



**Trinity College Dublin**

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

13 January 2021

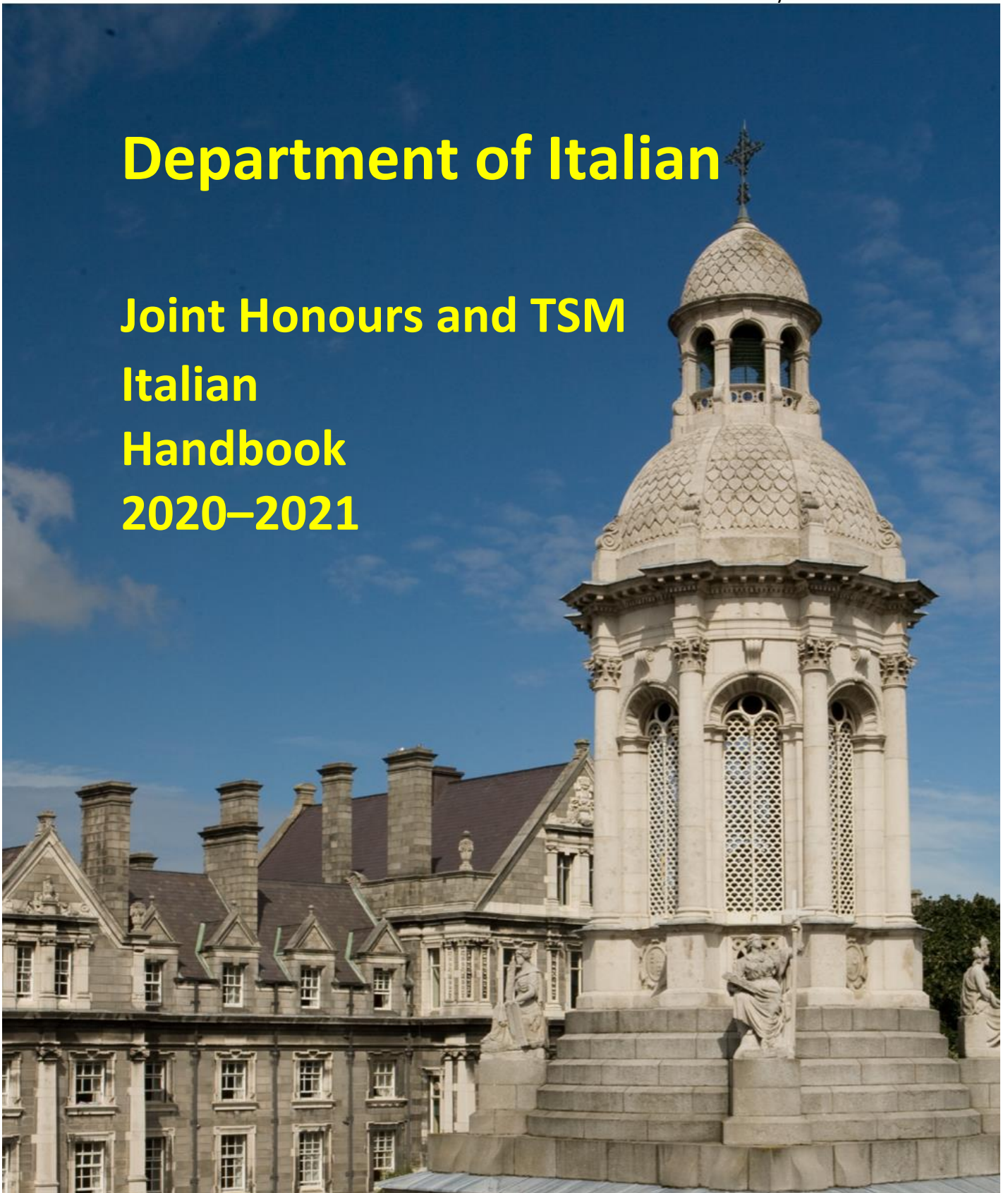
# Department of Italian

**Joint Honours and TSM**

**Italian**

**Handbook**

**2020–2021**



# CONTENTS

<b>SECTION I – GENERAL</b>	<b>2</b>
Introduction to Italian	2
Who we are. Where to find us	3
Key dates for your diaries	4
Aims and guidelines	7
Regulations in the Italian Department	7
Resources	10
Prizes and scholarships	11
Guidelines for going to Italy (including Erasmus)	12
<b>SECTION II – ITALIAN COURSES FOR TJH and TSM</b>	<b>16</b>
TJH Junior Fresh year	16
TJH Senior Fresh year	28
TSM Junior Sophister year	38
TSM Senior Sophister year	60
<b>SECTION III – POSTGRADUATE COURSES</b>	<b>73</b>

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. We know how much COVID19 will affect your learning and social life this year: we are trying to keep up sense of our friendly department during the pandemic, as well as preparing to teach you online (we hope in person very soon). We think we have done all we can, but if you have further ideas, please let us know!

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:

	<b>Position</b>	<b>Room (when applicable)</b>	<b>Email</b>
Dr Clodagh Brook	Head of Department	4040	brookc@tcd.ie
Dr Igor Candido	Fresh Lead	4088	candidoi@tcd.ie
Dr Giuliana Adamo	Sophister Lead/Erasmus Coordinator	4080	gadam@tcd.ie
Silvia Bertoni	Language Coordinator/ Teaching Fellow	4037	sbertoni@tcd.ie
Dr Marco Bellardi	Teaching Fellow / European Studies/MEELC Italian director	4037	bellardm@tcd.ie
Dr Enrica Maria Ferrara	Teaching Fellow	By appointment	ferrarae@tcd.ie
Alma Sozzani	Language Assistant	5080	sozzanar@tcd.ie
Maira Preatoni	Instructor	By appointment	preatonm@tcd.ie
Antonia Losco	Instructor	By appointment	loscom@tcd.ie
Giulia Bonaldi	Instructor	By appointment	bonaldig@tcd.ie
Gianluca Caccialupi	Instructor	By appointment	gcaccial@tcd.ie
Mary Keating	Senior Executive Officer	4087	italian@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.

## WHERE TO FIND US

The Department office, notice boards, and staff members' rooms are on the second floor (Level 4) of the Arts Building. Your teachers will let you know how to contact them electronically too.

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

**Igor Candido: Fresh Lead or**

**Giuliana Adamo: Sophister Lead**

## KEY DATES FOR YOUR DIARIES

Dates 2020/21	Outline Structure of Academic Year	Deadlines and notes
21-Sep-20	<b>Orientation Week/ Freshers' Week</b>	
28-Sep-20	Teaching Week 1	<b>Michaelmas teaching term begins</b>
05-Oct-20	Teaching Week 2	
12-Oct-20	Teaching Week 3	
19-Oct-20	Teaching Week 4	
26-Oct-20	Teaching Week 5 (Mon, Public Holiday)	
02-Nov-20	Teaching Week 6	
09-Nov-20	<b>Reading Week (Study/Review)</b>	
16-Nov-20	Teaching Week 8	
23-Nov-20	Teaching Week 9	
30-Nov-20	Teaching Week 10	JF Oral tests: start of assessment period (weeks 10, 11, 12). SF Oral tests begin (weeks 10, 11, 12)
07-Dec-20	Teaching Week 11	SS Oral tests begin (weeks 11, 12) SS two-hour language test in Italian Language 4
14-Dec-20	Teaching Week 12	JF language test; SF language test; JS language test; SS two-hour test in Language Variability and Text Analysis. SS Minor language test  <b>Michaelmas Term ends Sunday 20 December 2020</b>
21-Dec-20 28-Dec-20	Christmas period (College closed 24 December 2020 to 3 January 2021 incl.)	
04-Jan-21	Revision Week	Deadline Friday 8 January by midnight for electronic submission of the following assignments: MT sophister options
11-Jan-21	<b>Assessment Week*</b>	Deadline Monday 11 January by midnight for electronic submission of the following assignments: JF Making Italy: From Unification to Fascism; JF Italy through cinema and art; SF Dante's <i>Inferno</i> , Petrarch and the lyric tradition (commentary); SF Visions of Italy: a journey in the making of a nation JS Boccaccio and other novelists; JS Italy in the 21st century; SS Beauty and ethics in contemporary Italian Poetry and Prose
18-Jan-21	<b>Assessment Week/Foundation Scholarship Examinations^</b>	Schol oral exams arranged locally by department (tba)
25-Jan-21	Marking/Results Week	
	4	

