



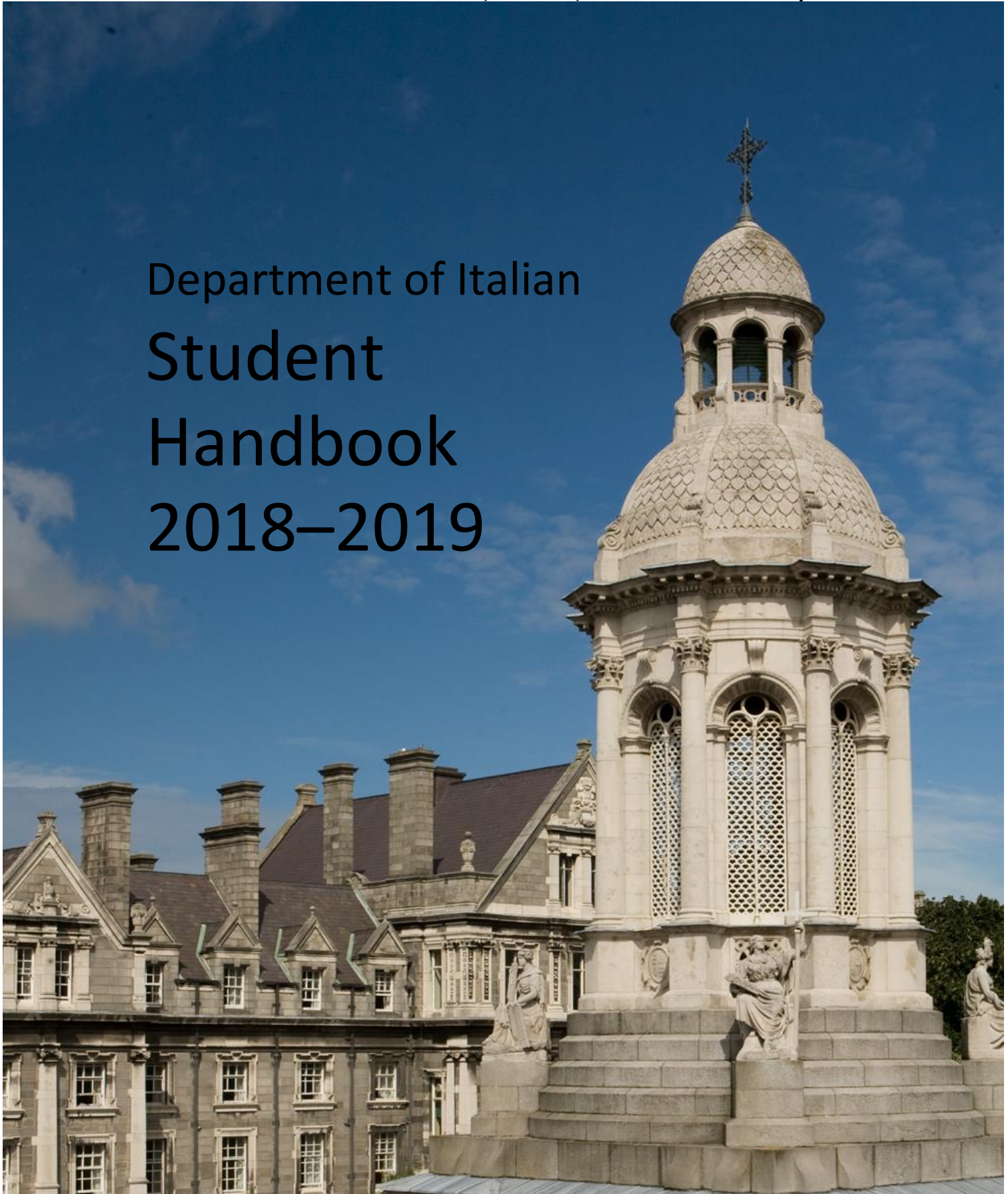
Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

3rd edition (1.03.19) www.tcd.ie/italian

Department of Italian Student Handbook 2018–2019



Dates 2018/19	Outline Structure of Academic Year	Deadlines and notes
03-Sep-18	Orientation Week/ Freshers' Week	TSM JF Orientation on Thursday, 6 September, Emmet Theatre, Arts Building.
10-Sep-18	Teaching Week 1	Michaelmas lecture term begins
17-Sep-18	Teaching Week 2	SS Grammar Assessment Test 1 during class.
24-Sep-18	Teaching Week 3	
01-Oct-18	Teaching Week 4	SS Grammar Test 1.
08-Oct-18	Teaching Week 5	JF and SF Language Assessment Tests 1.
15-Oct-18	Teaching Week 6	
22-Oct-18	Study/Review Week	
29-Oct-18	Teaching Week 8 (Monday Public Holiday)	JF Writing Test; JS Translation into Italian Test.
05-Nov-18	Teaching Week 9	SF ES Writing Test 1; JS Language Test 1; SS ES minor Translation Test 1.
12-Nov-18	Teaching Week 10	JF and SF Language Tests 2; SS Translation Test 1.
19-Nov-18	Teaching Week 11	JF ES and SF ES Reading Module Term Tests (two hours). SF : MT Dante assignment to be set. JS : MT Renaissance assignment to be set.
26-Nov-18	Teaching Week 12	JS The Modern Age assignment to be set. SS Cultural Texts class test; JS : submit major/minor choice forms online by Friday. SS : submit first draft of dissertation by Friday at 4.00pm. Michaelmas term ends Friday 30 November 2018.
03-Dec-18	Revision Week	
10-Dec-18	Assessment Week	
17-Dec-18	Christmas period (College closed 24 December 2018 to 1 January 2019 incl)	
07-Jan-19	Foundation Scholarship Examinations	Note: it may be necessary to hold some exams in the preceding week
14-Jan-19	Marking/Results Week	
21-Jan-19	Teaching Week 1	Hilary term begins. Monday (2.30-4.30) deadline for submission of: JF : History essay; SF : Italian History and Society 1 essay; JS The Modern Age essay; JS MT option essays; SS : FINAL version dissertations.
28-Jan-19	Teaching Week 2	Monday (2.30-4.30) deadline for submission of: SS MT option essays.
04-Feb-19	Teaching Week 3	Monday (2.30-4.30) deadline for submission of: SF MT Dante assignment; JS Renaissance assignment.
11-Feb-19	Teaching Week 4	Monday (2.30-4.30) deadline for submission of: SS 20 th - 21 st cent. Poetry; 20 th - 21 st cent. Narrative essays.
18-Feb-19	Teaching Week 5	JF and SF Language Tests 3; SS Grammar Test 2.
25-Feb-19	Teaching Week 6	Check deadlines for: Proof of Residence Abroad; Sophister Options choices; Erasmus and Non-Erasmus Pavia exchange applications.
04-Mar-19	Study/Review Week	
11-Mar-19	Teaching Week 8	JF Writing Test; SF ES Writing Test; SF HT Dante (Paradiso) assignment to be set.
18-Mar-19	Teaching Week 9 (Monday, Public Holiday for St Patrick's Day, 17 March)	JS Language Test 2. SS ES minor Texts Test.

Dates 2018/19	Outline Structure of Academic Year	Deadlines and notes
25-Mar-19	Teaching Week 10	JF Reading Test; JF and SF Language Tests 4; JS Essay Writing Test; SS Translation Test 2.
01-Apr-19	Teaching Week 11	JF ES and SF ES Reading Module Term Tests (two hours); SF Translation into Italian Test; JS Translation into English Test.
08-Apr-19	Teaching Week 12	Monday (2.30-4.30) deadline for submission of: SF HT Dante (Paradiso) assignment; SF Petrarch/Boccaccio Commentary Test (two hours); JS Ariosto/Tasso Commentary Test (two hours). Hilary term ends Friday 12 April 2019.
15-Apr-19	Revision week	Trinity Term begins. Deadline Monday 15 April (2.30-4.30) to submit JS/SS HT option essays. Deadline Thursday 18 April (2.30-4.30): SF History and Society 1945 - 1999 essay.
22-Apr-19	Assessment week (Easter Monday)	
29-Apr-19	Trinity Week	
06-May-19	Marking and Results week 1 (Monday, Public Holiday)	Wednesday 8 May (2.30-4.30) deadline to submit: JF : Poetry commentary; JF Modern Novel essay; SF : Italian History and Society 2 essay.
13-May-19	Marking and Results week 2	
20-May-19	Marking and Results week 3	
27-May-19	Research weeks x 13	
03-Jun-19		Annual Examination Period: Four weeks of exams followed by 5 weeks for marking, examiners' meetings, publication of results, Courts of First Appeal and Academic Appeals. Check with department for Oral exam times which are not available online (Portal my.tcd.ie)
10-Jun-19		
17-Jun-19		
24-Jun-19		Trinity (statutory) Term ends Friday 28 June.
01-Jul-19		
08-Jul-19		
15-Jul-19		
22-Jul-19		
29-Jul-19		
05-Aug-19		
12-Aug-19		
19-Aug-19		
26-Aug-19		Michaelmas term (statutory) begins 27 August 2019

The above test table may be subject to change. Please see your online timetables for finalised details of dates and times of tests.

CONTACTING THE ACADEMIC REGISTRY

All enquiries should be directed through one of the 4 channels:

- Log an enquiry via ASK AR on the my.tcd.ie portal
- Via email at academic.registry@tcd.ie
- Via phone at #4500 [students]
- From there you will be answered directly or escalated to the correct team.

