Component Description

Using authentic materials (primary sources in Italian such as newspapers, journals, books, and so on), this component aims to familiarize students with the most important and useful techniques for translating a text from Italian into English. Careful analysis of the grammar structures and stylistic devices of Italian and English in comparison, as well as an insight into specific questions/problems of Italian culture. Each class will have hands-on practice plus theory of translation.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- be able to use some key translation techniques
- understand some of the key underlying theories of translation
- be able to produce a fluent translation of short literary and journalistic texts
- understand some of the key cultural and linguistic differences between texts

Teaching and learning

Tutorials	11 hours
Independent learning	90 hours
Lecturers	Clodagh Brook, Teaching Assistant

Reading and references

Mandatory

- Stella Cragie, *Thinking Italian Translation* (Routledge, 2015)

Further reading

- Further reading will be provided in the module guide on blackboard.

Student Support

- Lecturer is available by appointment (via email).
- You may also contact the Erasmus coordinator: Giuliana Adamo (gadamo@tcd.ie).
- Translation Material is available on Blackboard

Assessment of this component

In-class test (week 8)	25%
Exam (two hours): 2 questions: a translation and a commentary	50%
Oral examination	25%

MODULE: ITALIAN LITERATURE AND CULTURE 3a (ITU33011)

ECTS: 5 credits

This module has two components, one on the Renaissance, and the second on the 21st century. Each of the components are equally weighted.

Component 1: Renaissance politics and ethics: Machiavelli and Castiglione

Component Description

Modern reflection on politics and historiography would be unthinkable without Niccolò Machiavelli's treatise *On the Princes* or *The Prince*. The first half of the module 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 module 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.

Learning Outcomes: The module aims to familiarize students with two major figures of Italian Renaissance literature, Niccolò Machiavelli and Baldassarre Castiglione. Machiavelli's *The Prince* and Castiglione's *The Book of the Courtier* will be analysed in depth.

Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you should be able to:

- read and understand 16th century Italian language;
- set the two works in their historical context;
- comment on 16th century Italian history, society and politics;
- learn about ancient, medieval and Renaissance ethical and political theories;
- consider the importance of the two authors and their texts for contemporary society, ethics and politics.

Teaching and learning

One lecture will serve as introduction to Italian Renaissance, its history, literature, historiographical questions. Five lectures will be devoted to an in depth reading of Machiavelli's *The Prince* and five to Castiglione's *The Book of the Courtier*.

Lectures	11 hours
Independent learning	45 hours
Lecturer	Igor Candido

Student Support

- Additional material available on Blackboard
- Lecturer is available by appointment.
- You can also make an appointment to see the Sophister coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory

- Niccolò Machiavelli, *Il Principe*, ed. by R. Ruggiero (Milan: BUR, 2008)
- Baldassarre Castiglione, *Il libro del Cortegiano*, ed. by W. Barberis (Turin: Einaudi, 2017).

Further reading

- N. Machiavelli, *The Prince*, ed. by Q. Skinner and Russel Price, 2nd edition (Cambridge: Cambridge UP, 2019). 1st edition 1988 [LEN 320.01 MAC:11 N8;1/2]
- Christopher S. Celenza, *Machiavelli: A Portrait* (Cambridge, Mass: Harvard UP, 2015) [HL-372-130]
- Baldassarre Castiglione, *The Book of the Courtier*, trans. C. S. Singleton, ed. by D. Javitch (New York: Norton, 2002) English translation with accompanying studies.
- Virginia Cox, *A Short History of the Italian Renaissance* (New York and London: I.B. Tauris, 2015) [PL-611-89]

Further bibliographical materials will be uploaded on Blackboard.

Assessment

1 essay of 2,000 words on Machiavelli	100% of component mark
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Component 2: Italy in the 21st century

Component Description

This component is held in Michaelmas term. 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 1946-1999. Each week in Michaelmas Term there will be a one-hour lecture on the historical narrative and a number of set texts and a one-hour tutorial on each of the texts outlined in the mandatory reading below.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- demonstrate factual knowledge by gathering information from relevant sources;
- discuss analytically some of the major questions of 21st century Italy, especially racial, gendered, political and religious identities;
- critically analyse at least one of the key texts studied in tutorials;
- understand the basic points of at least one cultural theory (gender, queer, postcolonialism, post-secularism) and be able to apply it to a literary or filmic text.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	40 hours

Student Support

- Additional material available on Blackboard
- Lecturer is available by appointment.
- You can also make an appointment to see the Sophister coordinator, Dr Giuliana Adamo.

Reading and references

Mandatory

- M.G. Mazzucco, *Limbo* (2012),
- I. Scego, *La mia casa è dove sono*.
- N. Moretti, *Habemus Papam* (2011),
- G. Hofer and L. Ragazzi, *Improvvisamente l'inverno scorso* (2007),
- K. Rossi Stuart, *Anche libero va bene* (2006).

Further Reading

- U. Beck, *Risk society* (Sage, 2002);
- Z. Bauman, *Liquid modernity* (Polity, 2000);
- C. Crouch, *Postdemocracy* (Cambridge, Polity, 2004);
- V. Codeluppi, *Vetrinizzazione sociale* (Turin, Bollati Boringhieri, 2007);
- R. Collins, "The end of middle class work: No more escapes", in I. Wallerstein, R. Collins, M. Mann, G. Derluigian, C. Caljhoun, *Does Capitalism Have a Future?* (Oxford University Press, 2013), pp. 37-70.
- A. Elliott and C. Lemert, *The New Individualism* (Routledge, 2006); D. Harvey, *Seven contradictions and the end of capitalism* (Profile Books, 2014);
- T. Piketty, *Capital in the Twenty-First Century* (The Belknap Press, 2014).
- *Twenty-First Century Populism: The Spectre of Western European Democracy*, ed. D. Albertazzi and D. McDonnell (Palgrave Macmillan, 2008);
- D. Bersani, *Indignate* (on Italian women in the 21st Century) (Rome, Newton Compton, 2011);
- G. Benvegnù-Pasini, M. Bezze, W. Nanni, V. Nozza, T. Vecchiato, *Poveri di diritti. Rapporto 2011 su povertà ed esclusione sociale in Italia*, (Il Mulino, 2011);
- S. Cassese, *Governare gli italiani: Storia dello Stato* (Il Mulino, 2014); Censis, *I valori degli italiani 2013* (Venezia, Marsilio, 2013);
- L. Gallino, *La lotta di classe dopo la lotta di classe*, ed. P. Borgna (Laterza, 2012);
- P. Ginsborg, *Berlusconi* (Einaudi, 2005);
- M. Magatti, *I nuovi ceti popolari*, (Feltrinelli, 2006);
- E. Sala, *Donne, uomini e potere, diseguaglianze di genere in azienda, politica, accademia* (Franco Angeli, 2008);
- N. Urbinati, *Democrazia in diretta* (Feltrinelli, 2013); C. Vecchio, *Giovani e belli. Un anno fra i trentenni italiani all'epoca di Berlusconi* (Chiarelettere, 2009);
- V. Vidotto, *Italiani/e. Dal miracolo economico a oggi* (Laterza, 2005).
- A. Mammone, E. Giap Parini, G. A. Veltri, *The Routledge Handbook of Contemporary Italy: History, Politics, Society* (Routledge, 2015);
- C. Lombardi-Diop, C. Romeo. *Postcolonial Italy* (Palgrave, 2012).
- A. Dal Lago, *Non-persone: L'esclusione dei migranti in una società globale* (Feltrinelli, 2006).
- I. Crowhurst and C. Bertone, *The Politics of Sexuality in Contemporary Italy* (special issue of *Modern Italy*: 17:4, 2012).