01-Feb-21	Teaching Week 1	<b>Hilary teaching term begins.</b>
08-Feb-21	Teaching Week 2	
15-Feb-21	Teaching Week 3	
22-Feb-21	Teaching Week 4	
01-Mar-21	Teaching Week 5	
08-Mar-20	Teaching Week 6	Check deadlines for: Proof of Residence Abroad documents; Sophister options choices; Erasmus and Non-Erasmus Pavia exchange applications.
15-Mar-21	<b>Reading Week (Wed, Public Holiday)</b>	
22-Mar-21	Teaching Week 8	Friday 26 March online submission deadline for SS FINAL capstone/dissertations.
29-Mar-21	Teaching Week 9 (Fri, Good Friday)	College closed
05-April-21	Teaching Week 10 (Mon, Easter Monday)	College closed
12-April-21	Teaching Week 11	SS two-hour language test
		JF two-hour language test JF Aural test SF two-hour language test SF Aural test JS two-hour language test
19-April-21	Teaching Week 12	JS Translation test SS two-hour test in Language Variability and Text Analysis.
		SS Minor two-hour language test. <b>Hilary Term ends Sunday 25 April 2021</b>
26-April-21	<b>Trinity Week (Mon, Trinity Monday)</b>	<b>Trinity Term begins.</b>
		Deadline Tuesday 4 May by midnight for electronic submission of the following assignments: JF Italy through poetry, theatre and literature; JF Florence and the birth of the Renaissance; SF Dante's <i>Divine Comedy</i> , <i>Purgatorio</i> and <i>Paradiso</i> ; SF History & Society in the 20 <sup>th</sup> century Italy; JS Renaissance politics and ethics: Machiavelli and Castiglione; JS 19 <sup>th</sup> – 21 <sup>st</sup> century Italian Narrative; SS Renaissance epic: Ariosto and Tasso.
03-May-21	<b>Revision Week (Mon, Public Holiday)</b>	
		Deadline Friday 14 May by midnight for electronic submission of the following assignments: HT Sophister options. Oral exam times are arranged locally by Dept.
10-May-21	<b>Assessment Week*</b>	
17-May-21	<b>Assessment Week*</b>	
24-May-21	Marking/Results	
31-May-21	Marking/Results	
07-Jun-21	Research (Mon, Public Holiday)	<b>Statutory (Trinity) Term ends Sunday 06 June 2021/Semester 2 ends.</b>
14-Jun-21	Research	
21-Jun-21	Research	5

28-Jun-21	Research
05-Jul-21	Research
12-Jul-21	Research
19-Jul-21	Research
26-Jul-21	Research

02-Aug-21 Research (Mon, Public Holiday)

09-Aug-21 Research

16-Aug-21 Research

23-Aug-21 Research

24-Aug-21 **Michaelmas term (statutory) begins 24 August 2021.**

**\* 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 TJH 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+ 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. Please ensure that you avoid plagiarism.

### **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.

***With regard to online teaching, attendance is mandatory at live lectures, tutorial and labs. Pre-recorded lectures should be viewed at the allocated slot on the timetable.***

### **Please note the College regulations on attendance**

17 All students should enter into residence in or near Dublin and must begin attendance at the College not later than the first day of teaching term, and may not go out of residence before the last day of teaching term, unless they have previously obtained permission from the Senior Lecturer through their tutor.

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](http://my.tcd.ie) and on school or department noticeboards 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.

19 The requirements for attendance at lectures and tutorials vary between the different faculties, schools and departments. Attendance is compulsory for Junior Freshmen in all subjects. The school, department or course office, whichever is relevant, publishes its requirements for attendance at lectures and tutorials on noticeboards, and/or in handbooks and elsewhere, as appropriate. In special circumstances exemption from attendance at lectures for one or more terms may be granted by the Senior Lecturer; application for such exemption must be made in advance through the tutor. Students granted exemption from attendance at lectures are liable for the same annual fee as they would pay if attending lectures. Students thus exempted must perform such exercises as the Senior Lecturer may require. If these exercises are specially provided, an additional fee is usually charged.

21 Students who in any term have been unable, through illness or other unavoidable cause, to attend the prescribed lectures satisfactorily, may be granted credit for the term by the Senior Lecturer and must perform such supplementary exercises as the Senior Lecturer may require. The onus for informing the Senior Lecturer of illness rests with individual students who should make themselves familiar with the general and more detailed school or course regulations regarding absence from lectures or examinations through illness.

22 Students who are unable to attend lectures (or other forms of teaching) due to disability should immediately contact the Disability Service to discuss the matter of a reasonable accommodation. Exceptions to attendance requirements for a student, on disability grounds, may be granted by the Senior Lecturer following consultation with the student's school, department or course office, and the Disability Service.

23 Students who find themselves incapacitated by illness from attending lectures (or other forms of teaching) should immediately see their medical advisor and request a medical certificate for an appropriate period. Such medical certificates should be copied to the school, department or course office, as appropriate, by the student's tutor. Non-satisfactory attendance

24 All students must fulfil the course requirements of the school or department, as appropriate, with regard to attendance. Where specific requirements are not stated, students may be deemed non-satisfactory if they miss more than a third of their course of study in any term.

### **Further details:**

*Calendar Part II* (<http://www.tcd.ie/calendar/undergraduate-studies/general-regulations-and-information.pdf>)

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. Students who have achieved Leaving Certificate level or equivalent may join the **Advanced stream**. Those who have non assessed prior knowledge of Italian may sit an entrance test and a short interview to assess their level; if the test shows that their level is sufficiently advanced, students will be allowed to join the Advanced stream.

Should students found not to be sufficiently advanced in the start-of-term test, they are required to join the ab initio course. However, as the course is fast-paced and engaging, they will find that the gap between them and their fellow ab initio students will be reduced over a few months. The Language Coordinator, Silvia Bertoni, may also discuss a customised pathway with students. You are advised to contact her if she is not your lecturer.

## 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.raipradio.it](http://www.raipradio.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

**DURING COVID:** The university is endeavouring to keep the Library open even if classes are moved online: see: <https://www.tcd.ie/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. During COVID some activities are now online.

You can get more information on the website: [https://iicdublino.esteri.it/iic\\_dublino/it/](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)**

Due to Covid 19, the Foundation Scholarship Exam may not run this year (you will be eligible next year if it doesn't) Please see <https://www.youtube.com/watch?v=-0RweAxp6vs/>.

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

The Italian exam consists of between one and three components:

1. Italian language competence (1.5 hour paper) Answer two questions. Paper (70%); Oral test (30%).
2. JF Italian coursework (two-hour paper). Answer one general question (50%) and two Italian content questions (25% each).
3. SF Italian coursework (two-hour paper). Answer one general question (50%) and two Italian content questions (25% each).

## **GUIDELINES FOR GOING TO ITALY (including Erasmus)**



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

**Erasmus co-ordinator for ES/MEELC Italian:** Dr Giuliana Adamo ([gadamo@tcd.ie](mailto:gadamo@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 JH/TSM 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 (in your third year only).
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, for JH/TSM students, we will have places available at the following Universities.

- **Bologna: four places for Italian JH – each for the duration of the entire academic year.** 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>
- **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/>
- **Pisa: two places for the duration of the entire academic year-** Unità Mobilità Internazionale: [erasmus.outgoing@unipi.it](mailto:erasmus.outgoing@unipi.it) [equipollenze@unipi.it](mailto:equipollenze@unipi.it)

#### 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 JH, the ECTS requirement while abroad is clarified as follows:

- **Full Year Exchanges:** TJH/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:** TJH/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.

Please note: The TCD Erasmus team will send the OLS (Online Linguistic Support) test to all Erasmus students in due course.

**Reminder: You must pass your exams in your Italian University. In the case of an exam fail, students are required to re-sit the exam in Italy. If students do not return with the required number of credits in both subjects, they must repeat their full year in Trinity.**

**For ES/MEELC students, we will have places available at the following Universities:**

- Pavia: Università degli Studi di Pavia (Dipartimento di Studi Politici e Sociali)
- Siena: Università degli Studi di Siena (Dipartimento di Storia; Facoltà di Scienze Politiche)
- Milan: Università degli studi di Milano (Dipartimento di Scienze Sociali e Politiche; Dipartimento di Studi Internazionali, Giuridici e Storico-Politici)

The Erasmus coordinator will confirm availability.