Contents

SECTION I – GENERAL

I.1 Introduction	5
I.2 The Two-Subject Moderatorship & European Studies Degrees	5
I.3 The Two-Subject Moderatorship in Italian	5
I.4 Obligatory residence abroad (TSM)	5
I.5 European Studies	5
I.6 Postgraduate research and taught postgraduate courses	6
I.7 Where to find us	6
I.8 First steps	7
I.9 Teaching and learning in the Department (Aims of the undergraduate course; Computers; Transferable skills; Some of the things you should expect from us; Some of the things we expect from you, including commitment, deadlines for assigned work, attendance, Peer mentoring)	7
I.10 If you have a problem or wish to make a suggestion	9
I.11 Guidelines on essay and commentary writing, and work presentation	9
I.12 How we mark your work	10
I.13 General Examinations and Assessment Rules	11
I.14 Regulations on the submission of essays and other projects	12
I.15 Cheating and plagiarism	13
I.16 ECTS	16
I.17 Textbooks	16
I.18 The Library	17
I.19 Learning technology	17
I.20 Prizes and Bursaries	17
I.21 Italian Society	18
I.22 College experience	18
I.23 Careers Advisory Service	18

SECTION II - TWO-SUBJECT MODERATORSHIP COURSES

General Learning Outcomes of TSM Italian	20
TSM Junior Fresh year	21
TSM Senior Fresh year	28
TSM Junior Sophister year	36
TSM Senior Sophister year	44

SECTION III - EUROPEAN STUDIES COURSES

ES Junior Fresh year	55
ES Senior Fresh year	59
ES Junior Sophister year	65
ES Senior Sophister year	68

SECTION IV - ERASMUS EXCHANGES & VISITING STUDENTS 75

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

SECTION I – GENERAL

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

This **Student handbook**, where you find all information about your Italian course and regulations is available online at: <https://www.tcd.ie/Italian/undergraduate/index.php>

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

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

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

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

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

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

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

I.5 EUROPEAN STUDIES. The four-year European Studies degree combines the study of European history, society, politics and ideas with the study of two languages from the following list: French, German, Italian, Russian, Polish, Spanish. The ES Italian course has been devised to combine language

skills with coverage of topics relevant to modern Italian life and society. Attention is paid to reading, writing, listening and speaking skills. The **EUROPEAN STUDIES MANDATORY TIME ABROAD** is the third year of the course, which is spent on the Continent, studying core disciplines of European Studies through the foreign language. Students who choose Italian as their major language will go to the Universities of Pavia or Siena. Some places may also be available at the University of Florence. Descriptions of Italian ES courses and examinations are further on in this Handbook.

I.6 POSTGRADUATE RESEARCH AND TAUGHT POSTGRADUATE COURSES. Students who have completed a first degree either in Trinity or elsewhere may undertake individual research under the supervision of a member of staff, leading to the degree of M.Litt. or Ph.D. The Italian Department welcomes postgraduate applications. Our web pages offer guidelines to help you decide whether postgraduate research in Italian is for you, and to help you prepare and submit the sort of documentation which would help us decide whether we can offer you a place as a research student. We have tried to keep this information objective, looking at the costs as well as the benefits of postgraduate work. See: <http://www.tcd.ie/Italian/postgraduate/index.php>

The Department also participates in two taught Master's programmes: an MPhil in Literary Translation, and an MPhil in Comparative Literature. In addition, an Italian language module is available to students of the MPhil in International History. For further details see:

http://www.tcd.ie/langs-lits-cultures/postgraduate/literary_translation/

http://www.tcd.ie/langs-lits-cultures/postgraduate/comparative_literature/

<https://www.tcd.ie/history/postgraduate/taught/international-history/>

I.7 WHERE TO FIND US. The **Department office**, notice boards, and staff members' rooms are on the second floor (Level 4) of the Arts Building. The office is at Room 4087 in the Arts Building, tel. (01) 896 2062; e-mail: italian@tcd.ie. The Departmental Senior Executive Officer in this office and at this e-mail address is Mary Keating, who performs administrative tasks including co-ordinating timetabling and examining, collating residence abroad requirements, enrolling students for option modules, liaison with students for general information and foreign grants provided by Italian language schools and other institutions. Office hours are displayed on the door.

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

- Giuliana Adamo, Assistant Professor, Room 4080, gadamo@tcd.ie: co-ordinating TSM JS and SS courses, Pavia (non-Erasmus) exchange, Postgraduate students, Research seminars, Visiting professors, Liaison on disability problems. N.B. On sabbatical for Hilary Term 2019.

- Peter Arnds, Associate Professor, Room 4081, arndsp@tcd.ie: Head of Department, Departmental representative on SLLCS Undergraduate Committee, Foundation Scholarship Course Representative, Open Day co-ordinator, Mature students and Access programmes, Liaison with student representatives.

- Marco Bellardi, Teaching Fellow, Room 4037, bellardm@tcd.ie

- Silvia Bertoni, Teaching Fellow, Room 4037, sbertoni@tcd.ie.

- Clodagh Brook, Associate Professor, Room 4040, brookc@tcd.ie: co-ordinating European Studies JF, SF, JS and SS courses, ES Italian Erasmus, Central Scholarship Committee Member.

- Igor Candido, Assistant Professor, Room 4088 (via room 4087), candidoi@tcd.ie; co-ordinating TSM JF and SF courses, TSM Italian Erasmus, Residence Abroad requirements.

- Corinna Salvadori Lonergan, Professor Emerita, clonergn@tcd.ie, teaches at undergraduate and postgraduate levels and co-ordinates the Department's Library acquisitions.

- Alma Rosa Sozzani, Language Assistant, Room 5080, sozzania@tcd.ie

- Some teaching is also provided by our postgraduate students.

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

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

Your **personal lecture timetables** are available on the web. For TSM see also: <http://www.tcd.ie/TSM/current/timetabling/>

All ES, TSM, Erasmus and Visiting students are required to check their College e-mail at least once a week, and preferably daily. Many important pieces of information are given via e-mail.

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

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

I.9 TEACHING AND LEARNING IN THE DEPARTMENT

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

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

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

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

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

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

Some of the things you should expect from us.

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

b. Corrected work: Lecturers will do their utmost to return corrected work (marked, with written comment) within a reasonable time - normally within a week from delivery for language work, and within a month for essays on literary or cultural topics. Opportunities are given for individual discussion of marked work.

c. Monitoring students' progress: We keep records of marks and contact students and/or Tutors if progress is unsatisfactory.

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

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

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

Some of the things we expect from you.

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

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

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

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

d. Attendance. Students are expected to attend classes. You are expected to give advance information to teaching staff if you are unable to attend, or have to be late. If you are prevented by illness from attending, you should inform the Department as soon as practicable, and provide medical certification for prolonged absences as specified on the Departmental notice board. Lecturers send individual and class notes to alert you towards attendance, but attendance is your responsibility. If you experience problems in this respect, contact individual lecturers and the Head of Department, as well as your Tutor. The Italian Department requires attendance of at least two-thirds of classes each term. Your lecturers will advise you on the assessed work required. Please note that postgraduates students might teach a number of classes – these are official classes, not substitutions, and attendance is therefore required as for all other classes. **Please note:** Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

College regulations on attendance are as follows:

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

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

Peer Mentoring (Student 2 Student)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Literary / Cultural Essays

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

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

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

d. *Plan your essay* by the following steps:

i) Analyse your own reactions.

ii) Build up your reactions into ideas.

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

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

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

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

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

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

I.12 HOW WE MARK YOUR WORK.

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

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

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

Upper Second Class (II 1: 60-69%): This grade indicates a very competent standard of work. An essay in this range will demonstrate some, though not necessarily all, of the following: good knowledge

of the primary texts and some reference to criticism; an answer dealing with all the points raised by the question; a coherent, well-organized essay focused on relevant material from lectures and set reading; an ability to evaluate evidence. A good II 1 essay will also show evidence of wider reading and independent thought.

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

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

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

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

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

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

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

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

I. 13 GENERAL EXAMINATIONS AND ASSESSMENT RULES

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

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

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

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

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

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

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

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

Language proficiency rule. In each year, candidates in modern languages must provide evidence of their proficiency in the language concerned. Proficiency will be assessed by performance in one or more specified modules. A student who fails to satisfy the examiners in these specified modules will be deemed to have failed the examination overall. *Calendar Part 2* (<http://www.tcd.ie/calendar/>) *Special*

requirements in modern languages 14. These modules are non compensatable. Italian non compensatable modules are indicated under the exam descriptions of each individual year of course further on in this handbook.

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

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

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

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

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

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

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

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

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

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

L14 REGULATIONS ON THE SUBMISSION OF ESSAYS AND OTHER PROJECTS

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

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

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

b. All work (other than weekly language assignments) must be handed personally to the Italian Department executive officer, at room 4087, during her normal hours of attendance, or as otherwise stated

by your lecturers. When a deadline falls on a day when the office is unattended, the work must be handed in by the next day on which the executive officer is in attendance.

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

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

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

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

I.15 CHEATING AND PLAGIARISM

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

The reasons for this, and Trinity's policy on plagiarism, are explained in a new online repository, hosted by the Library. The web address is as follows:

<http://tcd-ie.libguides.com/plagiarism> This repository contains information on what plagiarism is and how to avoid it, the College Calendar entry on plagiarism, and a grid explaining the different levels of plagiarism outlined in the Calendar entry and the sanctions applied.