Further reading will be provided in the module guide

Assessment

1 essay of 2,000 words either on material from the seminars or lectures.	100% of history component mark
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MODULE: ITU33012 ITALIAN LITERATURE AND CULTURE 3b

ECTS: 5 credits

This module has two components, one on the Renaissance epic and the second on the 20th century. The components are equally weighted.

Component 1: Renaissance epic: Ariosto

Component Description

The module explores the evolution of Italian Renaissance chivalric epic from its origins with the French epic *chanson de geste* (11th-12th centuries) and focuses on Lodovico Ariosto's *Orlando Furioso*.

Learning Outcomes: The module aims to familiarize students with a major figure of Italian Renaissance literature - Ludovico Ariosto. A selection of representative cantos from Ariosto's *Orlando Furioso* will be analysed in class. Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you should be able to:

- read and understand 16th century Italian poetic language, with special reference to the form of the *ottava rima* (octave);
- set works in their historical context;
- comment on 16th century Italian history, society and literature;
- understand ancient, medieval and Renaissance literary theories and epic models;
- consider the importance of the two authors and their works for later poets (such as Spencer and Milton).

Teaching and learning

Lectures will be devoted to the reading of selected cantos of the *Orlando Furioso*.

Lectures	11 hours
Independent learning	45 hours
Lecturer	Igor Candido

Student Support

- Additional material available on Blackboard
- Lecturer is available by appointment.
- You can also make an appointment to see the Sophister coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory

- Ludovico Ariosto, *Orlando Furioso*, ed. by Bigi (Milan: Bur 2013) [PL- 73-419/20]

Further Reading

- Sergio Zatti, *The Quest for Epic. From Ariosto to Tasso*, ed. by D. Looney (Toronto: Toronto UP, 2008). [LEN 851.3 P6]

Further bibliography will be uploaded on Blackboard.

Assessment

A commentary (2,5000 words) on Ariosto	100% of component mark
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Component 2: Change, challenges and tradition in modern Italy

Component Description

This Junior Sophister component of module ITU33012 Italian Literature and Culture 3b aims to offer students some important samples of the Italian historic narrative tradition from 1842 to the present, providing students with some knowledge on the ancient and fundamental problem of the artistic relationship with reality, in term of subjectivity and objectivity, telling and showing, lies and truth, fiction and history. The course will depart from the founding historic essay *Storia della colonna infame* by Alessandro Manzoni (1842), and then focus on the works of two contemporary Italian writers: Umberto Eco's *Il nome della rosa* (1980) (as sample of a postmodern historic novel with a high degree of fiction) and Maria Attanasio's *Correva l'anno 1698 e nella città avvenne il fatto memorabile* (1994) (a sample of a historic narrative which reduces fiction to a minimum). Students will be accompanied in approaching a range of different texts from very different authors belonging to different eras, in order to get a clearer knowledge of the complexity of the Italian history, nation, society and culture as reflected in a variety of historic works conveying different point of views (historic, linguistic, sociological, etc.).

Learning Outcomes

On successful completion of this module, you should be able to

- deal competently with some major works from Italian literature dealing with different historical periods;
- 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.

Teaching and Learning

Lectures	11 hours
Independent learning	45 hours
Lecturer	Giuliana Adamo

This module aims to transform the classroom into an exciting, dynamic learning environment, facilitate independent, critical, and creative thinking and actively engage students with the material. They will participate in the class, deliver some short (10-minute) presentation on the weekly chosen topic at the beginning of each class. The presentations will have been agreed beforehand with the lecturer. Students will be asked to synthesize, analyse, or apply material (both during lectures and in assignments) and debate, argue and/or defend competing viewpoints in oral (class presentation) and written (end-of-term essay) exercises. Involving students in classroom activities also requires them to assess their understanding and skills. Rather than allowing them to rest comfortably with a surface knowledge, it forces them to develop a deeper understanding of the material. The main requirement is to demonstrate factual knowledge by gathering information from relevant sources, and, at the same time, evidence that students can discuss analytically and critically some of the main aspects studied: i. History and Fiction, ii. Authors and Readership, iii. Showing and Telling, iv. Lies and Irony, v. Editorial industry and Authorship. Students are required to read the compulsory texts before attending classes. The texts should be read in Italian and students are required to make all textual references to the original texts in Italian in their final essay. Please be aware that failure in doing so will result in marking down your work.

This component will be taught in Italian.

Each week, one-hour lecture on the analysis of one of the set texts.

Weeks 1-4. Manzoni's *Promessi sposi* and *Storia della Colonna Infame* (1840-1842)

Weeks 5, 6, 8. Eco's *Il nome della rosa* (1980)

Weeks 9-11. Attanasio's *Correva l'anno 1698 e nella città avvenne il fatto memorabile* (1994)

Weeks 12. Revision and class discussion

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Sophister Coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory

- Manzoni, *Storia della Colonna infame* (1842) (available on line)
- U. Eco, *Il nome della rosa* (Milano, Bompiani, 1980)
- M. Attanasio, *Correva l'anno 1698 e nella città avvenne il fatto memorabile* (Palermo, Sellerio, 1994). Out of print. For kind concession of the publisher I will provide students with the pdf of the book).

Secondary Reading

- G. Adamo. *La deliberata infedeltà della scrittura. Riflessioni sulla narrativa storica di Maria Attanasio*, «*Strumenti critici*» XXIV, (3), 2009, pp. 471-484 (available on line) and *Maria Attanasio: a female voice in contemporary historical writing*, «*Italica*», 92, (1), 2015, pp.121 – 137 (available on line).
- A. MANZONI, *I romanzo storico e, in genere, de' componimenti misti di storia e d'invenzione*, Premessa di Giovanni Macchia, introduzione di Folco Portinari, ed. by Silvia De Laude (available on line)
- M. Ganeri, *Il romanzo storico in Italia. Il dibattito critico dalle origini al postmoderno* (Lecce, Manni, 1999)
- U. Eco, *Sei passeggiate nei boschi narrativi* (Milano, Bompiani 1994) and *Tra menzogna e ironia* (Milano, Bompiani, 1998).

Assessment

1 essay of 2,000 words	100% of component mark
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MODULE: ITALIAN OPTION: ITALIAN CINEMA 1900-2018 (ITU34011)

ECTS: 5 credits

Module Description

Italian cinema is one of the world's richest, most influential and fascinating. This module opens with the earliest short silent films, capturing the first coffee ever drunk on screen and a papal wave; we analyse too an extraordinary silent epic, which influenced cinema across the developed world. The next step is to understand fascism's hold over cinema (1922-1945). We investigate how a dictatorship builds consensus through film, but also how, and why, it fails. Immediately after the war, Italian Neorealist cinema stands the camera in front of ordinary Italian lives and the ruins of Italy's devastated cities: what gritty realism means in these circumstances, and how it works, is discussed in lectures. Next, the so-called Golden Age of Italian cinema (1960s) provides us with Italian cinema's biggest names (Fellini, Bertolucci, Pasolini, Antonioni): highly creative, unconventional and artistic auteurs, whose work had a huge global impact. The final lectures are dedicated to contemporary cinema (2000-2018), including Italy's recent successes with television series like Sorrentino's *The Young Pope*. Students must do at least one non-assessed presentation for this course.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- Have an understanding of the history of Italian film (key directors, movements, and changes in the industry)
- Have developed a historical framework on which to build if they continue studying Italian film
- Have developed basic skills in film analysis and be able to apply these skills to selected film clips
- Have developed the ability to discuss, verbally and in writing, key aspects of Italian cinema.
- Have improved presentation skills