**ES/MEELC students are requested to consult the *European Studies/MEELC Handbook 2020-2021***

### **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)**

JS and PGs interested in this exchange for the academic year 2021-22 are invited to apply to Giuliana Adamo by the start of March 2021. 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 Silvia Bertoni, Room 4037 (sbertoni@tcd.ie), who will also provide advice on language courses in Italy in general, both in person and online.

Or try these websites for ideas and start planning now:

- [www.acle.it](http://www.acle.it) (teaching English to children)
- [www.wwoof.it/](http://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-ordinator:

**Erasmus co-ordinator for TJH/TSM and ES/MEELC Italian:** Dr Giuliana Adamo ([gadamo@tcd.ie](mailto:gadamo@tcd.ie))

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

Erasmus and Visiting students have the same obligations towards attendance, assessment and examinations as Trinity students.



## SECTION II

### ITALIAN FOR JOINT HONOURS

#### JUNIOR FRESH COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
ITU11121/ ITU11122	Italian Language 1 (Beginners)	5+5	Italian language skills, structures and vocabulary	MT+HT	4
			Focused oral and aural practice	MT+HT	1
ITU11131/ ITU11132	Italian Language 1 (Advanced stream)	5+5	Italian language skills, structures and vocabulary	MT+HT	3
			Focused oral and aural practice	MT+HT	1
ITU11041	Making Italy: From Unification to Fascism	5	lecture + seminar	MT	2
ITU11051	Italy through cinema and art	5	lecture	MT	1
ITU11042	Italy through poetry, theatre and literature	5	lectures	HT	2
ITU11092	Florence and the Birth of the Renaissance	5	lecture	HT	1

## MODULE: ITALIAN LANGUAGE 1 *ab initio* (ITU11121 and ITU11122)

### ECTS credits: 10 (5+5)

In the Italian Department at Trinity, we see all the parts of language learning as part of a whole. Therefore, our two language modules ITU11121 and ITU11122 are taught effectively as a single unit. Together, they are your JF Language course, *Italian Language 1. Italian Language 1* has two components, or parts: (1) Italian language skills, structures and vocabulary and (2) Focused Oral and Aural Practice.

### 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 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;
- summarize 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 per term	Italian Language Skills: 88 hours Focused Oral and Aural Practice: 22 hours
Independent learning per term	30 hours +
Lecturers	Enrica Maria Ferrara (Italian Language Skills) – Group 1 Marco Bellardi (Italian Language Skills) – Group 2 Alma Sozzani (Oral Focused 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
- Constructive feedback from lecturers
- Lecturers are available during office hours, or by appointment

### 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: 9788417710842)

**PLEASE NOTE (VERY IMPORTANT!):** When you purchase your books, make sure you don't throw out the slip of paper that comes with each volume, which contains the code you will need to register it on the BlinkLearning platform.

Textbooks are available from International Books, 18 South Frederick Street, Dublin 2 or can be purchased online.

Further materials will be suggested by your lecturers as appropriate.

## Module Assessment for Italian Language 1 *ab initio* (33.333% of JF result in Italian. Compensatable)

ITU11121 (Michaelmas Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 12: 2-hour Term Test	60%	1. Exercises to test structures, vocabulary, reading and writing
2. Week 10, 11, 12: Oral Term Test (about 10 minutes)	40%	2. <ul style="list-style-type: none"> <li>• Spoken production: mini presentation (about 3 minutes)</li> <li>• Spoken interaction: conversation/interview (about 7 minutes)</li> </ul>

## ITU11122 (Hilary Term)

1. Week 12: 2-hour Term Test	50%	1. Exercises to test structures, vocabulary, reading and writing
2. Week 12: Aural Term test, approx. 20 minutes	20%	2. Questions on a recording, such as open questions, multiple choice questions, true/false, gap filling, completing grid
3. Assessment Week, date TBC Oral Term Test (about 15 minutes)	30%	3. <ul style="list-style-type: none"><li>• Spoken production: picture/object description (about 3 minutes)</li><li>• Spoken interaction:<ul style="list-style-type: none"><li>➤ Qs&amp;As on description (about 4 minutes)</li><li>➤ general conversation (about 8 minutes)</li></ul></li></ul>

## MODULE: ITALIAN LANGUAGE 1 Advanced stream (ITU11131 and ITU11132)

### ECTS credits: 10 (5+5)

In the Italian Department at Trinity, we see all the parts of language learning as part of a whole. Therefore, our two language modules ITU11131 and ITU11132 are taught effectively as a single unit. Together, they are your JF Language course, *Italian Language 1-Advanced stream*. *Italian Language 1* has two components, or parts: (1) Italian language skills, structures and vocabulary and (2) Focused Oral and Aural Practice.

### 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 developing the more in-depth 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 as they emerge from form a range of texts and media.

This module will also help you develop higher-order thinking, critical thinking, creativity, learner autonomy and independent research.

On successful completion of the module, you will attain level A2+/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 written, spoken, visual and audio-visual texts of adequate level from a range of media and related to familiar topics as well as on topics related to your area of study;
- consolidate and deepen your knowledge and use of vocabulary, grammatical structures and pragmatic competences to cope with everyday situations and topics;
- deliver short presentations on familiar topics and on topics related to your studies
- interact orally with an adequate degree of fluency and accuracy on familiar topics and on topics that are of interest;
- deepen your knowledge and understanding of cultural aspects related to areas of immediate interest;



- demonstrate knowledge and understanding of the aspects of Italian culture and society that emerge from the cultural texts you have read;
- appreciate the intersection between cultural texts and language and how such texts are instrumental in developing linguistic competence and all language skills;
- analyse and interpret a text at the appropriate level;
- engage in mediation activities, e.g. conveying relevant information, describing visuals, translating, etc.

### Teaching and learning

Contact hours per term	Italian Language Skills: 66 hours Focused Oral and Aural Practice: 22 hours
Independent learning per term	42 hours +
Lecturers	Silvia Bertoni (Italian Language Skills) – Alma Sozzani (Oral Focused 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
- Constructive feedback from lecturers
- Lecturers are available during office hours, or by appointment

### Reading and References

Mandatory:

- M. Birello, S. Bonafaccia, F. Bosc, G. Licastro, A. Vilagrassa, *Al dente 2 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710842)
- S. Nocchi, *Nuova grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861822474)

**PLEASE NOTE (VERY IMPORTANT!):** When you purchase the book *Al dente 2 – Edizione Premium*, make sure you don't throw out the slip of paper that comes with each volume, which contains the code you will need to register it on the BlinkLearning platform.

Textbooks are available from International Books, 18 South Frederick Street, Dublin 2 or can be purchased online.

Further materials will be suggested by your lecturers as appropriate.

## Module Assessment for Italian Language 1 – Advanced stream (33.333% of JF result in Italian. Compensatable)

The following assessment methods will be employed in the language classes (i.e. Italian Language 1: ITU11131+IT11132 combined):

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

### ITU11131 (Michaelmas Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 12: 2-hour Term Test	60%	1. Exercises to test structures, vocabulary, reading and writing
2. Week 10, 11, 12: Oral Term Test (about 10 minutes)	40%	2. <ul style="list-style-type: none"> <li>• Spoken production: short presentation (about 3 minutes)</li> <li>• Spoken interaction: conversation/interview, also on presentation (about 7 minutes)</li> </ul>

### ITU11132 (Hilary Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 12: 2-hour Term test	50%	1. Three questions equally weighted: language structures and vocabulary, reading, writing
2. Week 12: Aural Term Test, approx. 20 minutes	20%	2. Questions on a recording, such as open questions, multiple choice questions, true/false, gap filling, completing grid
3. Assessment Week, date TBC Oral Term Test (about 15 minutes)	30%	3. <ul style="list-style-type: none"> <li>• Spoken interaction: general conversation (about 7/8 minutes)</li> <li>• Spoken production: presentation on approved topic (about 3/4 minutes)</li> <li>• Long turn on a given topic (about 3 minutes, including 1 minute to gather ideas)</li> </ul>

- **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.

## Making Italy: from Unification to Fascism: 1815-1945 (ITU11041)

ECTS credits: 5

### Module 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	11hrs
Seminars	11hrs
Independent learning	78+ hours
Lecturer	Marco Bellardi

### Student Support

Additional material available on Blackboard; lecturer available by appointment.

### Reading and References

Mandatory

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

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.

<b>Assessment</b>		
1 essay of 2000-2500 words on history		100% of module component

## ITALY THROUGH CINEMA AND ART

ECTS credits: 5

### Module description

This module will introduce you to the beautiful and intriguing world of Italian cinema and art. It is an introductory module. Its aim is to build a foundation of analytical skills in visual media (Italian cinema and visual arts). These skills will really help you during the rest of your Italian degree.