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

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: <http://www.tcd.ie/calendar>

I have also completed the Online Tutorial on avoiding plagiarism '*Ready, Steady, Write*', located at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>

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

Matrix of Levels & Consequences

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

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

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

	<i>Range of Penalties</i>	<i>Characteristics of Offence</i>
<i>Level 1</i>	You receive an informal verbal warning from the Director of Undergraduate Teaching and Learning/Postgraduate Teaching and Learning.	You have little previous exposure to the norms and conventions of different types of academic work (essays, reports, group or individual projects, dissertations, presentations, etc.) or you bring different cultural assumptions to your work. Students at postgraduate level can reasonably be assumed to be familiar with rules in respect of plagiarism, therefore any plagiarism occurring in the context of any postgraduate work cannot normally be deemed to constitute Level 1 plagiarism.
	The piece of work in question is inadmissible. You are required to rephrase and reference correctly all plagiarised elements. Other content should not be altered. The resubmitted work will be assessed and marked without penalty.	Your work* demonstrates one or more of the following:
		<ul style="list-style-type: none"> Poor use and/or understanding of referencing conventions, including how to present direct quotations;
		<ul style="list-style-type: none"> Poor understanding of how to acknowledge sources of direct and indirect quotations;
		<ul style="list-style-type: none"> Poor paraphrasing skills;
<ul style="list-style-type: none"> Lack of recognition of the boundary between material in the public domain which does not require acknowledgement and that which does; 		
<ul style="list-style-type: none"> Poor understanding that borrowing the language of another author for stylistic purposes constitutes plagiarism. 		
Level 1 Plagiarism is not deemed to be academic misconduct.	Generally, only small amounts of material (text, graph, computer code, images, etc.) are unacknowledged. If more substantial amounts are involved, the offence should be classified as Level 2 or 3 plagiarism.	
<i>Level 2</i>	You receive a formal written warning from the Head of School.	Level 2 Plagiarism occurs when you should have been aware of what constitutes plagiarism.
	The piece of work in question is inadmissible. You are required to rephrase and reference correctly all plagiarised elements. Other content should not be altered. The resubmitted work will receive a reduced or capped mark (at the pass mark) depending on the seriousness/extent of	Your work* demonstrates one or more of the following: <ul style="list-style-type: none"> Failure to utilise referencing conventions, including the use of direct quotations;

	plagiarism.	<ul style="list-style-type: none"> • Failure to acknowledge public and private domain sources; • Paraphrasing without appropriate recognition; • Sections copied from other sources and presented as your own; • Borrowing the language of another author for stylistic purposes, knowing that it is incorrect to do so.
	Level 2 Plagiarism is considered as academic misconduct.	
<i>Level 3</i>	You receive a formal written warning from the Head of School.	Level 3 Plagiarism occurs when you should have been aware of what constitutes plagiarism.
	The piece of work in question is inadmissible. There is no opportunity for resubmission with corrections. The student is required to submit a new piece of work as a supplemental assessment during the next available session. Provided the work is of passing standard, the assessment mark and the module mark will be capped at the pass mark. Discretion lies with the Senior Lecturer/Dean of Undergraduate Studies and the Dean of Graduate Studies (as appropriate) in cases where there is no standard opportunity for a supplemental assessment under applicable course regulations.	Your work* demonstrates one or more of the following:
		<ul style="list-style-type: none"> • It contains elements of another student's work, even if they gave you permission to use their work;
		<ul style="list-style-type: none"> • You have submitted, on more than one occasion for credit, a correctly cited and referenced assignment from your own research. This work may have been submitted either in whole or in part, for separate marks in a different module or in previous years;
		<ul style="list-style-type: none"> • Substantial sections copied from other sources and presented as your own;
		<ul style="list-style-type: none"> • It borrows, substantially, material and/or language from a source without correct acknowledgement;
		<ul style="list-style-type: none"> • It makes extensive use of synonyms instead of the author's original voice, but keeps to the same structure and meaning of the original work;
	<ul style="list-style-type: none"> • It contains fabricated referencing, is without referencing or citation, or lacks, to a large degree, appropriate citation and/or referencing. 	
Level 3 Plagiarism is considered as academic misconduct.		
<i>Level 4</i>	Case referred to the Junior Dean for	Level 4 plagiarism cannot normally be dealt with under summary procedures

disciplinary procedures.	(Levels 1-3 above). For example, plagiarism in the context of postgraduate theses or dissertations will always be categorised as Level 4. The following constitute examples of Level 4 plagiarism:
	<ul style="list-style-type: none"> You have previously committed plagiarism and this is a repeat offence;
	<ul style="list-style-type: none"> You have sought, bought or commissioned work with the intention of representing it as your own work;
	<ul style="list-style-type: none"> You have improperly enlisted editorial input, eg. engaging a paid proof reader or copy-editing service, having a language assignment edited by a native speaker where language competence is being assessed;
	<ul style="list-style-type: none"> Your submitted assignment is identical to another student's work, even if they gave you permission to use their work.
*The term 'work' refers to individual or group work	

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

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

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

I.17 TEXTBOOKS. A number of prescribed textbooks, among those indicated below in the various book-lists, have been ordered and will be stocked at: **International Books, 18 South Frederick Street, Dublin 2.** It is your responsibility to acquire these books. Some second-hand books may be available from room 4087. Please consult the departmental executive officer, Ms Mary Keating, about these.

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

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

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

I.19 LEARNING TECHNOLOGY

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

Internet

Internet offers a very useful range of language materials. These include:

Audio-visual – YouTube, radio and television news, films, ads, posters, etc.

Text – books, articles, web sites, newspapers, chat, e-mail, etc.

Use the Web as a source when researching essays, presentations & dossiers for oral exams etc.

But don't uncritically copy materials into your submitted work. That isn't learning, it's plagiarism (see 1.15 above).

I.20 PRIZES AND BURSARIES IN ITALIAN

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

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

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

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

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

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

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

Careers Advisory Service

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

Junior and Senior Fresh Students

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

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

Junior Sophisters

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

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

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

Finalists and Senior Sophisters

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

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

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

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

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

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

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

MyCareer

An online service that you can use to:

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

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

Careers Advisory Service

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



MyCareer:
mycareerconnect.tcd.ie



TCD.Careers.Service



TCDCareers



[www.tcd.ie/
Careers/students/postgraduate/](http://www.tcd.ie/Careers/students/postgraduate/)



@TCDCareers



[tinyurl.com/LinkedIn-TCD-
Connecting](http://tinyurl.com/LinkedIn-TCD-Connecting)

Opening Hours

During term: 9.30am - 5.00pm, Monday - Friday

Out of Term: 9.30am - 12.30pm & 2.15 - 5.00pm, Monday - Friday

SECTION II - TWO-SUBJECT MODERATORSHIP COURSES

General Learning Outcomes for TSM Italian

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

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



t Soc

TRINITY COLLEGE DUBLIN
ITALIAN SOCIETY

GENERAL DESCRIPTION OF TSM JUNIOR FRESH ITALIAN COURSE AND EXAMINATIONS

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

TSM Italian Junior Fresh Course Co-ordinator: Igor Candido, room 4088, candidoi@tcd.ie

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
IT1096	<i>Italian Language 1a: Structures and Reading</i>	10	Structures	MT	3
			Structures	HT	3
			Reading	HT	1
			Language Activities	All year	1
IT1095	<i>Italian Language 1b: Writing, Oral, Aural</i>	10	Oral	All year	1
			Language assignments	MT	1
			Oral/Aural skills	HT	1
			Exam preparation	HT (wks 8-12)	1
IT1098	<i>Italian Literature and Culture 1</i>	10	Italian History 1815-1945	MT	1
			Theatre	HT	1
			Metrics and genres	HT (wks 1-6)	1
			Modern novel	HT (wks 1-6)	1
			Poetry	HT (wks 8-12)	1
			Revision, and	HT (wks 8-12)	1
			introduction to literature		

TSM JF TEXTBOOKS

You must buy the following prescribed texts (for stock information see this handbook, paragraph I.17): 1. Matteo La Grassa, *L'italiano all'università 1 for English speakers* (Volume 1), Edilingua, ISBN: 978-960-693-124-6; 2. Matteo La Grassa, Marcella Delitala, Fiorenza Quercioli, *L'italiano all'università 2* (Volume 2) Edilingua, ISBN: 978-960-693-069-0; 3. C. Duggan, *The Force of Destiny. A history of Italy since 1796*; 4. R. Loy, *La parola ebreo*; 5. D. Fo, *Morte accidentale di un anarchico*; 6. D. Fo, *Mistero buffo*. There is also an annual photocopying charge to cover additional handouts (please enquire at the Dept. Office, room 4087). Other course books should be owned by students – these will be specified in course booklists or lecturers' indications. You should buy a good bilingual dictionary, and consider buying a good monolingual dictionary. Additional suggested texts for language study (optional): A. Raminelli, *Italiano per stranieri, nuova edizione*, Alpha Test; and Chambers *Italian Verbs*, or similar edition.

Students may view the following and other materials in Silvia Bertoni's office (room 4037) to check if they suit them or to select some activities from them:

- Susanna Nocchi, *Nuova grammatica pratica della lingua Italiana*, Alma Edizioni (yellow cover); also available in the English version, *New Italian grammar in practice* (blue cover)
- E. Ercolino, T. A. Pellegrino *L'utile e il dilettevole 1*, livelli A1-B1, Loescher Editore
- Silvia Consonno, Sonia Bailini, *I verbi italiani*, Alma Edizioni
- Ciro Massimo Naddeo, *I pronomi italiani*, Alma Edizioni
- Silvia Bertoni, Susanna Nocchi, *Le parole italiane*, Alma Edizioni.

TSM JUNIOR FRESH MODULES

Module 1

IT1096 Italian Language 1a: Structures and Reading

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the Basic User language levels indicated in the Common European Framework of Reference for Languages (CEFR) - A1 ('Beginner', in Michaelmas term) and A2 ('Advanced Beginner', in Hilary term).