Teaching and learning

Lectures	11 hours
Viewings (7)	14 hours
Independent learning	90 hours
Lecturer	Clodagh Brook

Student Support

- Additional material available on Blackboard
- Lecturer is available by appointment.
- You can also make an appointment to see the Sophister coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory

- *Cabiria* (Giovanni Pastrone);
- *Roma città aperta* (Roberto Rossellini)
- *Riso amaro/Bitter Rice* (Giuseppe De Santis)
- *8½* (Federico Fellini)
- *Il conformista/The Conformist* (Bernardo Bertolucci)
- *Blow Up* (Michelangelo Antonioni)
- *Divorzio all'italiana/Divorce Italian Style* (Pietro Germi)
- *Buongiorno notte* (Bellocchio)
- *Habemus Papam* (Nanni Moretti)
- Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017);

Secondary Reading

- Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014)
- Mary Wood, *Italian Cinema*, (Wallflower, 2005)
- Marcia Landy, *Stardom, Italian Style: Screen Performance and Personality in Italian Cinema* (Indiana University Press, 2008)
- Gian Piero Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21st Century* (Princeton University Press, 2011)

Assessment

1 essay of 3500-4000 words	100% of module mark
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MODULE: ITALIAN OPTION: INTRODUCTION TO SECOND LANGUAGE TEACHING AND LEARNING (ITU34031)

ECTS: 5 credits

Module Description

This module aims at introducing some of the fundamental issues and current trends involved in the pedagogical theory and practice of teaching and learning modern foreign languages. While it cannot lead to a qualification, the module is designed for those students who may be considering an experience working as a language assistant in Italy or pursuing a full teacher training course and a future teaching career. Aspects will be dealt with such as effective language teaching and learning, classroom management, language teaching methods, lesson planning, target language use, developing language skills, selecting and designing materials, using authentic materials, teaching vocabulary, teaching grammar, developing cultural and intercultural awareness, formative and summative assessment, the CEFR, cooperative learning, differentiation, questioning.

Learning Outcomes

Assuming you attend all or most lectures, actively participate in tutorials, complete assignments and engage in independent learning, at the end of this module you should be able to:

- have developed knowledge and understanding of different teaching approaches and methodologies;
- have developed an understanding of the factors and principles that underpin lesson planning and effective teaching and learning;
- design and deliver a lesson plan for a target group and around a content of your choice;
- select and critically analyse sources of teaching and learning materials from a range of media;
- create teaching and materials to suit your intended target group;
- engage with feedback and use it to reflect on your plan and improve it.

Teaching and learning

Contact hours	22 hours
Independent learning	78 hours +
Lecturer	Silvia Bertoni

Student Support

- Additional material available on Blackboard
- Feedback sessions with lecturer, who is available by appointment

- Ad hoc support depending on student choice of plan

Reading and References

Mandatory

- Richards, J. C., and Theodore Rodgers (2014). *Approaches and Methods in Language Teaching*. Third Edition. New York: Cambridge University Press.
- Scrivener, J., (2011, Third Edition). *Learning Teaching*. London: Macmillan.
- Further materials provided during the course.

Recommended

Further reading will be provided on Blackboard or alternative platform.

Assessment

The assessment of this module combines theory and practice.

Design of a lesson plan for a short lesson, a rationale/commentary accompanying the plan, a short presentation (if possible) and a guided reflective piece (4000 words in total)	100% of module mark
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MODULE: ITALIAN OPTION: THE POETRY OF MICHELANGELO (ITU34041)

ECTS: 5 credits

Module Description

The name of Michelangelo is known extensively whether as a painter – the Sistine Chapel – or as a sculptor – the David and the early Pietà; fewer perhaps are aware that he excelled also as an architect, but how many know his poetry through which he reveals, as well as much else, innermost thoughts on his creative process? He excelled his contemporaries in the visual arts and also as a lyric poet. For the Renaissance poet, Ariosto, he was ‘Michel piú che mortale Angel divino’, and this cogently communicates the fusion between intellectual and physical creation in several artistic media. 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’. Michelangelo wrote some three hundred poems and this option will offer the possibility of a close reading of a selection of these with a view to engaging with the artist’s existential philosophy.

Learning Outcomes

On successful completion of this module, you should be able to engage with poetical texts in a more critical way, achieve an analytical understanding of the selected works, and be equipped with some of the necessary tools to demonstrate serious potential for in-depth study and research.

Teaching and learning

Lectures	11 hours
Independent learning	The lecturer will advise
Lecturer	Prof. Corinna Lonergan

Student Support

- Module information and a list of further reading will be made available by the lecturer.
- You can also make an appointment to see the Sophister coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory

- C. Ryan, *The Poetry of Michelangelo*, London, Athlone Press, 1998

- *The Poetry of Michelangelo: An Annotated Translation*, by James M. Saslow, Yale University Press, 1991 [This is a bilingual edition and well worth purchasing as, unfortunately, Ryan's is out of print.]
- *Michelangelo: The Poems*, edited and translated by Christopher Ryan, London, Dent, 1996 (Ryan's notes are more textual while Saslow's encompass a wider range.)
- George Bull, *Michelangelo: A Biography*, London, Viking, 1995

Further reading

- J. Farrell, "The late, religious poetry of Michelangelo", in *Renaissance and Other Studies*, edited by E. A. Millar, University of Glasgow, 1988
- A. J. Smith, *The Metaphysics of Love: Studies in Renaissance Love Poetry from Dante to Milton*, Cambridge UP, 1985
- J.H. Whitfield, "The Poetry of Michelangelo", in *Collected essays on italian language and literature presented to Kathleen Speight*, Manchester, 1969, pp. 101-121
- E.N. Girardi, "Michelangelo Buonarroti" in *Letteratura italiana: I minori*, Vol. I, Marzorati, 1961
- E.N. Girardi, *Studi sulle rime di Michelangiolo*, Milan, 1964
- E. N. Girardi, "La critica letteraria su Michelangiolo", in AAVV, *Atti del Convegno di Studi Michelangioleschi*, Firenze-Roma 1964, Edizioni dell'Ateneo, Roma, 1966. Pp. 81-109
- E.N. Girardi, *Studi su Michelangelo scrittore*, Florence, 1974
- E.N. Girardi, "La notte di Michelangelo: scultura e poesia" in AAVV, *Letteratura italiana e arti figurative*, Vol.II, AISLLI, XII convegno, Firenze, Olschki, 1988
- E.N. Girardi, "Michelangiolo e Dante", in *Letteratura come bellezza: Studi sulla letteratura italiana del Rinascimento*, Roma, Bulzoni, 1991

Assessment

1 essay of approx. 3,500 words, and a commentary (tbc)	100% of module mark
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MODULE: ITALIAN OPTION Writers and Cinema in 20th-Century Italy (ITU34052)

ECTS: 5 credits

Module Description

Cinema has had a profound effect on the literary field since its advent at the end of the nineteenth century. The fledgling medium was seen as equipped with promising technical means able to capture reality with great immediacy as well as oneiric features associated with human consciousness. However, the seventh art has alternatively attracted and repulsed writers and intellectuals with its fascinating but commercial nature since its early days. Lectures focus on the complex interconnection between cinema and literature by addressing examples of thematization and imitation of film in Italian novels and short stories, while also examining the phenomenon of adaptation. Short stories such as Edmondo De Amicis's *Cinematografo cerebrale*, Gualtiero Fabbri's *Al cinematografo*, and Federigo Tozzi's *Una recita cinematografica* give us some insight into the early stances towards cinema. We then move to analyse Luigi Pirandello's key novel *Quaderni di Serafino Gubbio operatore* and a later work by Alberto Moravia such as *Il disprezzo*, which offer interesting perspectives on the theory and practice behind the art and industry of cinema. The next two novels show how writers have experimented with cinematic writing: Pier Paolo Pasolini's controversial *Teorema* and Niccolò Ammaniti's successful *Io non ho paura* are assessed against their adaptations and in relation to cinematic techniques.