The course will be divided into two distinct parts:

- In Weeks 1- 6, you will learn:
  - the foundation of techniques for analysis of film (Weeks 1-3): for example, what kind of shots and angles are used and why; what is meant by framing and mise en scène
  - painting (4-6): for example, how do colours affect mood? how do lines create a sense of movement?
- In Week 8-12 you will then view and analyze some Italian films and paintings together with your peers, drawing on the techniques learnt in the first six weeks of the course. In these final weeks, you will prepare a project.

### 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:

- master the foundations of analysis of visual texts, specifically film and painting;
- critically analyse key aspects of chosen Italian films and paintings;
- write about a selection of films and paintings to the level expected in JF
- have developed knowledge of some aspects of Italy (especially relating to identity and geography)

### Teaching and learning

Lectures	11 hours
Viewings (4)	8 hours
Independent learning	84 hours
Lecturers	Clodagh Brook/Cecilia Brioni

### Student Support

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

### Reading and Bibliography

## Mandatory

- David Bordwell and Kristen Thompson, *Film Art: An Introduction*, 2019. [Film Art available here](#). This current version is quite expensive. I am very happy for you to buy any of the older versions (there are lots available second hand). The only difference is that the earlier editions won't talk about recent films. The analysis is the same.
- Susie Hodge, *Art in Detail, 100 Masterpieces*: [Art in Detail available here](#)

## Recommended

- Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014)
- Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017);
- Brunetta, Gian Piero, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21<sup>st</sup> Century* (Princeton University Press, 2011).
- Nowell-Smith, Geoffrey, *The Companion to Italian Cinema* (London, 1996)
- Geraldine A. Johnson, *Renaissance Art: A Very Short Introduction* (OUP 2005)
- Sylvia Martin, *Futurism* (Taschen 2005)
- Saasha Bru et al, *Futurism a Microhistory* (Legenda, 2019)
- Paola Tinagli, *Women in Italian Renaissance Art: Gender, Representation, Identity* (1997)

## Assessment

Project of 3,000 words	100% of module mark
------------------------	---------------------

## MODULE: ITALY THROUGH POETRY, THEATRE and LITERATURE (ITU11042)

ECTS credits: 5

### Module Description

This component, held in HT, is organized in three sessions focusing on works by Nobel Prize-winning playwright Dario Fo (1926-2016) and his wife and collaborator Franca Rame (1929-2013); an historic essay/autobiographical memoir by writer Rosetta Loy (1931-) on antijudaism in Italy during the fascist regime; a selection of poems by Giovanni Pascoli (1855-1912), Gabriele D'Annunzio (1863.1938), Nobel Prize-winning poet Eugenio Montale (1896-1981), Antonia Pozzi (1930-1938), Patrizia Cavalli (1968-). In particular this component examines : **1)** *Nozze di Cana* and *Maria alla croce* from one of Fo's major works: the collection *Mistero buffo* (1<sup>st</sup> ed. 1974) and analyses these plays showing how they are rooted both in the medieval tradition of the *giullare* (a kind of street jester or busker) and in the 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup> century Italian *Commedia dell'arte* (based mainly on improvisation by actors). It 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 component 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'. **2)** Rosetta Loy's *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, 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. **3)** The expressive power of Italian through the work of some of the most important 20<sup>th</sup>-21<sup>st</sup> cent. poets - from Pascoli to Montale to Cavalli - 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 Symbolism 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.

Clips, DVDs, and movies will be used in class.

### 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 (plays, historic memoir, poems), using also some translation;
- have gained a basic understanding of Italian modern and contemporary history and society through some 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;
- practice and improve your critical analysis of a given text (play, memoir, poem), 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.

### Teaching and learning

Each week, two-hour lecture

Week 1. Introduction to Fo's biography, education, ideology, poetics, political activities, sources and works

Week 2. Close reading of Fo's selected plays.

Week 3. Introduction to Loy's biography and poetics, and revision of historic background: Fascism (1922-1945), Nazism (1933-1945), WWII (1939-1945), Holocaust (1940-1945). Introduction to *La parola ebreo*: genre, sources, material, structure, narratology choices.

Week 4, 5, 6, 8. Close reading of the most poignant passages of Loy's book.

Week 9. Introduction to Italian Modern Poetry. Symbolism: Pascoli and D'Annunzio

Week 10. Futurism and beyond: Marinetti and Palazzeschi

Week 11. The Hermetic: Montale and Ungaretti.

Week 12. Women voices: Pozzi and Cavalli.

Lectures	22
Independent learning	78+ hours
Lecturer	Giuliana Adamo

### Independent learning

To prepare for this component you are required to watch some clips from Dario Fo's plays in *YouTube* and read Loy's book (you can use the English translation available on line: Rosetta Loy, *First words*, New York, Metropolitan Books, 2000) during your Christmas vacation before starting off the course in HT.

In order to understand Fo's political criticism, Loy's account, and the poetics of some modern poets you will need to have at least a general idea of the most important historical events in Italy and in Europe between 1914 and 1945, such as the Great War, 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. Please notice that in class I will only use the Italian original texts 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 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 component. You should constantly spend some hours a day studying your new subject.

### **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**

#### **On Dario Fo**

Mandatory:

- D. Fo, *Mistero buffo* (1<sup>st</sup> ed. Torino, Einaudi, 1974).
- J. Farrell, *Dario Fo and Franca Rame : Harlequins of the Revolution*, Meuthen, 2001

Further reading:

- T. Mitchell, *Dario Fo. People's Court Jester*, Methuen, 1999
- 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

#### **On Rosetta Loy**

Mandatory

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

Further reading

- 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](http://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>

#### **On Poetry**

Mandatory

Class handout will be provided by the lecturer in the module guide on Blackboard and/or via email previous to class

Further reading

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**

---

One essay of 2,000-2,500 words | 100% of component mark

---

## MODULE: FLORENCE AND THE BIRTH OF THE RENAISSANCE (ITU11092)

ECTS: 5 credits

### Module Description

The Birth and rise of the Italian Renaissance are strictly linked to the political developments as well as the economic and cultural growths in late medieval and early modern Florence. The city's pre-modern history represents an apt case study for investigating the connections that link politics, economics, and the arts together in the pre-modern world. If masterworks such as Dante's *Divine Comedy* or Machiavelli's *The Prince* were written when their authors were out of office and in exile, others such as Ficino's *Platonic Theology* and Pico della Mirandola's *Oration on the Dignity of Man* were, on the contrary, among the most important intellectual achievements of the Medici patronage. The introductory module aims to raise interest in, and provide background knowledge on, historical and literary questions and problems concerning the birth and development of Florentine medieval and early-modern culture from late 13th to early 16th centuries.

### 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 short Italian texts from the medieval and Renaissance periods;
- 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

Lectures	11 hrs
Independent learning	100 hours
Lecturer	Igor Candido

### Student Support

Blackboard

Turnitin

Lecturers are available by appointment

### Reading and References

Mandatory

Readings from:

- *The Earthly Republic. Italian humanists on government and society*, ed. by B.G. Kohl and R. Witt (U of Pennsylvania p, 1978) [PL- 30- 77 and SHL-19-76]
- *The Renaissance philosophy of man: Petrarca, Valla Ficino, Pico, Pomponazzi, Vives: selections in translation*, edited by Ernst Cassirer, Paul Oskar Kristeller, John Herman Randall (Chicago: U of Chicago P, 1967) [LEN 850.9 H82]
- Boccaccio, *Life of Dante* (Alma Classics, 2017) [PB-411-982]

Secondary reading

- Virginia Cox, *A Short History of the Italian Renaissance* (New York and London: I.B. Tauris, 2015) [PL-611-89]
- V. Branca, *Merchant writers. Florentine memoirs from the Middle Ages and Renaissance* (Toronto: Toronto UP, 2015) [HL-386-601]

Further bibliographical material will be uploaded on Blackboard.

### Assessment

One 2,000-2,500 essay

100% of module mark

## SENIOR FRESH COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>ITU22131/ ITU22132</i>	<i>Italian Language 2</i>	5+5	Italian language skills, structures and vocabulary	All year	3
			Focused Oral and Aural Practice	All year	1
ITU22051	Dante, Petrarch and the lyric tradition	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 20 <sup>th</sup> -century Italy	5		HT	2

## MODULE: ITALIAN LANGUAGE 2 (ITU22131/ITU22132)

**ECTS:** 10 credits (5+5)

In the Italian Department at Trinity, we see all the parts of language learning as part of a whole. Therefore, our two language modules ITU22131 and ITU22132 are taught effectively as a single unit. Together, they are your SF Language course, *Italian Language 2*. *Italian Language 2* has two components, or parts: (1) Italian language skills, structures and vocabulary and (2) Focused Oral and Aural Practice.