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

Structures. Basic language structures are taught in three classes every week in both Michaelmas term and Hilary term; new grammar material is explained and practised, and homework is corrected. For class and home study students have to follow their textbook: M. La Grassa, *L'italiano all'università*, Edilingua (volumes 1 and 2). More exercises for home study can be found in a number of exercise books as well as online. A good range of these will be recommended and/or provided by your lecturer, but don't hesitate to ask for more! You may discuss with your lecturers how to increase the opportunities to learn and practise Italian in your own time.

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

Full attendance, and the regular completion of written work, are essential to build up a sound competence in grammar. It is particularly important that students submit the test exercises set from time to time; these count as part of the formal assessment. For progression of grammar topics, see the Language schedule below. For the schedule of delivery of written work see the notice board and consult the lecturers. Lecturers may refuse to correct work which has already been corrected in class. **Please note:** Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

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

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

Vocabulary must be built up week by week by following the rubrics "Impariamo le parole" present in each chapter, as well as by attending all language classes and doing the homework.

Language Activities and Language Learning Strategies. During this class students will engage in a range of activities aimed at expanding and reinforcing what is covered in the Language Structures component. Such activities will focus on key areas of Italian grammar that need particular attention and practice, as well as on introducing vocabulary building strategies and reading strategies.

Reading. During the reading classes passages from some of the texts on which JF TSM Literature courses are based (Fo's *Morte accidentale di un anarchico* and *Mistero buffo*; and Loy's *La parola ebreo*), and some extracts from past examination papers are read. Students are required to attend regularly and will be involved, with the lecturer's help, in reading exercises. The aim of the course is to help JF students with the

basic comprehension of written Italian texts, to enrich their vocabulary, and to help them become increasingly familiar with how Italian grammar works. The novel *La parola ebreo* will be read in its entirety through weekly guided assignments. A test on reading comprehension will be held during the year and will be recorded as part of the continuous assessment mark.

Module 2

IT1095 Italian language 1b: Writing, Oral, Aural

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the Basic User language levels indicated in the Common European Framework of Reference for Languages (CEFR) - A1 ('Beginner', in Michaelmas term) and A2 ('Advanced Beginner', in Hilary term).

This module is intensive and requires a systematic daily work schedule to be successful. Try never to miss class, preparation, written work and revision. Remember to talk to your lecturers *immediately* if you have problems; it is vital not to get left behind, so seek help at once. If you have a personal problem, see your Tutor. **Please note:** *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

Writing. Writing skills are developed at an elementary level, focusing on grammatical and vocabulary accuracy, clarity and coherence. A good basic lexicon should be built following the *L'italiano all'università* chapters on these topics: meetings and greetings; countries, cities and towns; people and personalities; education; university life; food and diet; hobbies and spare time; family and friends; trips and journeys; money and time; media; fashion; holidays; house and housing; jobs; places and landscape; sport; body and health; social issues.

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

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

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

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

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

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

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

Exam preparation. This component will run for about five weeks at the end of the Hilary Term and will follow on from the Active Italian hour when the class is united as one group. The aim is to prepare you for the Junior Fresh examinations and familiarize you with their format. Classroom sessions will work through some sample language papers, and possibly some literature papers as well. There will be hints on exam technique, including time management, and advice on topics for revision. It will be assumed that you have

been attending your Italian course regularly during the year and covering its content, so this revision module is not designed to teach essential elements of the JF course for the first time; instead, its aim is to help you capitalize on what you already know, and focus your knowledge with a view to producing accurate and coherent answers under the constraints of the exam situation.

IT1098 Italian Literature and Culture 1

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

DESCRIPTION OF MODULE COMPONENTS:

History

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

We will also explore how this history is reflected in (and constructed by) four of the twentieth-century’s most significant Italian texts. Giuseppe Tomasi di Lampedusa’s novel *Il Gattopardo* (The Leopard) and Luchino Visconti’s film by the same title, both on the Italian Risorgimento; ii. Italo Svevo’s novel *La coscienza di Zeno* (Zeno’s Conscience), a representation of bourgeois life at the beginning of the second world war; iii. Some of Antonio Gramsci’s political essays from *Selections from the Prison Notebooks*; iv. Italo Calvino’s novel *The Path to the Spiders’ Nests*, which explores Fascism, the second world war and the resistance through the eyes of a child.

AIMS AND REQUIREMENTS

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

BIBLIOGRAPHY ON HISTORY

The set textbook for the historical narrative aspect is relevant chapters from Christopher Duggan, *The Force of Destiny: A History of Italy since 1796* (London, Penguin, 2008). It is advisable to have one’s own copy of this book. Further reading on historical topics: General: John Foot, *Modern Italy* (Palgrave Macmillan, 2003 or second edition, 2014); On Risorgimento: D. Mack Smith, *The Making of Italy 1796-1866* (New York, Holmes and Meier, 1968); Silvana Patriarca and Lucy Riall, *The Risorgimento Revisited* (Palgrave Macmillan, 2012), On Fascism: P. Togliatti, *Lectures on Fascism* (London, Lawrence and Wishart, 1976); R. J. B. Bosworth, *Mussolini’s Italy, Life under a Fascist Dictatorship* (London, Penguin, 2006). On the birth of post-war Italy: Relevant sections of P. Ginsborg, *A History of Contemporary Italy: Society and Politics 1943-1988* (London, Penguin, 1990). Further reading will be provided in the module guide.

BIBLIOGRAPHY ON CULTURE

The set texts are: Giuseppe Tomasi di Lampedusa, *The Leopard* (1958), Italo Svevo, *Zeno’s conscience* (1923), Antonio Gramsci, *Selections from the Prison Notebooks*, Italo Calvino, *The Path to the Spiders’*

Nests (1947). However, the history will also come alive if you watch the following films either before you take the course or while you are studying for it: Visconti's *Il gattopardo* (The Leopard), Alberini's 1905 *La presa di Roma* (The Capture of Rome) (5 mins on YouTube), Bellocchio's *Vincere* (a dramatic love story about the early Mussolini); Bertolucci's *1900*, Rossellini's *Roma città aperta*, on the Resistance during world war 2, De Sica, *Il giardino dei Finzi-Contini*, on the fate of the Jews, Cavani, *La pelle* (on the liberation of Naples). Further reading will be provided in the module guide.

MODULE OUTLINE

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

Week 5, 6, 8. THE LIBERAL STATE. The social question. "Destra storica", Depretis and Crispi. Giolitti. The First World War and the rise of Fascism. Italo Svevo's *La coscienza di Zeno*.

Week 9, 10, 11, 12. FASCISM. 1922-1929: the establishment of the dictatorship. Antonio Gramsci's *Prison Notebooks*. 1929-1940: consolidation of the totalitarian regime and imperialism. 1940-1945: war, Salò, Resistance. Italo Calvino's *The Path to the Spiders' Nests*.

Week 7. STUDY WEEK

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

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

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

Further suggested bibliography: 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 (Stable URL: <http://www.jstor.org/stable/479720>); D. Maceri, *Dario Fo: Jester of the Working Class*, World Literature Today, 1998; T. Mitchell, *Dario Fo. People's Court Jester*, Methuen, 1999; Hirst, D., *Dario Fo & Franca Rame*, London, MacMillan, 1989; Scuderi, A., *Dario Fo and Popular Performance*, Ottawa, Legas, 1998; Taviano, S., *Staging Dario Fo and Franca Rame. Anglo-American approaches to political theatre*, Ashgate, Aldershot, 2005.

In HT 2019 this module will be taught by Dr Bianca Battilocchi.

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

Classes will include the identification, definition, description and use of the most important concepts and elements of classic Italian versification: metrics, poetry, metre, verse, rhythm, rhyme, assonance, consonance; the relationship between certain metrical forms and certain types of content within the classic

Italian tradition of poetry and the contemporary free verse; recognition and description of some of the most popular 'figure retoriche' (metaphor, synecdoche, etc.) stressing their particularly meaningful and expressive use in poetry; aspects of the analysis of genres will also be examined.

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

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

In HT 2019 this module will be taught by Dr Igor Candido.

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

In HT 2019 this module will be taught by Dr Clodagh Brook.

Modern novel As your first introduction to extended Italian prose writing, we have chosen Rosetta Loy's text *La parola ebreo*, an autobiographical book and history essay by one of Italy's leading novelists, based on the author's memory of her childhood. The text is narrated through the little girl's eyes, intertwined continuously with the adult writer's point of view. Making skillful use of narrative shifts and flashbacks, Rosetta Loy combines the candid perception of terrible events by a young girl, with an adult awareness of the atrocities committed against Italy's Jews during the Second World War. In order to follow the development of the story, students should have at least a very general idea of the most important historical events in Italy and in Europe between 1920 and 1945, such as the rise of Fascism (Italy, Spain) and Nazism (Germany and its alliance with Italy); the persecution of the Jews and the Holocaust; the Second World War.

N.B. Students are required to read Loy's book during their Christmas vacation before starting off the course in HT. They can use the English translation available on line: Rosetta Loy, *First words*, New York, Metropolitan Books, 2000). In class, I will only use the Italian original book.

Suggested bibliography: 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 (Stable URL: <http://www.jstor.org/stable/3251609>); 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.

- Marchetti, S., *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>

In HT 2019 this module will be taught by Dott.essa Paola Orrù.

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

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

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT1096 Italian Language 1a: Structures and Reading. 33.333% of overall result. Compensatable.

Examinations: 80% of the module mark.

The two-hour language 1a paper constitutes this module exam.

Structures examination exercises, 50% of the module mark (cloze test: conjugate verbs and complete a dialogue).

Reading examination exercises, 30% of the module mark (comprehension of a passage with questions on its content, and translation of a paragraph from that same passage).