The module aims at providing students with critical tools for understanding the intermedial circulation of forms and content from one medium to another. Each lecture is followed by a seminar aimed at developing close reading skills.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- have an understanding of the role played by cinema in the field of literature (theoretical issues, key writers and figures in the cinema industry);
- have developed a historical framework on which to build if they continue studying interart practices and comparative literature;
- have developed basic skills in the analysis of intermedia works of art;
- have developed the ability to discuss, verbally and in writing, key aspects of narratology and intermediality

Teaching and learning

Lectures	11 hours
Seminars	11 hours
Independent learning	90+ hours
Lecturer	Marco Bellardi

Student Support

- Additional material available on Blackboard
- Lecturer is available by appointment.
- You can also make an appointment to see the Sophister coordinator, Dr Giuliana Adamo.

Reading and references

Mandatory

- Edmondo De Amicis, *Cinematografo cerebrale*
- Gualtiero Fabbri, *Al cinematografo*
- Federico Tozzi, *Una recita cinematografica*
- Luigi Pirandello, *Quaderni di Serafino Gubbio operatore*
- Alberto Moravia, *Il disprezzo*
- Pier Paolo Pasolini, *Teorema*
- Niccolò Ammaniti, *Io non ho paura*
- Jean-Luc Godard, *Le Mépris*
- Pier Paolo Pasolini, *Teorema*
- Gabriele Salvatores, *Io non ho paura*

Further reading

Further reading will be provided in the module guide on Blackboard. Meanwhile, these are some introductory texts:

- Villarejo, A. 2013. *Film Studies. The Basics*. Abingdon – New York: Routledge
- Monaco, J. 2000. *How to Read a Film. Movies, Media, Multimedia*. Oxford – New York: Oxford University Press.
- Corrigan, T. 2012. *Film and Literature. An Introduction and Reader*. Abingdon – New York: Routledge
- Marcus, M. 1993. 'Introduction: Literature and Film'. In Marcus, M., *Filmmaking by the book*, pp. 1-25. Baltimore – New York: The John Hopkins University Press.

- Brunetta, G.P. 2008. 'Cinema e letteratura italiana del '900'. In *Sinergie narrative. Cinema e letteratura nell'Italia contemporanea*, edited by Bonsaver, G., McLaughlin M., Pellegrini, F., pp. 25-40. Firenze: Franco Cesati.
- Benjamin, W. 1970. "The Work of Art in the Age of Mechanical Reproduction [1936]." In *Illuminations*, edited by A. Arendt, introduction by A. Arendt, translated by H. Zohn, pp. 219-253. London: Cape.
- Casetti, F., Alovio, S. and Mazzei, L. (ed.). 2017. *Early Film Theories in Italy, 1896-1922*. Amsterdam: Amsterdam University Press.

Assessment

1 essay of 3,500-4,000 words, and a commentary (tbc)	100% of module mark
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Module: ITALIAN OPTION: ITALIAN DRAMA 1470s-1530s (ITU34002)

ECTS: 5 credits

Module Description

Plautus and Terence, performed in Latin and in translation, paved the way for plays in vernacular in the most important cultural centres in Italy, and some of these were a strong influence for the development of drama elsewhere in Europe. This option offers students a guided tour through some of those early dramatic forms, quite different from each other, that led to the establishing of drama as entertainment. Poliziano's short *Fabula d'Orfeo*, the first dramatic work on a secular theme, performed in Mantua 1478-1480, was to lead to Monteverdi's opera. Lorenzo de' Medici's *Rappresentazione di San Giovanni e Paolo*, performed in Florence in February 1491, offers a unique insight, for its time, in the moral conflict that assails a ruler torn between his conscience and what is strategically best for the state. Ludovico Ariosto had the first custom -built, Vitruvius inspired theatre at the court of the Este in Ferrara; his plays are remarkable for their characterisation and moral satire and we shall discuss *La Lena* (1528/1529). Time permitting, Niccolò Machiavelli's *Mandragola* (1518/1526), a comedy perhaps best called a 'tragedy', and / or *Gli ingannati*, Siena, 1531, one of the sources for Shakespeare's *Twelfth Night*, will be included. All of these plays have good translations into English and a feature of the option will be assessing the translations as performable texts.

Learning Outcomes

On successful completion of this module, you should be able to engage with renaissance drama in a more critical way, achieve an analytical understanding of the selected works, and be equipped with some of the necessary tools to demonstrate serious potential for in-depth study and research.

Teaching and learning

Lectures	11 hours
Independent learning	The lecturer will advise
Lecturer	Corinna Lonergan

Student Support

- A fact-sheet for background, details of editions of the plays and their translations, and a specific bibliography will be made available by the lecturer.
- The Sophister coordinator is available by appointment (Dr Giuliana Adamo)

Reading and References

Mandatory

- *A History of the Italian Theatre*, edited by Joseph Farrell and Paolo Puppa, Cambridge U.P., 2006 [early chapters].
- *The Cambridge History of Italian Literature*, edited by Peter Brand and Lino Pertile, (revised), Cambridge U.P., 1999 [section on THEATRE in *The Quattrocento* and in *The Cinquecento*].
- Richard Andrews, *Scripts and Scenarios: The Performance of Comedy in Renaissance Italy*, Cambridge U. P., 1993.
- Ludovico Zorzi, *Il teatro e la città. Saggi sulla scena italiana*, Einaudi 1977.

Further reading

To follow at lectures.

Assessment

1 essay of approx. 3,500 words, and a commentary (tbc)	100% of module mark
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MODULE: ITALIAN OPTION: LIBRETTI D'OPERA (ITU34022)

ECTS: 5 credits

Module Description

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 role 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 *drammi giocosi* **Don Giovanni** (1787) and **Così fan tutte** (1790), *libretti* by Lorenzo Ponte; 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, and movies will be used in class. A lyrical singer (soprano) and a musician may be involved.

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:

- deal competently with the works on the module;
- 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 your knowledge in an essays that displays an understanding of literary techniques, critical approaches and methods of social and cultural analysis;
- demonstrate serious potential for in-depth study and research;
- discuss facts, ideas and personal opinions in class,
- trace and document valid comparisons between texts and other materials.

Teaching and Learning

Lectures	22 hours
Independent learning	80 hours
Lecturer	Giuliana Adamo

This module aims to transform your classroom into an exciting, dynamic learning environment, facilitate independent, critical, and creative thinking and actively engage students with the material, participate in the class, deliver some short (10 minutes) presentation on the weekly chosen topic - previously agreed with the lecturer - at the beginning of each class. Students will be asked to synthesize, analyse, or apply material (both during lectures and in assignments) and debate, argue and/or defend competing viewpoints in oral (class presentation) and written (end of term essay) exercises. Involving students in classroom activities also requires them to assess their understanding and skill and rather than allowing them to rest comfortably with a surface knowledge, it forces them to develop a deeper understanding of the material. 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 and critically some of the main aspects studied: music and metrics, opera and society, the making of a myth through scores and words, opera and audience, the market of opera. Students are required to read the compulsory texts before attending classes. The texts should be read in Italian and students are required to make all textual references to the original texts in Italian in their final essay. Please be aware that failure in doing so will result in marking down your work.