### 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 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 both predictable and unusual situations on abstract 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 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 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 per term	Italian Language Skills: 33 hours Focused Oral and Aural Practice: 11 hours
Independent learning per term	50 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
- Constructive feedback from lecturers
- Lecturers are available during office hours, or by appointment

### Reading and References

Mandatory:

- M. Birello, S. Bonafaccia, F. Bosc, G. Licastro, A. Vilagrasa, *Al dente 3 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710859)
- S. Nocchi, *Nuova grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861822474)

**PLEASE NOTE (VERY IMPORTANT!):** When you purchase the book *Al dente 3 – Edizione Premium*, make sure you don't throw out the slip of paper that comes with it, which contains the code you will need to register it on the BlinkLearning platform.

Textbooks are available from International Books, 18 South Frederick Street, Dublin 2 or can be purchased online.

## Module Assessment for Italian Language 2 (33.333% of SF 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.

### ITU22131 (Michaelmas Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 12: 2-hour Term Test	60%	1. Exercises to test structures, vocabulary, reading and writing
2. Week 10, 11, 12: Oral Term test (about 10 minutes)	40%	2. <ul style="list-style-type: none"> <li>• Spoken production: presentation (about 3-4 minutes)</li> <li>• Spoken interaction: conversation/interview on presentation</li> </ul>

## ITU22132 (Hilary Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 12: 2-hour Term Test	50%	1. Three questions equally weighted: language structures and vocabulary, reading, writing
2. Aural Term Test, approx. 20 minutes	20%	2. Questions on a recording, such as open questions, multiple choice questions, true/false, gap filling, completing grid
3. Assessment Week, date TBC: Oral Term Test (about 15 minutes)	30%	3. <ul style="list-style-type: none"><li>• Spoken interaction: general conversation (about 6 minutes)</li><li>• Spoken production + interaction:<ul style="list-style-type: none"><li>➤ presentation on short news item (about 2-3 minutes)</li><li>➤ questions on presentation (about 3 minutes)</li></ul></li><li>• Long turn on a given topic/image (about 3 minutes, including 1 minute to gather ideas)</li></ul>

- **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 another major figure of Italian Trecento, Francesco Petrarca, known in English as Petrarch. 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 your knowledge of these texts by making appropriate use of published scholarship and criticism;
- present your 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

Eleven lectures will be devoted to an in depth reading of Dante's *Inferno*; four to Dante's *Vita nuova* and seven to Petrarch's *Canzoniere*.

Lectures	22 hrs
Independent learning	100 hours
Lecturer	Giulia Bonaldi

### 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

One 2,500-3,000 commentary      100% of module mark

## MODULE: DANTE'S DIVINE COMEDY. PURGATORIO AND PARADISO (ITU22032)

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	11 hrs
Independent learning	100 hours
Lecturer	Gianluca Caccialupi

### 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 commentaries 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

One 2,500-3,000 word essay on Dante's *Divine Comedy* - 100% of the 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. Clips, DVDs, and movies will be used in class.

### Teaching and learning

Each week, two-hour lecture

#### On Risorgimento

Week 1. Revision of the historic background. Introduction to Alessandro Blasetti's movie, *1860* (1934);

Week 2. Introduction to Roberto Rossellini's movie on Garibaldi, *W l'Italia* (1961);

Week 3. Introduction to Giuseppe Tomasi di Lampedusa's novel, *Il Gattopardo* (1958) and Luchino Visconti's movie, *Il gattopardo* (1963).

#### On WW1

Week 5. Revision of the historic background. Introduction to Yervant Gianikian's and Angela Ricchi Lucchi's film, *Oh! Uomo* (2004);

Week 6. Introduction to Mario Monicelli's movie *La grande Guerra* (1959);

Week 8. Introduction to Emilio Lussu's autobiographical memoir *Un anno sull'altipiano* (1938) and to Francesco Rosi's movie, *Uomini contro* (1970).

#### On Fascism and WW2

Week 9. Revision of the historic background. Introduction to Roberto Rossellini's movie, *Paisà* (1946) and Italo Calvino's book *Il sentiero dei nidi di ragno* (1947);

Week 10. Introduction to Primo Levi's book *Se questo è un uomo* (1947).

Week 11. Introduction to Lina Wertmuller's movie, *Pasqualino settebellezze* (1975)

Week 12. Revision and class discussion

Lectures	22
Independent learning	96 hours
Lecturer	Giuliana Adamo

## Independent learning

To prepare for this module you are required to read the mandatory books before starting off the course in MT and to revise your first year history module to have a knowledge of the most important historical events in Italy (and in Europe) from 1861 to 1945, such as the Unification of Italy, the Great War, 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. Please notice that in class I will only use the Italian original texts and in your final essay you are required to quote in Italian from the original texts (books and movies).

Reminder of 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 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 component. You should constantly spend some hours a day studying your new subject.

## Student Support

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

## Reading and References

### Mandatory

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

S. Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (1978);

Giuseppe Tomasi di Lampedusa, *Il Gattopardo* (1958);

Emilio Lussu, *Un anno sull'altipiano* (1938);

Primo Levi, *Se questo è un uomo* (1947).

### Further reading

- P. Ginsburg: relevant sections from *A History of Contemporary Italy: Society and Politics 1943-1988* (London, Penguin, 1990).
- G. Bluestone, *Novels into Film* (1957)

A bibliography of further reading may be provided in class.

## Assessment

2,500-3,000 word essay	100% of module mark
------------------------	---------------------

## MODULE: ITALIAN HISTORY AND SOCIETY IN 20<sup>th</sup>-CENTURY ITALY (ITU22042)

ECTS credits: 5

### 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. Clips, DVDs, and movies will be used in class.

### 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, documentaries, films.

### Teaching and learning

Each week, two-hour lecture

Week 1-2. Political Parties after 1948 election

Week 3-4. Economic Miracle 1955-1963

Week 5-6. 1968: working class and student Revolution

Week 8. 1969-1980 *Years of lead*: right and left-wing terrorism

Week 9-10. Mafia war against the Italian State and Tangentopoli: 1980-1992

Week 11: New political parties after 1994.

Week 12: Revision and class discussion

Lectures	22 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)
- Guido Chiesa’s film, *Il miracolo economico* (1996) (available free on-line)

A selection of various texts and of iconic images and clips from documentaries, TV programmes, videos of 1950s-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*.

#### Further 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).

#### Suggested movies:

Vittorio De Sica , *Ladri di biciclette* (film, 1947)  
Pier Paolo Pasolini, *Accattone* (film, 1961)  
Lina Wertmüller, *Mimì metallurgico ferito nell'onore* (1972)  
Luigi Comencini, *Delitto d'amore* (1974)  
Marco Bellocchio, *Buongiorno, notte* (film, 2003),  
Paolo Sorrentino *Il Divo* (film, 2008) and *La grande bellezza* (2013)

Further reading will be provided on blackboard

#### Assessment

2,500-3,000 word essay	100% of module mark
------------------------	---------------------



## JUNIOR SOPHISTER COURSE DESCRIPTION

Junior Sophisters take two language modules, two core modules and two option modules

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<b>ITU33061/ ITU33062</b>	<b>Italian Language 3</b>	5+5	Italian language skills, structures and vocabulary	All year	2
			Focused Oral Practice	All year	1
			Translation into English	HT	1

CODE	NAME OF CORE MODULE	ECTS		SEMESTER	HRS PW
<b>ITU33041</b>	Italy in the 21 <sup>st</sup> century	5		MT	1
<b>ITU33101</b>	Boccaccio and other novelists	5		MT	1
<b>ITU33022</b>	Renaissance politics and ethics: Machiavelli and Castiglione	5		HT	1
<b>ITU33072</b>	19 <sup>th</sup> – 21 <sup>st</sup> cent. Italian Narrative	5		HT	2

### OPTIONS (CHOOSE 2)

<b>ITU34061</b>	<b>Italian Cinema 1900-2020s</b>	5		MT	1
<b>ITU34031</b>	<b>Introduction to Second Language Teaching and Learning</b>	5		MT	2
<b>ITU34041</b>	<b>The Poetry of Michelangelo</b>	5		MT	1
<b>ITU34052</b>	<b>Writers and Cinema in 20th-Century Italy</b>	5		HT	2
<b>ITU34002</b>	<b>Italian Drama: 1470s-1530s</b>	5		HT	1
<b>ITU34022</b>	<b>Libretti d'opera:</b>	5		HT	2
<b>ITU34072</b>	<b>Collodi's <i>Pinocchio</i></b>	5		HT	1

## MODULE: ITALIAN LANGUAGE 3 (ITU33061/ITU33062)

ECTS: 10 credits (5+5)

In the Italian Department at Trinity, we see all the parts of language learning as part of a whole. Therefore, our two language modules ITU33061 and ITU33062 are taught effectively as a single unit. Together, they are your JS Language course, *Italian Language 3*. *Italian Language 3* has three components, or parts: (1) Italian language skills, structures and vocabulary and (2) Focused Oral Practice, and 3) Translation into English.