Continuous assessment: 20% of the module mark based on the following tests (equally weighted):
Michaelmas Term: 2 Grammar tests. Hilary Term: 2 Grammar tests and 1 Reading test.

Other work required during the year: regular homework in both terms (this won't be graded but is very important for your progress), 1 set of Christmas assignments.

IT1095 Italian Language 1b: Writing, Oral, Aural. 33.333% of overall result. Compensatable.

Examinations: 80% of the module mark.

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

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

Continuous assessment: 20% of the module mark based on the following tests (equally weighted):
Michaelmas Term: 1 Writing test; Hilary Term: 1 Writing test and 1 Oral test.

Other work required during the year: regular homework in both terms (this won't be graded but is very important for your progress).

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

Continuous assessment:

100% of the mark - 25% for each of the following four exercises: one term-essay on History 1815-1945 (2,000 to 2,500 words); one term-essay on the novel (2,000 to 2,500 words); one term essay on Poetry; one term essay on Theatre.

SUMMER IN ITALY?

Are you going to Italy next year on an Erasmus exchange? (See Section IV of this handbook).

If not, how are you planning to fulfil your two-month residence requirement?

Why not start with an Italian summer job, or a holiday or study visit to Italy in the summer of your Junior Fresh year?

Start planning now:

<http://www.epacademy.it/>

www.acl.e.it

www.woof.it/

<https://www.aupair.com/>

<http://www.unistrapg.it/en/>

<http://cluss.unistrasi.it/index.asp?lng=2>

<http://www.asils.it/mappa-scuole.html>

GENERAL DESCRIPTION OF TSM SENIOR FRESH ITALIAN COURSE AND EXAMINATIONS

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

TSM Italian Senior Fresh Course Co-ordinator: Igor Candido, room 4088, candidoi@tcd.ie

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>IT2099</i>	<i>Italian Language 2</i>	<i>10</i>	Structures	All year	2
			Vocabulary Building		
			Strategies	MT	1
			Writing skills: essays	HT	1
			Translation into Italian	HT	1
			Oral	All year	1
<i>IT2019</i>	<i>The Middle Ages</i>	<i>10</i>	<i>Dante I</i>	MT	2
			<i>(Inferno and Purgatorio)</i>		
			<i>Dante II (Paradiso)</i>	HT	1
			<i>Petrarch and Boccaccio</i>	HT	1
<i>IT2098</i>	<i>Italian Literature and Culture 2</i>	<i>10</i>	Italian history and society 1861-1945	MT	2
			Italian history and society 1945-1999	HT	2

TSM SF TEXTBOOKS

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

TSM SENIOR FRESH MODULES

Module 1

IT2099 Italian Language 2

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the intermediate language level called B1 ('Independent user') in the Common European Framework of Reference for Languages (CEFR).

Structures. After revising and reinforcing a number of grammar topics, the course on language structures will move on to new language topics *L'italiano all'università*, volume 2, and from the reference grammar book A. Moneti and G. Lazzarino, *Da Capo*, Heinle/Thomson. *Please note! In addition to weekly exercises,*

each term you will sit two compulsory Language Tests which are fundamental for your end-of-year assessment. The Language tests will be held in Weeks 5 and 10 of each term. Check your online timetable for day, time and venue. Students who do not attend a test will receive a zero mark. Tests will not be administered more than once. Therefore, students are asked to organize their schedules to ensure attendance.

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

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

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

Writing skills: essays. These classes will focus on essay writing, and in particular on close analysis and writing of different types of texts (informal and formal communication, applications and CVs, diaries/blogs/social network entries, rules and recipes, descriptions of people and places, reviews of films and books, biographies, newspaper articles, fairy tales, short stories, and summaries). Please note that lecturers may refuse to correct work which has been submitted more than one week after the deadline.

Translation from/into Italian. The aim of these classes is to build translation skills, grammatical accuracy and vocabulary. Activities are based on the same kinds of texts analysed each week in the 'Writing skills' hours as well as on other suitable texts from a range of media and from past papers. Please note that lecturers may refuse to correct work which has already been corrected in class or which has been submitted more than one week after the deadline.

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

Module 2

IT2019 The Middle Ages

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

Recommended general reading: C. S. Lewis, *The Discarded Image*. An Introduction to Medieval and Renaissance Literature (Cambridge: Cambridge UP, 2003)

DESCRIPTION OF MODULE COMPONENTS:

Dante I (*Inferno* and *Purgatorio*). MICHAELMAS TERM, TWO HOURS PER WEEK.

Dante II (*Paradiso*). HILARY TERM, ONE HOUR PER WEEK.

Medieval art, as Charles Singleton pointed out, can be more remote from us than Shakespeare's, but that is no matter of chronological distance. What he meant is that, if we really want to read and understand Dante's *Commedia*, we will need to (re)acquire a knowledge that is not anymore our own. But it is also true that medieval culture can teach us so much about modern life. The two components aim to familiarize students with Dante's poem through a canto-by-canto reading and commentary. This will lead them to know Dante's intellectual world and appreciate one of the masterworks of World Literature.

Teaching Method and Organization: The instructor lectures upon key questions at stake in a number of selected cantos; students are encouraged to contribute to discussion with comments and questions. They will submit one commentary (generally for Dante I) and one essay (generally for Dante II). Final year specialists

also study Dante's *Opere minori: Vita nuova, Convivio, Monarchia, De vulgari eloquentia* (the two latter texts being read in translation).

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

Recommended edition: *Inferno-Purgatorio-Paradiso*, translated by Robert and Jean Hollander, edited by Robert Hollander, New York: Doubleday 2002, 2004, 2007 respectively; the commentaries by C.S. Singleton (in English) and E. Pasquini/A. E. Quaglio (in Italian) will also be useful. The introduction to Dante's works by P. Hainsworth and D. Robey, *Dante: A very short introduction* (Oxford UP, 2015) is also recommended.

Suggested readings on the Comedy:

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

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

The component aims to familiarize students with two major figures of Italian Trecento, Petrarch and Boccaccio. In his lyrical poems collected under the title of *Rerum vulgarium fragmenta* [*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. After the Black Death of 1348, Boccaccio offers a vision of a new world complex in its multiplicity but reduced to unity by the project of collecting all of reality and recreating it in narrative form.

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

Recommended editions and readings: *Petrarca, Canzoniere*, ed. by U. Dotti (Milan: Feltrinelli, 2013); C. S. Celenza, *Petrarch: Everywhere a Wanderer* (London: Reaktion, 2017); *Giovanni Boccaccio, Decameron* Ed. by Quondam, Fiorilla, Alfano (Milan: BUR, 2013); D. Wallace, *The Decameron* (Cambridge UP, 1991).

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

Module 3

IT2098 Italian Literature and Culture 2

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

DESCRIPTION OF MODULE COMPONENTS:

COMPONENT 1: ITALIAN HISTORY AND SOCIETY 1861-1945 (Michaelmas Term)

COURSE DESCRIPTION

This Senior Freshman component of module IT2098 Italian Literature and Culture 2 is held in MT. It explores the development of modern Italy from 1861 to 1945. It will show and analyse, 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, Mafia 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 the second World War.

Lectures aim at confronting various artistic representation and rendering of the same historic facts from the viewpoint of different authors and through different media examining some texts (novels and movies) that illustrate aspects of it.

AIMS AND REQUIREMENTS

The main requirement is to demonstrate factual knowledge by gathering information from relevant sources, and, at the same time, evidence that you can discuss analytically at least one of the five main aspects studied: i. Risorgimento, ii. Great War, iii. Mafia, iv. Fascism, v. 2nd WW.

The course requires the reading of compulsory historical texts (listed in the bibliography).

It will be assessed through a final essay (2,500-3,000 words) which should analyse and discuss **at least** two Italian novels (partly suggested in the bibliography, partly chosen at the discretion of the lecturer and the students) and three movies on the same subject. Please be aware that failure in doing so will result in the marking down your work.

Any form of plagiarism in your term essay (valid for your annual assessment) will be marked in a **fail** and is subject to the disciplinary procedures of the University. Please follow the MHRA Style book conventions.

Attendance at lectures is compulsory. **Please note:** *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

BIBLIOGRAPHY ON HISTORY

The set textbook is: MARIO ISNENGI, *Breve storia d'Italia ad uso dei perplessi (e non)* (Laterza, 2012); EMILIO GENTILE, *Il fascismo in tre capitoli* (Laterza, 2014); ANTONIO NICASO, *La mafia spiegata ai ragazzi* (Mondadori, 2010). JOHN DICKIE, *Mafia Brotherhoods: the rise of the Italian Mafias* (2011); Relevant chapters from CHRISTOPHER DUGGAN, *The Force of Destiny: A History of Italy since 1796* (Penguin, 2007); Relevant sections from PAUL GINSBORG, *A History of Contemporary Italy: Society and Politics 1943-1988* (Penguin, 1990).