This component will be taught in Italian.

Each week, two-hour lecture on the analysis of one of the set texts.

Week 1. Introduction to Italian opera and libretti

Weeks 2-5. Mozart and Da Ponte: *Le nozze di Figaro* (1786), *Don Giovanni* (1787), *Così fan tutte* (1790)

Weeks 6, 8 Rossini and Sterbini: *Il barbiere di Siviglia* (1816)

Weeks 9-10. Verdi and Piave: *Rigoletto* (1851) and *Traviata* (1853),

Weeks 11: Puccini and Illica & Giacosa: *Madama Butterfly* (1904)

Weeks 12. Revision and class discussion

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Sophister Coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory

- Da Ponte's, Sterbini's, Piave's and Illica & Giacosa's libretti (**see above**; all available on the web, free download)

Recommended

- D. KIMBELL, *Italian Opera* (CUP 1991)
- R. PARKER, *The Oxford Illustrated History of Opera* (OUP 2001)
- N. PIRROTTA, *Music and Theatre from Poliziano to Monteverdi* (CUP 1981).
- G. GRONDA and PAOLO FABBRI (ed. by), *Libretti d'opera italiani, dal Seicento al Novecento* (Mondadori 1997) Santry: HB-59-149)
- C. HEADINGTON and Terry Barfoot, *The Opera: A History* (Bodley Head 1987), Ussher, Open access (Music): **MUS 782.1 M72**
- M. FELDMAN, *Opera and Sovereignty: Transforming Myths in Eighteenth-century Italy*, (University of Chicago Press 2007), Ussher Open access (music): **MUS 782.1 P73**, Ussher Stacks: **PL-527-625**)

- P. J. SMITH, *The Tenth Muse: A Historical Study of the Opera Libretto* (Gollancz, 1971), Ussher, Open access (Music): **MUS 782.1 L11**

Assessment

1 essay of 3,500 - 4,000 words	100% of module mark
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SENIOR SOPHISTER COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>ITU4400Y</i>	<i>Italian Language 4</i>	10		All year	2
<i>ITU4401Y</i>	<i>Italian Language and Society</i>	10	Cultural Texts and Writing Exercises	All year	1
			Focused Oral Practice	All year	1
ITU44061	Beauty and Ethics in Contemporary Italian Poetry and Prose	5	Poetry	MT	1
			Prose	MT	1
ITU44072	The Strange Loop of Science and Literature In 20 th -Century Italy	5		HT	2
ITU44CPY	Capstone (Dissertation)	20			

OPTIONS (CHOOSE 2. LINGUISTICS MODULES AVAILABLE IN ADDITION)

ITU34011	Italian Cinema 1900-2018	5		MT	1
ITU34031	Introduction to Second Language Teaching and Learning	5		MT	2
ITU34041	The Poetry of Michaelangelo	5		MT	1
ITU34052	Writers and Cinema in 20th-Century Italy	5		HT	2
ITU34002	Italian Drama: 1470s-1530s	5		HT	1
ITU34022	Libretti d'opera:	5		HT	1

MODULE: ITALIAN LANGUAGE 4 (ITU4400Y)

ECTS: 10 credits

Module Description

This module focuses on perfecting the language skills of Listening, Reading, Writing, Speaking, while advancing in the knowledge and use of grammatical structures and vocabulary, which are learned in context. You will advance in your knowledge of Italian culture and society.

On successful completion of these components, you will attain level C1+ ('Proficient user') of the Common European Framework of Reference for Languages (CEFR). The minimum exit level is B2+ as illustrated in the table below:

40%-54%	B2+
55%-69%	C1
70%-80%	C1+

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- understand and work with long and complex written, spoken, visual and audiovisual texts from a range of media on both familiar and unfamiliar, concrete and abstract topics, whether or not they relate to your field of interest;
- understand everybody you talk to, asking occasionally to confirm something if the accent is unfamiliar to you;
- follow complex interactions among native speakers, also on abstract and unfamiliar topics;
- follow lectures and presentations with ease;
- consistently maintain a high degree of grammatical accuracy;
- select, summarise, analyse and present information, ideas and arguments orally on a range of topics, expanding and supporting ideas with subsidiary points and relevant examples;
- interact orally and in writing using a range of media, in informal and formal situations and with a high degree of fluency and accuracy on a range of topics, also unrelated to your field of interest;
- produce a range of texts of appropriate length, expressing or reporting opinions and ideas
- Investigate cultural aspects and nuances related to areas such as Italian history, society, current affairs, everyday life, etc.;
- demonstrate a very high level of intercultural awareness through reflecting on the Italian culture in relation to the European context;
- engage in mediation activities on long and complex written, spoken and audiovisual texts, both related and unrelated to your fields of interest, e.g. conveying the significant ideas clearly and fluently in well-structured language, including most nuances, interpreting and describing diagrams and other visual representations, summarising and elaborating on the most significant points, explaining subtle distinctions, translating; collaborating in a group, e.g. building on different contributions to a discussion; stimulating reasoning with questions; showing sensitivity to different perspectives, etc.

Teaching and learning

Contact hours	44
Independent learning	56 hours +
Lecturers	Silvia Bertoni (MT) Marco Bellardi (HT)

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes and actively participate in classroom activities.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, completing homework tasks, engaging in tasks to prepare for the next lesson, engaging in spoken interaction outside of the classroom, participating in the weekly pub night, etc.

Student Support

- Materials available on Blackboard or alternative platform
- Lecturers are available by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory

- R. Bozzone Costa, C. Ghezzi, M. Piantoni, *Nuovo Contatto C1*, Loescher (ISBN for volume + DVD ROM + CD ROM: 9788858303108)

Further reading

- Bertoni, S. *Italiano e inglese allo specchio*, Loescher Editore.
- Bertoni, S., Cauzzo, B., Debetto, G., *Caleidoscopio italiano*, Loescher.
- Chiappini, L. and De Filippo, N., *Congiuntivo, che passione!* Loescher/Bonacci.
- Ercolino, E. and Pellegrino, T. A., *L'utile e il dilettevole 2*, Loescher.
- Guastalla, C., *Giocare con la scrittura*, Alma Edizioni.
- Nocchi, S. and Tartaglione, R., *Grammatica avanzata della lingua italiana*, Alma Edizioni.

Assessment

The following assessment methods will be employed:

- **Summative assessment**, counting towards your final mark, is structured as illustrated in the tables below. Weeks refer to teaching weeks.

CONTINUOUS ASSESSMENT 20%			
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Michaelmas	Week 9: 2-hour test	50%	Questions to test structures, vocabulary, reading and writing
Hilary	Week 9: 2-hour test	50%	Questions to test structures, vocabulary, reading and writing

FINAL EXAMINATION 80%			
TERM	TASK, LENGTH	WEIGHTING	STRUCTURE
Hilary	2-hour written examination	100%	Three questions equally weighted: i) language structures and vocabulary, ii) reading, iii) writing

- Homework. You will be given homework regularly. While it does not count towards your final mark, it is an essential part of independent learning and key to progress.
- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on each piece of assessment, from which you can learn and which will help you set your learning goals. We

will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, etc.

Please note that you must keep a portfolio of the 6 pieces of assessed homework for Cultural Texts and Writing Exercises and for Grammar and Essay writing for the external examiner. You will be asked to submit this portfolio of your 12 assessed pieces for this module in Trinity term. It is your responsibility to retain these pieces of homework when your lecturer returns them to you and to return them to the office when requested.