### 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 audio-visual texts from a range of media on both familiar and unfamiliar, concrete and abstract topics encountered in personal, social, academic or vocational life;
- follow lectures and presentations in your field, also when the language is complex;
- 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;
- source, 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 and global context;
- engage in mediation activities on longer and more complex written, spoken and audio-visual 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 per term	22 hours
Independent learning per term	33 hours +
Lecturers	Silvia Bertoni Group 1 Giulia Bonaldi Group 2 (Michaelmas Term) Gianluca Caccialupi Group 2 (Hilary Term)

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
- Constructive feedback from lecturers
- 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, F. Bosc, D. Donati, G. Licastro, A. Vilagrasa, *Al dente 4 Edizione Premium*, Casa delle Lingue, (ISBN: 9788417710866).
- S. Nocchi, *Nuova grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861822474)

**PLEASE NOTE (VERY IMPORTANT!):** When you purchase the book *Al dente 4 – Edizione Premium*, make sure you don't throw out the slip of paper that comes with it, which contains the code you will need to register it on the BlinkLearning platform.

Textbooks can be ordered online or through International Books, 18 South Frederick Street, Dublin 2.

## **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;
- follow standard spoken language, live or broadcast, even in a noisy environment;
- 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 in spoken language and correct your own mistakes afterwards;

- select and critically analyse sources of information from a range of media;
- source, 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 per term	11 hours
Independent learning per term	25 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
- Guidance in relation to the preparation of the oral examination
- Opportunity to practice presenting, and constructive feedback from the lecturer
- Lecturer is available during office hours, or by appointment

## 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

Contact hours	11 hours
Independent learning	22 hours +
Lecturer	Enrica Maria Ferrara

## Reading and references

Mandatory:

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

Further reading

Recommendations from lecturers as appropriate.

## Module Assessment for Italian Language 3 (33.333% of JS result in Italian. 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.

### ITU33061 (Michaelmas Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 12: 2-hour Term Test	60%	1. Exercises to test structures, vocabulary, reading and writing
2. Week 11, 12: Oral Term Test (about 15 minutes)	40%	2. <ul style="list-style-type: none"><li>• Spoken production:<ul style="list-style-type: none"><li>➤ Presentation (about 3 minutes)</li></ul></li><li>• Spoken interaction: questions/interview on presentation</li></ul>

### ITU33062 (Hilary Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 11: Translation Term Test (1.5 hours)	20%	1. One passage to translate into English, with annotations
2. Week 12: 2-hour Language Term Test	50%	2. Three questions equally weighted: language structures and vocabulary, reading, writing
3. Assessment Week, date TBC: Oral Term Test (20 minutes)	30%	3. See guidelines below

- **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.

## **Guidelines for the oral examination**

The Oral examination (20 minutes) will consist of

- a presentation on an article chosen by you (about 3 minutes)
- discussion on this article (about 10 minutes)
- general conversation (about 7 minutes)

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 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, intellectual content, effective communication and interaction.



# CORE MODULES ON LITERATURE AND CULTURE

## **MODULE: Italy in the 21<sup>st</sup>-century (ITU33041)**

ECTS: 5 credits

### **Module Description**

This module is held in Michaelmas term. Italy is transforming into a multiracial post-secular society in which old habits and new relations between its citizens coexist. This module examines the society and politics of the new millennium and how texts reflect in their narrative complex social and identitarian issues: racial, gendered, political and religious. Taking issues from contemporary Italy, the module will explore issue such as: politics, mafia, women, migrations to and from Italy. This module continues JH Italian History 1815 to 1945 and SF Italian History and Society 1946-1999.

Clips, DVDs, and movies will be used in class.

### **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 21<sup>st</sup> century Italy, especially racial, gendered, political and religious identities;
- critically analyse at least one of the key texts suggested;
- 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**

Each week, one-hour lecture

Week 1-2. Introduction to current Italian politics and society

Week 3-5. Mafia

Week 6-9. Women

Week 10-11. Migrations

Week 12. Revision and class discussion

Lectures	11 hours
Independent learning	75 hours
Lecturer	Giuliana Adamo

**This module is held in Italian.**

### **Independent learning**

Students are required to read/watch 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.

### **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

### Books:

- I. Scego, *La mia casa è dove sono* (2010)
- M. Merico, *L'intoccabile. Da Milano a Londra la storia vera di una principessa di 'ndrangheta* (2011) (pdf available on line)
- M.G. Mazzucco, *Limbo* (2012)
- Giuseppe Catozzella, *Non dirmi che hai paura* (2014)
- A. Lakhous. *Scontro di civiltà a Piazza Vittorio* (2006)

### Movies:

- M.T. Giordana, *I cento passi* (2000)
- Gi. Campiotti, *Liberi di scegliere* (2018)
- N. Moretti, *Habemus Papam* (2011),
- G. Hofer and L. Ragazzi, *Improvvisamente l'inverno scorso* (2007).

## Further Reading

- G. Adamo, *Save the Mafia Children. Liberi di scegliere. Un modello italiano nella lotta contro la criminalità organizzata* (2019)
- J. Dickie, *Blood Brotherhoods: The Rise of the Italian Mafias* (PublicAffair, 2011)
- 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. Derlugian, C. Caljhoun, *Does Capitalism Have a Future?* (Oxford University Press, 2013), pp. 37-70.
- 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);
- E. Sala, *Donne, uomini e potere, diseguaglianze di genere in azienda, politica, accademia* (Franco Angeli, 2008);
- 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).

## Assessment

---

1 essay of 4,000 words	100% of module mark
------------------------	---------------------

---

## **MODULE: BOCCACCIO AND OTHER NOVELISTS (ITU33101)**

ECTS: 5 credits

### **Module description**

Boccaccio is one of the greatest writers of Western literary tradition and among the most prolific authors of Italian literature. Today he is renowned for his narrative masterwork, the *Decameron*, a collection of one hundred novellas which aimed to portrait the late medieval-early modern world as it was. Boccaccio's narrative style is a milestone on the way to the creation of Western realism. We will also read texts by other novelists such as Cinthio and Bandello, sources of Shakespeare, and Basile.

### **Learning Outcomes:**

On successful completion of this module, students will have:

- familiarized with the language and style of Boccaccio, the inventor of Italian literary prose;
- be able to critically analyse key aspects of a novella by Boccaccio or other novelists;
- be able to write about a corpus of texts to the level expected in JS;
- have developed knowledge of the novelistic genre, one of the most thriving in the Italian vernacular.

### **Teaching and learning**

The instructor lectures upon key questions at stake in a number of selected tales; students are encouraged to contribute to discussion with comments and questions.

Lectures	11 hours
Independent learning	100 hours
Lecturer	Igor Candido

### **Student Support**

Blackboard

### **Reading and References**

Mandatory

- G. Boccaccio, *Decameron*, ed. by M. Veglia (Milan: Feltrinelli, 2020).
- P. M. Forni, *Adventures in Speech: Rhetoric and Narration in Boccaccio's Decameron*. Philadelphia: U of Pennsylvania P, 1996.

Further reading

- R. Bragantini, P. M. Forni, and C. Kleinhenz (eds). *The Decameron: A Critical Lexicon*. Trans. by M. Papio. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2019 [LEN 858.1 BOC:11g R9]
- *The Cambridge Companion to Boccaccio*, edited by Guyda Armstrong, Rhiannon Daniels, Stephen J. Milner (Cambridge: Cambridge UP, 2015) [HL-392-58]
- D. Wallace, *Decameron* (Cambridge: Cambridge UP, 1991) [HB- 44- 40]

Assessment

One 3,000-3,500 word essay – 100% of module mark

## **MODULE: Renaissance politics and ethics: Machiavelli and Castiglione (ITU33022)**

ECTS: 5 credits

### **Module 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 Baldassare 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**

Six 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	100 hours
Lecturer	Gianluca Caccialupi

### **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. Further bibliographical materials will be uploaded on Blackboard.