BIBLIOGRAPHY ON CULTURAL TEXTS

The set works are the following. 1) On the Risorgimento, films: Alessandro Blasetti, *1860* (1934); Roberto Rossellini, *W l'Italia* (1961); Luchino Visconti, *Il gattopardo* (1963). Novels: Giuseppe Tomasi di Lampedusa, *Il Gattopardo* (1958); Vincenzo Consolo, *Il sorriso dell'ignoto marinaio* (1976); Maria Attanasio, *La ragazza di Marsiglia* (2018). 2) On the Great War, Films: Yervant Gianikina and Angela Ricchi Lucchi, *Oh! Uomo* (2004); Mario Monicelli, *La grande Guerra* (1959); Francesco Rosi, *Uomini contro* (1970). Novels: Emilio Lussu, *Un anno sull'altipiano* (1938); Giovanni Comisso, *Giorni di Guerra* (1961). 3) On the Mafia, Films: Francesco Rosi, *Salvatore Giuliano* (1962); Damiano Damiani, *Il giorno della civetta* (1968); Roberta Torre, *Tano da morire*, (1997) and *Angela* (2002); Pasquale Scimeca, *Placido Rizzotto* (2000); Marco Tullio Giordana *I cento passi* (2000). Novels/Essays: Leonardo Sciascia *Il giorno della civetta*, (1961) e *Una storia semplice* (1989); Giovanni Falcone & Marcelle Padovani, *Cose di cosa nostra*, (1991); Enrico Deaglio, *Il figlio della professoressa Colomba* (1992). On Mafia women: Ombretta Ingrassi, *Donne d'onore. Storie di mafia al femminile* (2007); *Storia vera di Carmela Iuculano. La giovane donna che si è ribellata al clan mafioso* (2009), by Carla Cerati). On Fascism and the 2nd WW, Films: Roberto Rossellini's war Trilogy: *Roma città aperta* (1945), *Paisà* (1946), *Germania anno zero* (1948); Vittorio De Sica, *Ladri di biciclette* (1948) and *Il giardino dei Finzi Contini* (1970); Daniele Lucchetti, *I piccoli maestri* (1997); Guido Chiesa, *Il partigiano Johnny* (2000); Luigi Comencini, *La storia* (1986). Novels:; Italo Calvino, *Il sentiero dei nidi di ragno* (1947); Beppe Fenoglio, *Il partigiano Johnny* (1962); Giorgio Bassani, *Il Giardino dei Finzi Contini* (1968); Luigi Meneghello *I piccoli maestri* (1964); Elsa Morante, *La storia* (1974).

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

A bibliography of further reading may be provided in class.

Students are welcome to propose other titles of their choice provided they have serious common themes and links with the module subjects.

NB: most of the above novels and essays have been translated into English. However students are required to read them in Italian and in their final essay to make all textual references to the original texts in Italian.

OUTLINE

Each week, a two-hour class will be devoted to the analysis of some of the listed texts (novels and movies on the same subject).

Students are required to revise the historic and social background of the weekly topic before each class.

COMPONENT 2: ITALIAN HISTORY AND SOCIETY 1945 - 1999 (Hilary Term)

COURSE DESCRIPTION

This Senior Fresh component of module IT2098 Italian Literature and Culture 2 is held in Hilary term. It explores the development of modern Italy from 1945 to 1999. After the Second World War, new democratic political structures were created and Italy recovered. By the late 1950s, the “economic miracle” had begun and Italy became known internationally for its elegant design and successful economical production, making everything from high fashion to fridges, typewriters and cars (Fiat, Alfa Romeo). Italian society was transformed. By the end of the 1960s, the boom had ended and social unrest escalated. Student and worker demonstrations and movements characterized the period, especially after 1968. Civil rights and feminist movements followed, as did home-grown terrorism, which blighted the country throughout the 1970s. Finally, we will consider the economic development of the 1980s, the crisis of Communism after 1989, the corruption scandals called “Tangentopoli” starting in 1993, and the emergence of new political groupings.

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

AIMS AND REQUIREMENTS

The main requirement is to demonstrate factual knowledge by gathering information from relevant sources, and, at the same time, evidence that you can discuss analytically at least one of the four main aspects studied i. Post-war reconstruction and the economic miracle, ii. Radical movements in the 1960s and 1970s, iii. Terrorism, iv. The 1980s and 1990s: from the first to the Second Republic; and at least one of the key texts studied in tutorials

BIBLIOGRAPHY ON HISTORY

The set textbook is C. Duggan, *The Force of Destiny: A History of Italy since 1796* (London, Penguin, 2008). You might have your own copy of this book from last year. General reading: Relevant sections of P. Ginsborg, *A History of Contemporary Italy: Society and Politics 1943-1988* (London, Penguin, 1990). Robert Lumley, *States of Emergency: Cultures of Revolt in Italy from 1968-1978* (Verso, 1990). Paul Ginsburg, *Italy and its Discontents: 1980-2001* (Penguin, 2001). Alessandra Antola Swan and Martina Caruso, ‘Iconic Images in Modern Italy: Politics, Culture and Society’ (*Modern Italy*: 21:4, 2016). Further reading will be provided in the module guide.

BIBLIOGRAPHY ON CULTURAL TEXTS

The set works are: Pier Paolo Pasolini, *Accattone* (film, 1961); Iconic photographs of the 1960s (provided in

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

OUTLINE

Each week there will be both a one-hour lecture on the historical narrative and the main set texts, and a one-hour tutorial on each of texts outlined below.

Please note: *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT2099 Italian Language 2. 33.333% of overall result. Compensatable

Examinations: 80% of the module mark.

A three-hour written paper (60% of the module mark), an oral test (10% of the module mark), an aural test (10% of the module mark).

Written paper. This paper includes three components:

- a. grammar exercises (two exercises: one on agreement and one on pronouns);
- b. translation from Italian into English;
- c. two essays in Italian (write 150 words on two of four given topics);

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

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

Continuous assessment: 20% of the module mark, based on the class tests (equally weighted).

Requirements: MT: 2 language tests, 1 Oral test; HT: 2 language tests, 1 translation into Italian test.

Other work required during the year: regular homework in both terms (this won't be graded but is very important for your progress), 1 set of Christmas assignments.

IT2019 The Middle Ages. 33.333% of overall result. Compensatable.

Continuous assessment: 100% of the module mark. Three assignments equally weighted 33.333%.

Dante I: an essay on either *Inferno* or *Purgatorio* (2,500 – 3,000 word);

Dante II: a commentary on Dante's *Paradiso*;

Petrarch or Boccaccio: a commentary test in class (two hours, will be held in a computer room).

IT2098 Italian Literature and Culture 2. 33.333% of overall result. Compensatable.

The components Italian History and Society 1 (1861 – 1945) and Italian History and Society 2 (1945 – 1999) are assessed through continuous assessment (100% of the module mark). Assessment consists of two term essays in English, equally weighted (2,500 to 3,000 words). Michaelmas Term essay deadline: week one of Hilary Term - Monday, 21st January 2019. Hilary Term essay deadline: Tuesday 23rd April 2019.

APPROACHING DEADLINE FOR SUBMISSION OF MAJOR/MINOR CHOICE: 30 NOVEMBER, 2018

Early in your Junior Sophister year you will need to decide and inform College which subject you wish to take to Senior Sophister level (Major) and which you wish to moderate in at Junior Sophister level (Minor). You will have had one term of Junior Sophister Italian, but you should already be thinking about your choice, and discussing it with Department members, from the summer after your Senior Fresh year. The deadline for completing and submitting your pattern and major/minor choice form online is the last Friday of Michaelmas Term, 30 November 2018. The form is available at:
<http://www.tcd.ie/TSM/current/sophister.php>

Here is how the system works:

Pattern B - Choice of Major / Minor Subject:

All students who are following a TSM Pattern B Combination must choose their Major subject (the subject which will be studied in the Senior Sophister year) by the end of Michaelmas Term in their Junior Sophister year. Please indicate your choice of minor and major subjects.

Your decision to major or minor in Italian is officially recorded and forwarded to the Examinations Office for timetabling purposes, to the Academic Registry for updating each individual student record and to individual departments for their records. Therefore, it is very important for TSM students to submit their major/minor choice form online in good time and by the deadline.

TSM FOUNDATION SCHOLARSHIP EXAMINATION

The College website notes that "some of our greatest alumni - such as Edmund Burke and Samuel Beckett - were Scholars". Beckett was a Scholar in Italian and French. We have had quite a few more since his day. To be awarded a Scholarship you must get an overall First in the Schol exams, which this year are scheduled to begin on Monday 7 January 2019 (although it may be necessary to schedule some examinations in the preceding week). Applications to sit this examination must be submitted online to the Assessment Team in the Academic Registry. Applications to sit this examination must be submitted online to the Assessment Team in the Academic Registry. This link will only be available for a limited period. No applications will be accepted after the closing date. Applicants must be fully registered for their course of study in the current academic year by the application closing date.

For more information, see <http://www.tcd.ie/academicregistry/exams/scholarship/>.

No applications will be accepted after this date/time. Applicants must be fully registered for their course of study in the current academic year by the application closing date.

For more information, see <http://www.tcd.ie/academicregistry/exams/scholarship/>.

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

See the College Calendar for further details: <http://www.tcd.ie/calendar/>

Language 50%. Literary/cultural aspects 50%.

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

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

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

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

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

Oral – 10 minute test. Students should be able to converse on a variety of topics, demonstrating a good level of accuracy and fluency.

GENERAL DESCRIPTION OF TSM JUNIOR SOPHISTER ITALIAN COURSE AND EXAMINATIONS

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

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

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>IT3099</i>	<i>Italian Language 3</i>	<i>10</i>	Structures	All year	1
			Oral	All year	1
			Translation into Italian	MT	1
			Translation into English	HT	1
			Writing skills	HT	1
<i>IT3098</i>	<i>Italian literature and culture 3</i>	<i>10</i>	Machiavelli and Castiglione	MT	1
			The Modern Age	MT	1
			Society, contexts, texts	All year	1 (plus screenings)
			Ariosto and Tasso	HT	1
<i>Variable</i>	<i>Options</i>	<i>5</i>	Option 1	MT	1
			Option 2	HT	1

TSM JUNIOR SOPHISTER MODULES

Module 1

IT3099 Italian Language 3

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called B2 ('Independent user') in the Common European Framework of Reference for Languages (CEFR).

Structures. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Revision and practice as well as more in-depth study of the main grammar structures. Textbook: *TSM JS Lingua*, relevant sections.