MODULE: ITALIAN LANGUAGE AND SOCIETY (ITU4401Y)

ECTS: 10 credits

Module Description

This module will expose you to a range of texts and activities suitable for achieving up to level C1+ ('Proficient user') of the Common European Framework of Reference for Languages (CEFR). The minimum exit level for this module is B2+ as illustrated in the table below:

40%-54%	B2+
55%-69%	C1
70%-80%	C1+

Component 1: Cultural Texts and Writing Exercises

By engaging with samples of the Italian language selected from a wide range of genres and media, in this component you will work on aspects of language such as register, standard Italian and regional dialects, politically correct and incorrect language, the use of foreign words, metaphor, irony, the languages of advertisement, journalism, politics, etc. The close-reading of and the activities on the texts provided will enhance your understanding and appreciation of the great variety of lexicon, stylistic and linguistic registers involved in the making of texts belonging to different genres and conveying different messages and meanings.

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- have improved logical and critical thinking through close-reading/textual analysis and summarising a text;
- display high levels of comprehension of oral and written Italian texts produced for different purposes and media, including a variety of styles and levels of written communication;
- understand a wide range of idiomatic expressions and colloquialisms, appreciating shifts in style and register;
- engage in sophisticated language activities, including the skills of analysis and reflection on texts from a variety of written and oral sources;
- express yourself in written Italian accurately and fluently, using appropriate vocabulary, structures and conventions within different language varieties, genres and subject areas.

Teaching and learning

Contact hours	22
Independent learning	48 hours +
Lecturer	Silvia Bertoni

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes in order to be able to participate actively in classroom activities and to make steady progress.

Independent learning

Ongoing independent learning is a requirement to meet the learning outcomes. It may include completing homework tasks, online activities, tasks to prepare for the next lesson, etc.

Some materials will be made available on Blackboard or alternative platform, to include additional activities, links, suggestions for further reading, etc.

Student Support

- Additional materials available on Blackboard
- Lecturers are available by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory

- G. Berruto, *Sociolinguistica dell'italiano contemporaneo* (Firenze, Carocci, 2000).
Appropriate sections will be referred to during the course
- L. Serianni, *Comprendere e riformulare un testo. Il riassunto: attività centrale nell'italiano scritto* (Pearson Academy, 2007, available on line.)
- Readings assigned during the course as part of your weekly tasks

Further reading

- M. Birattari, *Scrivere bene è più facile che scrivere male*, Ponte alle Grazie 2002
- L. Coveri, A. Benucci, P. Diadori, *Le varietà dell'italiano. Manuale di sociolinguistica italiana*. U. Eco, "Elogio del riassunto" (in «L'Espresso», 10 ottobre 1982; available on line);
- *Con documenti e verifiche* (Roma, Bonacci, 2005);
- G.C. LEPSCHY & A.L. LEPSCHY, *La lingua italiana: storia, varietà dell'uso, grammatica* (Bompiani, 1984);
- Tosi, *Language and Society in a Changing Italy* (Clevedon, Multilingual Matters, 2001);

Other suggestions will be provided during the course.

Component 2: Focused Oral Practice

Component Description

This component will focus on developing Spoken Production and Spoken Interaction through conversation, discussion, presentation, argumentation and debate on a variety of complex topics. You will also be actively involved in activities and tasks to prepare for your final oral examination.

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- select and critically analyse sources of information from a range of media;
- analyse, summarise and clearly present information, ideas and arguments orally on a wide range of complex topics, selecting the most salient and relevant ideas and expanding and supporting ideas with subsidiary points and relevant examples;
- interact appropriately in conversation, with a good understanding and use of irony, humour and implicit cultural references;
- contribute to a debate on abstract and complex topics, even when these are unfamiliar to you and when people are talking simultaneously;
- develop a convincing argument in well-structured speech, highlighting significant points with supporting examples;
- display a good command of a broad vocabulary, including collocations and idiomatic expressions, readily overcoming gaps with circumlocutions;
- participate in an interview, expanding the points being discussed fluently and without support, also coping with interjections.

Teaching and learning

Contact hours	22
Independent learning	48 hours +
Lecturer	Alma Sozzani

We actively strive to create a learning environment that is conducive to student engagement and learning, through a range of methodologies. On the other hand, you are expected to prepare for classes and actively participate in classroom activities.

Independent learning

Ongoing guided independent study is a requirement to meet the learning outcomes. It may include activities such as reviewing lessons, sourcing and analysing a range of sources, engaging in tasks to prepare for the next lesson, engaging in spoken interaction outside of the classroom, etc.

Student Support

- Materials available on Blackboard
- Lecturers are available during office hours, or by appointment
- Support from Erasmus+ and Erasmus trainees (free of charge)

Reading and References

Mandatory

None

Further reading

None

Module Assessment (Compensatable)

The following assessment methods will be employed:

- **Summative assessment**, counting towards your final mark, is structured as illustrated in the tables below. Weeks refer to teaching weeks.

CONTINUOUS ASSESSMENT 20%			
TERM	WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Michaelmas	1. Cultural Texts and Writing Exercises 6 pieces of homework	20%	1. Tasks on analysing and producing a text
	2. Week 12: 1-hour test (Cultural Texts and Writing Exercises)	40%	2. Questions on analysis and production of a text, e.g. summary, content, linguistic and lexical, lexical activities, personal response, etc.
	3. Week 11, 12: oral test	20%	3. <ul style="list-style-type: none"> • Spoken production: presentation • Spoken interaction: conversation/interview
Hilary	1. Cultural Texts and Writing Exercises 6 pieces of homework	20%	1. Tasks on analysing and producing a text

FINAL EXAMINATION 80%			
TERM	TASK, LENGTH	WEIGHTING	STRUCTURE
Hilary	1. 2-hour written examination (Cultural Texts and Writing Exercises)	60%	1. Three questions on a text, equally weighted: i) comprehension and analysis questions, ii) summary, iii) personal response
	2. Oral examination, approx. 20 minutes	40%	2. See guidelines below

- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on each piece of assessment, from which you can learn and which will help you set your learning goals. We will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, etc.

Please note that you must keep a portfolio of the tests and 12 pieces of assessed homework for ‘Cultural Texts and Writing Exercises’ AND your ‘Language 4’ tests for the external examiner. You may be asked to submit this portfolio in Trinity term. It is **your responsibility** to retain these pieces of homework when your lecturer returns them to you and to return them to the office if or when requested.

Guidelines for the oral examination

The examination (20 minutes) will normally 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 you
- discussion on this article
- general conversation

As part of the oral, students will be expected to discuss their capstone project.

Please note the following points:

- Two copies of the article chosen should be shared with the relevant lecturers 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 grant intellectual discussion on the topic chosen;
- 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;
- 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 subdivided into four components, equally weighted: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

MODULE: BEAUTY AND ETHICS IN CONTEMPORARY ITALIAN POETRY AND PROSE (ITU44061)

ECTS: 5 credits

Component 1: Poetry

Component Description

This module component offers to the final-year students in Italian a panorama of some significant Italian contemporary poetry production. The module focuses on the poetry of *minimalia* (details) and discuss the barriers and limitations imposed by the language on poetic expression. The module works from the following poets - Eugenio Montale (1896-1981), Amelia Rosselli (1930-1996), Antonella Anedda (1955-). Topics of discussion and analysis include - but are not limited to – history, society, commitment, isolation, detachment, alienation, revelation, negation, performance, irony, gender, language of expression, music, artistic truth, human condition, poetry, translation, words, memory. For the seminars on Montale, the focus will be on poetic expression: in other words, how and why lyric poets express the world in the way they do.