### Assessment

One 3,000-3,500 word essay – 100% of module mark

## **MODULE: 19<sup>th</sup> – 21<sup>st</sup> century Italian Narrative (ITU33072)**

ECTS: 5 credits

### Module Description

This Junior Sophister module 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, fake news making and unmaking. 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.).

This module aims to create a dynamic learning environment, facilitate independent, critical, and creative thinking and actively engage students with the material.

Clips, DVDs, and movies will be used in class.

### 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

Each week, one-hour lecture

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)

Week 12. Revision and class discussion

Lectures	11 hours
Independent learning	80 hours
Lecturer	<b>Giuliana Adamo</b>

**This module is held in Italian.**

### Independent learning

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.

### Student Support

- Additional material available on Blackboard. Lecturer is available by appointment.
- You can also take an appointment to 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).

#### Further 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 3,000 – 3,500 words | 100% of component mark



## SOPHISTER OPTION MODULES

### ITU34061 Italian Option: Italian Cinema 1900-2020s

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 analyze 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
7 Films (watch at home)	14 hours
Independent learning	110 hours
Lecturer	Dr Clodagh Brook

#### Student support

Additional material available on Blackboard; Lecturer is available during office hours, or by appointment.

#### Reading and references (mandatory films)

1. *Cabiria* (Giovanni Pastrone);
2. *Roma città aperta* (Roberto Rossellini)
3. *Riso amaro/Bitter Rice* (Giuseppe De Santis)
4. *8½* (Federico Fellini)
5. *Il conformista/The Conformist* (Bernardo Bertolucci)
6. *Blow Up* (Michelangelo Antonioni)
7. *Divorzio all'italiana/Divorce Italian Style* (Pietro Germi)
8. *Buongiorno notte* (Bellocchio)
9. *Habemus Papam* (Nanni Moretti)

## Further reading

Further reading will be provided in the module guide. Meanwhile, these are key texts:

1. Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017);
2. Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014);
3. Mary Wood, *Italian Cinema*, (Wallflower, 2005);
4. Marcia Landy, *Stardom, Italian Style: Screen Performance and Personality in Italian Cinema* (Indiana University Press, 2008);
5. Gian Piero Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21<sup>st</sup> Century* (Princeton University Press, 2011).

## Assessment

1 essay of 3500-4000 words, 100% of module mark.

## **ITU34031 ITALIAN OPTION: INTRODUCTION TO SECOND LANGUAGE TEACHING AND LEARNING**

**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 and approaches, lesson planning, motivation, target language use, developing language skills, selecting and designing materials, teaching vocabulary and grammar, developing cultural and intercultural awareness, formative and summative assessment, the CEFR, cooperative learning, differentiation, questioning, the use of technology.

### 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
- Ongoing feedback sessions with lecturer, who is available by appointment
- Ad hoc support from lecturer 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 suggested during the course.

Recommended

A recommended reading and website list will be made available at the beginning of the module.

## Assessment

The assessment of this module combines theory and practice.

Design of a lesson plan for a lesson, accompanied by a rationale/commentary (4000 words in total) Students will have the option to give a short presentation to gather live feedback on their lesson.	100% of module mark
--	---------------------

## ITU34041 ITALIAN OPTION: THE POETRY OF MICHELANGELO

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 R 850.9 J6
- E.N. Girardi, *Studi sulle rime di Michelangiolo*, Milan, 1964
- E.N. Girardi, *Studi su Michelangelo scrittore*, Florence, 1974 LEN 858.3 MICg L4
- 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
- P. Armour, "Michelangelo's Moses: a text in stone", in *Italian Studies*, 1993, pp. 18-43; the sequel, entitled "The Prisoner and the veil: the symbolism of Michelangelo's tomb of Julius II" is in *Italian Studies*, 1994, pp. 40-69
- Ambra MORONCINI, *Michelangelo's Poetry and Iconography in the Heart of the Reformation*, Routledge, 2017
- Raymond Carlson, "'Eccellentissimo poeta et amatore divinissimo': Benedetto Varchi and Michelangelo's poetry at the Accademia Fiorentina", *Italian Studies*, Vol. 69 No. 2, July, 2014

#### Assessment

Textual commentaries OR essay 3,500- 4,000 words	100% of module mark
--	---------------------

### **ITU34002 ITALIAN OPTION: ITALIAN DRAMA 1470s-1530s**

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). 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 conclude the course. 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.
- Daragh O’Connell, “Ariosto’s Astute Arrogance: the Construction of the Comic City in La Lena”, in *Renaissance and Reformation*, 40.1, 2017, pp.37-66.
- Eric Haywood, “‘Cosa da smascellarsi dalle risa’? La Mandragola di Niccolò Machiavelli tra commedia e tragedia”, in *Comico e tragico nella vita del Rinascimento*, edited by Luisa Secchi Tarugi, Cesati, 2016.

### Further reading

To follow at lectures.

## Assessment

1 essay 3,500 – 4,000 words	100% of module mark
-----------------------------	---------------------

## ITU34022 ITALIAN OPTION: LIBRETTI D’OPERA

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 rule of women in the different chosen texts. The course is based on a study and close-reading of the following *opere* and their libretti written in Italian: Mozart’s) 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), both *libretti* by Francesco Maria Piave; Puccini’s *tragedia giapponese* **Madama Butterfly** (1904), libretto by Luigi Illica and Giuseppe Giocosa and *dramma lirico* **Turandot** (1926), libretto by Giuseppe Adami and Renato Simoni.

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. The main requirement is to develop 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. Clips, DVDs, and movies will be used in class.

### 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

Each week, two-hour lecture.

Week 1. Introduction to Italian *opera* and *libretti*

Weeks 2-4. Mozart and Da Ponte: *Don Giovanni* (1787), *Così fan tutte* (1790)

Weeks 5-6. Rossini and Sterbini: *Il barbiere di Siviglia* (1816)

Weeks 8-9. Verdi and Piave: *Rigoletto* (1851) and *Traviata* (1853),

Weeks 10-11: Puccini and Illica & Giacosa: *Madama Butterfly* (1904); Puccini and Adami & Simoni: *Turandot* (1926)

Weeks 12. Revision and class discussion

Lectures	22 hours
Independent learning	90 hours
Lecturer	Giuliana Adamo

**This module is held in Italian.**

### Student Support

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

### Reading and References

Mandatory

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

Further reading

- 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.

## **ITU34052 ITALIAN OPTION: Writers and Cinema in 20th-Century Italy**

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 fledging 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*
- Federigo 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.	100% of module mark
-------------------------------	---------------------



# ITU34072 Italian Option: Collodi's *Pinocchio*: Exploring a Timeless Children's Classic through Cultural Theory

ECTS: 5 credits

## Module Description

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

## Running Order:

Week One: Introduction

Week Two: Genre, Myth, Picaresque

Week Three: Bodies (Bakhtin)

Week Four: Bodies (Bakhtin)

Week Five: Madness and Docility (Foucault)

Week Six: Heterotopias (Foucault)

Week Seven: Reading

Week Eight: Metamorphosis

Week Nine: Metamorphosis

Week Ten: pleasure versus reality principle (Freud)

Week Eleven: outsiders (Agamben)

Week Twelve: Essays

## Learning Outcomes:

Students will upon completion of this module be able to:

- Understand one of the great children's classics in world literature
- Analyze through close reading some of the relevant topics for this text
- Relate critical theory to literature
- Develop an interdisciplinary understanding of the Humanities
- Understand some key thinkers: Bakhtin, Agamben, Freud, Foucault
- Understand metaphorical language
- Improve their knowledge of Italian language and culture
- 

## Teaching and learning

Lectures	11 hours
Independent learning	Lecturer will advise
Lecturer	Dr Peter Arnds

## 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.

**Assessment:** one essay (3,500 – 4,000 words).







## SENIOR SOPHISTER COURSE DESCRIPTION

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
ITU44001/ ITU44002	Italian Language 4	5+5	Italian language skills, structures and vocabulary	All year	2
ITU44011/ ITU44012	Italian Language and Society	5+5	Language variability and text analysis	All year	1
			Focused oral practice	All year	1
ITU44061	Beauty and Ethics in Contemporary Italian Poetry and Prose	5		MT	1
				MT	1
ITU44052	Renaissance Epic: Ariosto and Tasso	5		HT	1
ITU44CPY	Capstone (Dissertation)	20			

### OPTIONS (CHOOSE two). LINGUISTICS MODULES AVAILABLE IN ADDITION.

ITU34061	Italian Cinema 1900-2020s	5		MT	1
ITU34031	Introduction to Second Language Teaching and Learning	5		MT	2
ITU34041	The Poetry of Michelangelo	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	2
ITU34072	Collodi's <i>Pinocchio</i>	5		HT	1

## MODULE: ITALIAN LANGUAGE 4 (ITU44001/ITU44002)

ECTS: 10 credits (5+5)

In the Italian Department at Trinity, we see all the parts of language learning as part of a whole. Therefore, our two language modules ITU44001 and ITU44002 are taught effectively as a single unit. Together, they are your SS Language course, *Italian Language 4*.