Writing skills. HILARY TERM, ONE HOUR PER WEEK, MANDATORY. Activities include essays in Italian and other varieties of writing. Further relevant aspects are grammatical accuracy, clarity, coherence and development of vocabulary. Textbook: *TSM JS Lingua*, relevant sections.

Oral. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Classes include conversation and debate.

Preparation of the article and presentation for the oral exam is included in Hilary term. Textbook: *TSM JS Lingua*, relevant sections.

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

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

Please note: *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

Students may view the following and other language materials in Silvia Bertoni's office (room 4037) to check if they suit them or to select some activities from them:

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

Module 2

IT3098 Italian literature and culture 3

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

DESCRIPTION OF MODULE COMPONENTS:

Machiavelli and Castiglione MICHAELMAS TERM, ONE HOUR PER WEEK.

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

The second half of the component is devoted to reading Baldassarre Castiglione's *Libro del Cortegiano* (1528): a Renaissance dialogue set at the court of Urbino, it was translated into many languages and became enormously influential not only in defining the role of the courtier (whose modern descendants include the gentleman, the political advisor and the arbiter of taste) but also in suggesting images of the good life, the art of conversation and the spiritual nature of beauty.

Recommended editions and readings: Niccolò Machiavelli, *Il Principe*. Ed. by R. Ruggiero (Milan: BUR, 2008); C. S. Celenza, *Machiavelli: A Portrait* (Cambridge, Mass: Harvard UP, 2015); Baldassarre Castiglione, *Il libro del Cortegiano*, ed. by W. Barberis (Turin: Einaudi, 2017). English translation with accompanying studies in: Baldassarre Castiglione, *The Book of the Courtier*, trans. C. S. Singleton, ed. by D. Javitch (New York: Norton, 2002); Virginia Cox, *A Short History of the Italian Renaissance* (New York and London: I.B. Tauris, 2015)

Italian society, contexts, texts ALL YEAR, ONE HOUR PER WEEK.

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

Each week in Michaelmas Term there will be a one-hour lecture on the historical narrative and a number of set texts. In Hilary Term, there will be a one-hour tutorial on each of the texts outlined below.

COURSE OUTLINE

LECTURES IN MICHAELMAS TERM:

Post-democratic politics and history of 21st century Italy

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

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

WEEK 3: LECTURE: Postmodern *Impegno* and protest

Race and Postcolonialism

WEEK 4: Postcolonial Italy

WEEK 5: Migration to Italy in the 21st century

WEEK 6: Representing the racial other

WEEK 7: Study week

Religion, sexuality and gender

WEEK 8 Post-secular Italy

WEEK 9: Sexuality and Queer in post-secular Italy

WEEK 10: Third-wave feminism

WEEK 11: Modern Italian Masculinity

WEEK 12: Theoretical Approaches to texts and Revision

TUTORIALS IN HILARY TERM.

Post-democratic politics and history of 21st century Italy

TUTORIAL 1: Mazzucco, *Limbo*, part 1

TUTORIAL 2: Mazzucco, *Limbo*, part 2

TUTORIAL 3: Mazzucco, *Limbo*, part 3

Race and Postcolonialism

TUTORIAL 4: Igiaba Scego, *La mia casa è dove sono*, part 1

TUTORIAL 5 : Igiaba Scego, *La mia casa è dove sono*, part 2

TUTORIAL 6 : Igiaba Scego, *La mia casa è dove sono*, part 3

WEEK 7: Study week

Religion, sexuality and gender

TUTORIAL 8: Nanni Moretti: *Habemus Papam*

TUTORIAL 9: Gustav Hofer and Luca Ragazzi, *Improvvisamente l'inverno scorso* (documentary)

TUTORIAL 10: *Bellissime. Il novecento visto dalla parte di "lei"* (documentary)

TUTORIAL 11: Kim Rossi Stuart, *Anche libero va bene* (film)

TUTORIAL 12: Revision

READING

Some sociological and/or political theory should be part of your analysis. Read relevant theories, e.g. any of the following on late modern society in highly industrialized countries: U. Beck, *Risk society* (Sage, 2002); Z. Bauman, *Liquid modernity* (Polity, 2000); C. Crouch, *Postdemocracy* (Cambridge, Polity, 2004); V. Codeluppi, *Vetrinizzazione sociale* (Turin, Bollati Boringhieri, 2007); R. Collins, “The end of middle class work: No more escapes”, in I. Wallerstein, R. Collins, M. Mann, G. Derluguian, C. Caljhoun, *Does Capitalism Have a Future?* (Oxford University Press, 2013), pp. 37-70. A. Elliott and C. Lemert, *The New Individualism* (Routledge, 2006); D. Harvey, *Seven contradictions and the end of capitalism* (Profile Books, 2014); T. Piketty, *Capital in the Twenty-First Century* (The Belknap Press, 2014).

Specific reading on society and politics: *Twenty-First Century Populism: The Spectre of Western European Democracy*, ed. D. Albertazzi and D. McDonnell (Palgrave Macmillan, 2008); D. Bersani, *Indignate* (on Italian women in the 21st Century) (Rome, Newton Compton, 2011); G. Benvegnù-Pasini, M. Bezze, W. Nanni, V. Nozza, T. Vecchiato, *Poveri di diritti. Rapporto 2011 su povertà ed esclusione sociale in Italia*, (Il Mulino, 2011); S. Cassese, *Governare gli italiani: Storia dello Stato* (Il Mulino, 2014); Censis, *I valori degli italiani 2013* (Venezia, Marsilio, 2013); L. Gallino, *La lotta di classe dopo la lotta di classe*, ed. P. Borgna (Laterza, 2012); P. Ginsborg, *Berlusconi* (Einaudi, 2005); M. Magatti, *I nuovi ceti popolari*, (Feltrinelli, 2006); E. Sala, *Donne, uomini e potere, diseguglianze di genere in azienda, politica, accademia* (Franco Angeli, 2008); N. Urbinati, *Democrazia in diretta* (Feltrinelli, 2013); C. Vecchio, *Giovani e belli. Un anno fra i trentenni italiani all'epoca di Berlusconi* (Chiarelettere, 2009); V. Vidotto, *Italiani/e. Dal miracolo economico a oggi* (Laterza, 2005). A. Mammine, 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).

INTERNET SITES:

Istituto Nazionale di Statistica (<http://www.Istat.it/>) e in particolare i dati commentati di Noi Italia Istat (<http://noi-italia2014.istat.it/>);

Osservatorio sull'Italia di Demos & Pi (<http://www.demos.it/>);

Social analysis: Censis (<http://www.Censis.it/>, open the ‘Rapporto Annuale’ sections);

Pari opportunità (<http://www.pariopportunita.gov.it/>);

Istat, general data: <http://demo.Istat.it/altridati/indicatori/index.html>;

Istat on family: <http://www.Istat.it/Istat/eventi/2007/famiglia/dossier.pdf>;

Political parties, elections, candidates, polls: <http://www.politicalink.it/>;

Various aspects of politics: <http://www.politicaonline.net/>.

CULTURAL TEXTS

M.G. Mazzucca, *Limbo* (2012), I. Scego, *La mia casa è dove sono*. N. Moretti, *Habemus Papam* (2011), G. Hofer and L. Ragazzi, *Improvvisamente l'inverno scorso* (2007), K. Rossi Stuart, *Anche libero va bene* (2006). A. O’Healy, “Mediterranean Passages: Abjection and Belonging in Contemporary Italian Cinema.” *California Italian Studies* 1:1 (2010). G. Bullaro (ed.), *From Terrone to Extracomunitario: New Manifestations of Racism in Contemporary Italian Cinema* (Troubador, 2007). S. Cincinelli, *I migranti nel cinema italiano* (Kappa, 2009). C. O’Rawe, *Stars and Masculinities in Contemporary Italian Cinema* (Palgrave Macmillan, 2015). Further Reading will be provided in the Module Guide.

Ariosto and Tasso. HILARY TERM, ONE HOUR PER WEEK.

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

Recommended editions and readings: Ludovico Ariosto, *Orlando Furioso*, ed. by Bigi, BUR 2013; Torquato Tasso, *Gerusalemme liberata*. Ed. by F. Tomasi (Milan: BUR, 2009). Sergio Zatti, *The Quest for Epic. From Ariosto to Tasso*. Ed. by D. Looney (Toronto: Toronto UP, 2008).

THE MODERN AGE. MICHAELMAS TERM (IN 2018 ONLY), ONE HOUR PER WEEK.

COURSE MODULE DESCRIPTION

This Junior Sophister component of module IT3098 Italian Literature and Culture 3 is taught in MT 2018 and aims to offer the students some important samples of the Italian historic narrative tradition from 1842 to the present, providing students with some knowledge on the ancient and fundamental problem of the artistic relationship with reality, in term of subjectivity and objectivity, telling and showing, lies and truth, fiction and history. The course will depart from the founding historic essay *Storia della colonna infame* by Alessandro Manzoni (1842), and then focus on the works of two contemporary Italian writers: Umberto Eco's *Il nome della rosa* (1980) (as sample of 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) (as a sample of a historic narrative which reduces fiction to a minimum). Students will be accompanied in confronting 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.).

AIMS AND REQUIREMENTS

The main requirement is to demonstrate factual knowledge by gathering information from relevant sources, and, at the same time, evidence that you can discuss analytically and critically some of the main aspects studied: i. History and Fiction, ii. Authors and Readership, iii. Showing and Telling, iv. Lies and Irony, v. Editorial industry and Authorship.

This component will be taught in Italian.

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

Assessment will be by essay submitted (3,500 to 4,000 word).

NB: the above 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. Any form of plagiarism in your term essay (valid for your annual assessment) will be marked as a **fail** and subject to the disciplinary procedures of the University. Please follow the MHRA Style book conventions.