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- engage with poetical texts in a more critical way;
- for the lectures on Montale, understand, and be able to discuss, some of the key notions of poetic expression as found in his poetry;
- achieve an analytical understanding of a selection of the great works of the 20th century;
- have developed some of the necessary tools to deal with poetry and the continuous dialogue among dead and alive poets.

Teaching and learning

Lectures	11 hours
Independent learning	90 hours
Lecturer	Clodagh Brook

This component aims to transform the classroom into an exciting, dynamic learning environment, facilitate independent, critical, and creative thinking and actively engage students with the material. Students will participate in the class, deliver some short (10-minute) presentations on the weekly chosen topic - previously agreed with the lecturer - at the beginning of each class. Students will be asked to synthesize, analyse, or apply material (both during lectures and in assignments) and debate, argue and/or defend competing viewpoints in oral (class presentation) and written (end of term essay) exercises. Involving students in classroom activities also requires them to assess their understanding and skill and rather than allowing them to rest comfortably with a surface knowledge, it encourages them to develop a deeper understanding of the material. Students are required to regularly attend this module and do conspicuous independent work: reading and analysing the selected poems, consulting secondary critical sources, elaborating and providing new interpretations of the selected texts by comparison with other appropriate literary sources and/or works of their interest and knowledge in the Italian world and beyond.

Each week, a one-hour class will be devoted to the textual analysis of some poems:

- Weeks 1-6. Eugenio Montale
- Weeks 8-9 Amelia Rosselli
- Weeks 10-11 Antonella Anedda
- Weeks 12. Revision and class discussion.

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Sophister Coordinator.

Reading and References

Mandatory

A selection of poems from the following collections:

E. Montale, *Ossi di seppia* [1925] (Milano, Mondadori, 2003)

A. Rosselli, *L'opera poetica* (Milano, Mondadori, I Meridiani, 2012)

A. Anedda, *Notti di pace occidentale* (Roma, Donzelli, 2001) and EAD. *Salva con nome* (Milano, Mondadori, 2012).

Secondary Reading

- P.V. MENGALDO, *LA tradizione del Novecento* (Carocci, quinta serie, 2017)
- E. Testa, *Per interposta persona. Lingua e poesia nel secondo Novecento* (Roma, Bulzoni 1999) and ID. (ed. by): *Dopo la lirica. Poeti italiani 1960-2000* (Torino, Einaudi, 2005)
- C. Brook, *The Poetry of Eugenio Montale: Metaphor, Negation, and Silence* (Oxford, Oxford University Press, 2002)
- G. ADAMO, *Voci poetiche: insularità nell'opera di Antonella Anedda Angioy*, in *Insularità e cultura mediterranea nella lingua e nella letteratura italiana* (ed. by Corinna Lonergan), AIPI, 2010, III Letteratura e Cultura, pp. 457-467 and EAD: *La poesia di Antonella Anedda tra parola e silenzio*, in «OBLIO» III, 11, 2013.

Other bibliographical references may be provided by the lecturer.

Assessment

1 essay of 3,500 - 4,000 words	100% of component mark; 50% of module mark
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Component 2: Prose

Component Description

This course offers to the final-year students in Italian a poignant range of some significant texts (diaries, memoirs, essays, TV programs, videos) in the contemporary Italian panorama. The chosen texts, which are linked by the complex and varied idea of 'self', 'identity' and 'otherness', played a great role and had a great impact on Italian thought and society due to their revolutionary and unexpected content and immensely successful popular reception. Their impact (be it a negative or positive one) still endures to the present.

The following works will be linguistically and stylistically analysed and their content will be questioned and discussed. Benito Mussolini, *Il mio diario di guerra 1915-1917* (1917): a sample of an aberrant creation of one own's *perfect self*. Primo Levi, *Se questo è un uomo* (1947): a milestone in a classic rendering of one own's *fragile self*. Alberto Manzi, *Non è mai troppo tardi*, a TV show broadcast between 1959 and 1968, aimed at teaching millions of illiterate Italians standard Italian language, a fundamental step in the making of the Italian nation. Don Lorenzo Milani, *Lettera a una professoressa* (1967) written with the pupils of *Scuola di Barbiana* under his own supervision, an authentic *livre de chevet* (libro manifesto) for a generation; it deals with State education for Italian children, and is a fundamental work in the history of Italian society. Elena Gianini Belotti, *Dalla parte delle bambine. L'influenza dei condizionamenti sociali nella formazione del ruolo femminile nei primi anni di vita* (1973): a milestone in the history of Gender Studies. Lorella Zanardo, *Il corpo delle donne* (video 2009, book 2011) on the current mercification of the women's body in the visual media. Topics of discussion and analysis include - but are not limited to - political and/or ideological commitment, utopia, injustice, identity, otherness, marginalization, women, children, history of the Italian language, memory, story-telling.

Learning Outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- engage with cultural texts in a more critical way;
- achieve an analytical understanding of some of Italian contemporary seminal works;
- have gained a deeper understanding of the Italian society today, and be provided with some of the necessary tools valid in the current (global) debate on art, politics and society.

Teaching and learning

Lectures	11 hours
Independent learning	90 hours
Lecturer	Martina Mendola

This component aims to transform the classroom into an exciting, dynamic learning environment, facilitate independent, critical, and creative thinking and actively engage students with the material. Students participate in the class, deliver some short (10-minute) presentations on the weekly chosen topic - previously agreed with the lecturer - at the beginning of each class. Students will be asked to synthesize, analyse, or apply material (both during lectures and in assignments) and debate, argue and/or defend competing viewpoints in oral (class presentation) and written (end-of-term essay) exercises. Involving students in classroom activities also requires them to assess their understanding and skill and rather than allowing them to rest comfortably with surface knowledge; it encourages them to develop a deeper understanding of the material. Students are required regularly to attend this module and read the primary texts before the start of the term. This module is an intense and varied one and requires a good deal of serious independent work on the student's side.

Each week, a one-hour class will be devoted to the analysis of the chosen text.

Week 1. Mussolini, *Il mio diario di guerra*

Week 2. Levi, *Se questo è un uomo*,

Weeks 3-6. Don Milani, *Lettera a una professoressa* and Manzi, *Non è mai troppo tardi*

Weeks 8-9. Gianini Belotti, *Dalla parte delle bambine. L'influenza dei condizionamenti sociali nella formazione del ruolo femminile nei primi anni di vita*

Week 10-11. Zanardo, *Il corpo delle donne*

Week 12. Revision and class discussion.

Student Support

Lecturer is available during office hours (see Italian office door, 4087, for details). You can also see the Sophister Coordinator, Dr Giuliana Adamo.

Reading and References

Mandatory:

- B. Mussolini, *Il mio diario di guerra* (ed. by M. Isnenghi, Bologna, Il Mulino, 2016; Available on web free download)
- Primo Levi, *Se questo è un uomo* (1st ed. Torino, Silva, 1947)
- Don Lorenzo Milani, *Lettera a una professoressa* (Scuola di Barbiana, 1967. Available on web free download)
- Elena Gianini Belotti, *Dalla parte delle bambine. L'influenza dei condizionamenti sociali nella formazione del ruolo femminile nei primi anni di vita* (Milano, Feltrinelli, 1973)
- Lorella Zanardo *Il corpo delle donne* (Milano, Feltrinelli, 2011).