### 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 audio-visual 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;
- source, 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 and global context;
- engage in mediation activities on long and complex written, spoken and audio-visual texts, both related and unrelated to your fields of interest, e.g. conveying significant ideas clearly and fluently, interpreting and describing visual representations, summarising and elaborating on the most significant points, explaining subtle distinctions, translating, collaborating in a group, etc.

### Teaching and learning

Contact hours per term	44
Independent learning per term	56 hours +
Lecturers	Enrica Maria Ferrara (MT) Silvia Bertoni (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
- Constructive feedback from the lecturers
- Lecturers are available during office hours, or 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:

Recommendations from lecturers as appropriate.

## Module Assessment for Italian Language 4 (16.666% of SS result in Italian. 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.

### ITU44001 (Michaelmas Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
Week 11: 2-hour Term Test	100%	Questions to test structures, vocabulary, reading and writing

### ITU44002 (Hilary Term)

TASK, LENGTH	WEIGHTING	STRUCTURE
Week 11: 2-hour Term Test	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 tests and 12 pieces of assessed homework for 'Language Variability and Text Analysis' 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.

# MODULE: ITALIAN LANGUAGE AND SOCIETY (ITU44011/ITU44012)

ECTS: 10 credits (5+5)

## 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: Language Variability and Text Analysis

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 per term	11
Independent learning per term	24 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, to include additional activities, links, suggestions for further reading, etc.

### Student Support

- Additional materials available on Blackboard
- Constructive feedback from the lecturer
- Lecturers is 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
- Readings assigned during the course as part of your weekly tasks.

Further reading

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 per term	11
Independent learning per term	24 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
- Guidance in relation to the preparation of the oral examination
- Opportunity to practice presenting, and constructive feedback from the lecturer
- Lecturer is 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 for Italian Language and Society (16.666% of SS result in Italian. 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.

### ITU44011 (Michaelmas Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Language Variability and Text Analysis 6 pieces of homework (CA)	20%	1. Tasks on analysing and producing a text
2. Week 12: 2-hour Term Test (Language Variability and Text Analysis)	50%	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	30%	3. <ul style="list-style-type: none"><li>➤ Spoken production: presentation</li><li>➤ Spoken interaction: conversation/interview</li></ul>

### ITU44012 (Hilary Term)

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Language Variability and Text Analysis 6 pieces of homework (CA)	20%	1. Tasks on analyzing and producing a text
2. Week 12: 2-hour Term Test (Language Variability and Text Analysis)	50%	2. Questions on analysis and production of a text, e.g. summary, content, linguistic and lexical, lexical activities, personal response, etc.
3. Assessment Week, date TBC: Oral Term Test	30%	3. 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 'Language Variability and Text Analysis' 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 on an article chosen by you (about 3 minutes)
- discussion on this article (about 10 minutes)
- general conversation (about 7 minutes)

Please note the following points:

- i. Two copies of the article chosen should be shared with the relevant lecturers no later than a week before the Oral examination;
- ii. The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted;
- iii. The length of the article should be sufficient to grant intellectual discussion on the topic chosen;
- iv. The article should be known inside out both in content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read up to a couple of sentences out loud from the article;
- v. During the examination students can keep a small card including five very concise points on the article, but the full text of the article should not be kept in front of the candidate during the examination.
- vi. The mark for the oral exam is subdivided into four components, equally weighted: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content, effective communication and interaction.



# CORE MODULES ON LITERATURE AND CULTURE

## 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 discusses the barriers and limitations imposed by the language on poetic expression. The module works from the following poets: Nobel prize-winning Eugenio Montale (1896-1981), Sandro Penna (1906-1977), Pier Paolo Pasolini (1922-1975), Amelia Rosselli (1930-1996), Antonella Anedda (1955-), Giovanna Cristina Vivinetto (1994-). Topics of discussion and analysis include - but are not limited to – history, society, commitment, identity, isolation, detachment, alienation, revelation, negation, performance, irony, gender, language of expression, music, artistic truth, human condition, poetry, translation, words, memory. 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 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.

Clips, DVDs, and movies will be used in class.

#### 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;
- achieve an analytical understanding of a selection of some great works of the 20<sup>th</sup> – 21<sup>st</sup> century;
- have developed some of the necessary tools to deal with poetry and the continuous dialogue among dead and alive poets.

#### Teaching and learning

Each week, one-hour class

Week 1 Introduction to Italian contemporary society and poetry.

Weeks 2-3 Nobel winning-prize Eugenio Montale

Weeks 4-6 Poetry and Gender: Pier Paolo Pasolini, Sandro Penna, Giovanna Cristina Vivinetto

Weeks 8-11 Women voices: Amelia Rosselli and Antonella Anedda

Week 12 Revision and class discussion.

Lectures	11 hours
Independent learning	90 hours
Lecturer	Giuliana Adamo

This module is held in Italian

#### Student Support

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



## Reading and References

### Mandatory

A selection of poems will be provided in advance of each class.

### Further 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. *La parola di Antonella Anedda Angioy tra poesia e traduzione*, in Quaderni d'Italia, Vol. 23 (2028) (pdf available online).

- 
- Other bibliographical references will be provided by the lecturer.

## 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.

Clips, DVDs, and movies will be used in class.

### Learning Outcome

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

Each week, one one-hour lecture.

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*

Weeks 10-11 Zanardo, *Il corpo delle donne*

Week 12 Revision and class discussion.

Lectures	11 hours
Independent learning	90 hours
Lecturer	Giuliana Adamo

**This module is held in Italian**

### Student Support

- Additional material available on Blackboard
- Lecturer available by appointment
- You can also make an appointment to meet 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)
- Vanessa Roghi, *La lettera sovversiva. Da don Milani a De Mauro, il potere delle parole* (2017)

Other bibliographical references will be provided by the lecturer.

### Assessment

1 essay of 3,500 - 4,000 words | 100% module mark |

## MODULE: Renaissance epic: Ariosto and Tasso (ITU44052)

ECTS: 5 credits

### 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) to Tasso's foundation of Christian poem (end of 16th century) and focuses on Lodovico Ariosto's *Orlando Furioso* and Torquato Tasso's *Gerusalemme liberata*.

**Learning Outcomes:** The module aims to familiarize students with two major figures of Italian Renaissance literature, Ludovico Ariosto and Torquato Tasso. A selection of representative cantos from Ariosto's *Orlando Furioso* and Tasso's *Gerusalemme liberata* 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 the two 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

Six lectures will be devoted to the reading of selected cantos of the *Orlando Furioso*, five to the reading of selected cantos of the *Gerusalemme Liberata*.

Lectures	11 hours
Independent learning	100 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]
- Torquato Tasso, *Gerusalemme liberata*, ed. by F. Tomasi (Milan: BUR, 2009). [LEN 858.4 TAS:9 R1]

#### Further Reading

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

Lanfranco Caretti, *Ariosto e Tasso* (Turin: Einaudi, 1982) [LEN 858.4 TASg L0\*2]

Further bibliography will be uploaded on Blackboard.

### Assesment

One 3,500-4,000 word essay – 100% of component mark

OPTION MODULES (please see Junior Sophister section for full details):

ITU34061 Italian Option: Italian Cinema 1900-2020s

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 20<sup>th</sup> century Italy

ITU34072 Italian Option: Collodi's *Pinocchio*



## **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 28<sup>th</sup> May 2020, 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<sup>st</sup> 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, 5<sup>th</sup> February 2021. The final version, properly typed and corrected in every detail, must be submitted by Friday, 26<sup>th</sup> March 2021.

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.





## 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/>