Secondary Reading

- T. De Mauro, *Storia linguistica dell'Italia unita* (Bari, Laterza, 1963)
- M. Corti, *I principi della comunicazione letteraria* (Milano, Bompiani, 1997)
- G.C. LEPSCHY & A.L. LEPSCHY, *La lingua italiana: storia, varietà dell'uso, grammatica* (Bompiani, 1984)
- M. S. Sapegno, *Figlie del padre. Passione e autorità nella letteratura occidentale* (Milano, Feltrinelli, 2018)

Other bibliographical references will be provided by the lecturer.

Assessment

1 essay of 3,500 - 4,000 words	100% of component mark; 50% of module mark
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MODULE: THE STRANGE LOOP OF SCIENCE AND LITERATURE IN 20th CENTURY ITALY (ITU44072)

ECTS: 5 credits

Module Description

This module examines how Italian literature, in the second half of the 20th century, has reacted to and interacted with scientific knowledge and discoveries. Bridging the gap between what have been called the 'two cultures' – the humanistic and the scientific one – in a country like Italy was rare: not only was its illustrious lyrical tradition considered incompatible with scientific knowledge, deemed too dull and arid, but Crocean aesthetics, dominant at the time, defined literature as a spiritual experience, thus having nothing to do with logic and rationality.

By focusing on specific texts written by five Italian writers – Carlo Emilio Gadda (1893-1973), Leonardo Sinigalli (1908-1981), Primo Levi (1919-1987), Italo Calvino (1923-1985), and Daniele Del Giudice (1949) – you will explore how many authors, despite the dominant trend, found artistic inspiration in science and opened up a fertile dialogue between the two cultures. From geometry, to chemistry, to physics and astronomy, these internationally renowned writers opened up literature to new scientific ideas and theories, demonstrating how permeable the two fields are.

The lectures will typically serve to present the five writers' work and to explore the theoretical ideas at stake, while during the tutorial the focus will be on the close reading of the primary sources.

Learning outcomes

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able to

- critically engage with the material and to develop your own perspective on the relationship between literature and science, a topic the importance of which is not limited to the Italian panorama;
- you will have learnt how hard sciences contribute to creative thinking;
- you will also have been encouraged to reflect on how literature and the arts shapes the cultural environment in which scientific discoveries are made, therefore creating this 'strange loop'.

Reading and References

Primary (a selection of passages will be made available on Blackboard)

- Carlo Emilio Gadda, *La Madonna dei filosofi* (1931)
- Leonardo Sinigalli, *Quaderno di geometria* (1936)
- Carlo Emilio Gadda, *L'Adalgisa* (1944)
- Leonardo Sinigalli, *Furor Mathematicus* (1950)
- Carlo Emilio Gadda, *Quer pasticciaccio brutto de via Merulana* (1957)
- Paolo Volponi, *La macchina mondiale* (1965)
- Italo Calvino, *Le cosmicomiche* (1965)
- Primo Levi, *Storie naturali* (1966)
- Primo Levi, *Il sistema periodico* (1975)
- Italo Calvino, *Palomar* (1983)
- Daniele Del Giudice, *Atlante occidentale* (1985)
- Daniele Del Giudice, *Orizzonte mobile* (2009)

Secondary reading (a selection of passages required will be available on Blackboard)

- Charles Percy Snow, *The Two Cultures and the Scientific Revolution*, 1959.
- Franco Ricci, *"Atlante occidentale": Daniele Del Giudice's "New Atlantis"*, 1990.

- Patrick Boyde, Pierpaolo Antonello, Simon A. Gilson, *Science and Literature in Italian Culture from Dante to Calvino*, 2004.
- Pierpaolo Antonello, *Il ménage a quattro. Scienza, filosofia, tecnica nella letteratura italiana del Novecento*, 2005.
- Pierpaolo Antonello, *La verità degli oggetti: la narrativa di Daniele Del Giudice fra descrizione e testimonianza*, 2005.
- Kerstin Pilz, *Mapping Complexity: Literature and Science in the Works of Italo Calvino*, 2005.
- Alberto Arbasino, *L'ingegnere in blu*, Milano, Adelphi, 2008.
- Charlotte Ross, *Primo Levi's Narratives of Embodiment*, 2010.
- Marco Belpoliti, *Primo Levi di fronte e di profilo*, 2016.
- Eleonora Lima, Paolo Volponi's *La macchina mondiale* as a Cybernetic Utopia, 2017.

Assessment

1 essay of 3,500 - 4,000 words	85% of module mark
1 in-class test	15% of module mark

Topic of essay to be agreed with the module lecturer.



MODULE: CAPSTONE (DISSERTATION): ITU44CPY Capstone

ECTS: 20 credits

Module Description

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 29th May 2019, 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, 7 February 2020. The final version, properly typed and corrected in every detail, must be submitted by Friday, 27 March 2020.

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 online at <http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf>. 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.

OPTIONS (Please see Junior Sophister section for details).

ITU34011 Italian Option: Italian Cinema 1900-2018

ITU34031 Italian Option: Introduction to Second Language Teaching and Learning

ITU34041 Italian Option: The Poetry of Michelangelo

ITU34002 Italian Option: Italian Drama 1470s – 1530s

ITU34022 Italian Option: Libretti d'Opera

ITU34052 Italian Option: Writers and Cinema in 20th century Italy



SECTION III - POSTGRADUATE



If you have really enjoyed working on your capstone dissertation, are getting high marks (60 and above), and are still curious, this may be a sign that postgraduate research is right for you.

If you are getting above 70%, you may be able to get a scholarship to cover your fees and living costs during a Masters or Doctoral degree.

You are very welcome to come and discuss postgraduate work with the European Studies/MEELC course coordinator for Italian during your sophomore year. He will know how best to advise you and direct you.

MASTERS TAUGHT PROGRAMMES

Italian contributes to the following programmes

- [MPhil in Identities and Cultures of Europe](#) (new in 2019)
- [MPhil in Comparative Literature](#)
- [MPhil in Literary Translation](#)
- [MPhil in Medieval Studies](#) (new in 2019)

PHD OR MLITT (MASTERS BY RESEARCH)

If you wish to enrol for a PhD or a Masters by research in Italian, the first step is to check whether someone in the Department can supervise you: <https://www.tcd.ie/Italian/research/>. We have a wide range of

expertise from Medieval and Renaissance literature to contemporary literary, performance and cultural studies, cinema and interart/intermedia, and translation studies.

FUNDING

For details of funding, please see: <https://www.tcd.ie/study/postgraduate/scholarships-funding/>.

EMPLOYMENT

Our graduates of Masters and Doctoral programmes have gained prestigious positions. These include Professor George Talbot (PhD Italian Trinity) is now Pro-Vice Chancellor of Research and Dean of Arts & Sciences at Edge Hill University; Dr Marco Sonzogni (PhD Italian Trinity 2005) is Reader in Translation Studies at Victoria University of Wellington. Dr Kenneth Clarke (TCD BA in Italian/History of Art; TCD MPhil Medieval Language Literature and Culture) is Associate Professor at the University of York. Dr Paul Hare (PhD Italian) is Senior Language Teaching Fellow, Modern Languages, University of Strathclyde. Dr Mirko Zilahy (PhD Italian) works at Università per Stranieri in Perugia and is now one of the best-selling Italian noir writers, as well as editor for Minimum Fax, journalist and translator.

Thanks to an excellent training programme that Trinity provides to doctoral students our students have particularly good opportunities for developing careers beyond academia too. Recent PhD graduates Brenda Donohue and Emer Delaney are working as National Project Managers for the Educational Research Centre in Ireland.

For further details, please see: <https://www.tcd.ie/Italian/postgraduate/>