Attendance at lectures is compulsory. **Please note:** *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

BIBLIOGRAPHY

Primary Compulsory texts: Alessandro Manzoni, *Storia della Colonna infame* (1842) (available on line). Umberto Eco, *Il nome della rosa* (Milano, Bompiani, 1980); Maria Attanasio, *Correva l'anno 1698 e nella città avvenne il fatto memorabile* (Palermo, Sellerio, 1994). Out of print. With the kind concession of the publisher I will provide students with a pdf of the book).

Critical works: ALESSANDRO MANZONI, *Del romanzo storico e, in genere, de' componimenti misti di storia e d'invenzione*, Premessa di Giovanni Macchia, introduzione di Folco Portinari, testo a c. di Silvia De Laude (available online). Margherita Ganeri, *Il romanzo storico in Italia. Il dibattito critico dalle origini al postmoderno* (Manni, 1999); Umberto Eco, *Sei passeggiate nei boschi narrativi* (Milano, Bompiani 1994) e *Tra menzogna e ironia* (Milano, Bompiani, 1998). A bibliography of further reading may be provided in class. G. ADAMO, *La deliberata infedeltà della scrittura. Riflessioni sulla narrativa storica di Maria Attanasio*, «*Strumenti critici*» XXIV, (3), 2009, pp. 471-484 (available online); Giuliana Adamo, *Maria Attanasio: a female voice in contemporary historical writing*, «*Italica*», 92, (1), 2015, pp.121 – 137 (available online).

MODULE OUTLINE: each week, a one-hour class will be devoted to the analysis of an historic texts: wks 1-3 on Manzoni; wks 4-6 on Eco; wks 8-10 on Attanasio; wks 11-12 on revision and class discussion.

Module 3: Options

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

a broad understanding of continuities, connections and contradictions in Italian literature and culture; present their knowledge in commentaries and essays that display an understanding of literary techniques and critical approaches.

DESCRIPTION OF MODULE COMPONENTS:

General information. Students must choose two options. You choose from the list of options below, unless you have taken them previously. Your combination of options must be submitted for approval to the Department. Most options are assessed by an essay (3,500 to 4,000 words). Additional exercises might be requested in some cases, and some options might include students' presentations. Deadline for essays for Options taught in Michaelmas term: Monday of the first week of Hilary term: 21 January 2019. Deadline for essays for Options taught in Hilary term: Monday of the week after Hilary Term ends: 15 April 2019. Essays must be presented in typed form and must be submitted both electronically (italian@tcd.ie) and in hard-copy format to the Departmental Executive Officer who will sign for them. In the option essays, the arguments must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. The organisation and presentation of your work are particularly important in the 3rd year. Consult the section on 'Presentation of your work' in the introductory pages of this handbook, and we repeat here that a full description of the conventions of presentation are in the MHRA Style Book, available online at <http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>. These rules must be followed.

Individual options available:

IT3411 Italian Option: Italian Drama 1470s-1530s

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 an unique insight, for its time, in the moral conflict that assails a ruler torn between his conscience and what is strategically best for the state. Ludovico Ariosto had the first custom-built, Vitruvius inspired theatre at the court of the Este in Ferrara; his plays are remarkable for their characterisation and moral satire and we shall discuss *La Lena* (1528/1529). Time permitting, Niccolò Machiavelli's *Mandragola* (1518/1526), a comedy perhaps best called a 'tragedy', and / or *Gli ingannati*, Siena, 1531, one of the sources for Shakespeare's *Twelfth Night*, will be included. All of these plays have good translations into English and a feature of the option will be assessing the translations as performable texts. **Bibliography:** There will be a fact-sheet for background, details of editions of the plays and their translations, and specific bibliography, but the following are foundation texts: *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. **Assessment** will be by essay and/or commentary submitted. This option module will be taught by Professor Corinna Lonergan in **MICHAELMAS TERM, ONE HOUR PER WEEK.**

IT3413 Italian Option: Italian Cinema: 1900-2018

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*. **Filmography:** The films that we will look at in class include: *Cabiria*

(Giovanni Pastrone); *Roma città aperta/Rome Open City* (Roberto Rossellini), *Riso amaro/Bitter Rice* (Giuseppe De Santis); *8½* (Federico Fellini); *Il conformista/The Conformist* (Bernardo Bertolucci); *Blow Up* (Michelangelo Antonioni); *Divorzio all'italiana/Divorce Italian Style* (Pietro Germi); *Habemus Papam* (Nanni Moretti); *The Young Pope* (Paolo Sorrentino).

Bibliography: Further reading will be provided in the module guide. However, some of the key histories of Italian cinema are: Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017); Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014); Mary Wood, *Italian Cinema*, (Wallflower, 2005); Marcia Landy, *Stardom, Italian Style: Screen Performance and Personality in Italian Cinema* (Indiana University Press, 2008); Gian Piero Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21st Century* (Princeton University Press, 2011). **Assessment** will be by essay. This option module will be taught by Professor Clodagh Brook in **MICHAELMAS TERM, ONE HOUR PLUS FILM SCREENINGS WEEKLY**.

IT3418 Italian Option: Gendered Narratives in 20th Century Italian Literature

This module aims at exploring the representation of gender in 20th Century Italian Literature with a particular focus on the re-shaping of gendered narrative subjects and topics of discourse in the post-fascist era. The virilisation campaign and the model of masculinity which had been promoted during the Fascist regime resulted in a narrative model which would predominantly, but not exclusively, act as a mirror to a male-centred society in which other genders ended up being relegated in a liminal position. In a post-war society which still appears to be largely dominated by Fascist prejudice in matters of gender, narrative texts such as *Artemisia* by Anna Banti, *Valentino* by Natalia Ginzburg, *Tra donne sole* by Cesare Pavese, *Gli occhiali d'oro* by C. Bassani and *Ragazzi di vita* by P.P. Pasolini, contribute to re-define the perception of gender both through a performative construction of the narrative subject identity as well as by identifying and sometimes challenging gender stereotypes. *Primary texts:* Banti, Anna, *Artemisia*, Milano, Mondadori, 1947; Bassani, Giorgio, *Gli occhiali d'oro*, Torino, Einaudi, 1958; Ginzburg, Natalia, *Valentino*, Torino, Einaudi, 1957; Pasolini, Pier Paolo, *Ragazzi di vita*, Milano, Garzanti, 1955; Pavese, Cesare, *Tra donne sole*, Torino, Einaudi, 1949.

Assessment: one end of term essay (3,500-4,000 words). This option will be taught by **Dr Marco Bellardi** in **MICHAELMAS TERM, ONE HOUR PER WEEK**.

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

IT3424 Italian Option: The Poetry of Michelangelo

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.

Assessment will be by essay and commentary submitted. This course will be taught by Professor Corinna Loneragan in **HILARY TERM, ONE HOUR PER WEEK**.

IT3445 Italian Option: Introduction to Second Language Teaching and Learning

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

Assessment: The assessment of this module will combine theory and practice, involving the design of a lesson plan for a short lesson, a rationale/commentary accompanying the plan, a short presentation and a guided reflective piece (4000 words in total). Further details will be provided during the course. This option will be taught by Silvia Bertoni in HILARY TERM. ONE HOUR PER WEEK.

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

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT3099 Italian Language 3. 33.333% of overall result. Compensatable.

Examinations: 80% of the module mark, subdivided as follows:

- one two-hour examination paper 50% (Translation into English, and Essay (300 words), equally weighted);

- one oral examination (30%) (for all JS candidates - both those taking Mod. I Italian and those progressing to Mod II Italian), by two internal examiners, to be recorded and sent to the external examiner. The oral exam will be held in week 12 of Hilary Term.

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

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

ii. The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted. Substantial content is to be agreed with the year co-ordinator.

iii. The length of the article should be a minimum of four A4 pages and allow intellectual discussion on the topic chosen. The standard of language should be B1-B2 + on the CEFR framework as regards lexicon, morphology and syntax;

iv. The article should be known thoroughly as regards both content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read out loud a short extract from the article;

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

vi. The mark for the oral exam is based on the following criteria: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

Continuous assessment: 20% of the module mark, based on the average of marks obtained in the class tests. REQUIREMENTS. Michaelmas Term: Grammar: 6 pieces of grammar homework and 1 grammar test, Translation into Italian: 6 pieces of homework and 1 test, 1 set of Christmas assignments, 1 Oral test.

Hilary Term: Grammar: 6 pieces of grammar homework and 1 grammar test, Writing: 6 pieces of homework and a 150-word essay test in class, Translation into English: 6 pieces of homework and 1 test.

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

Continuous assessment: 100% of the module mark. Four assignments equally weighted.

- 1) Machiavelli or Castiglione: an essay (3,500 – 4,000 words);
- 2) Ariosto or Tasso: a commentary test in class (two hours, will be held in a computer room).
- 3) The Modern Age: an essay (3,500-4,000 words);
- 4) Italian Society, Contests, Texts: an essay (3,500-4,000 words).

Options. 33.333% of overall result. Compensatable.

The two options are equally weighted. Most options offered by the Italian Department are assessed through a 3,500 to 4,000 word essay. Re. length of essays on linguistics, consult the Centre for Language and Communication Studies.

GENERAL DESCRIPTION OF TSM SENIOR SOPHISTER ITALIAN COURSE AND EXAMINATIONS

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

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

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
IT4019	Italian Language and Society 10	10	<i>Mandatory components of this module:</i> - Cultural Texts and writing exercises - Grammar and Essay Writing	MT All year	1 1
IT4010	Italian Language Competence 10	10	<i>Mandatory components of this module:</i> - Translation from/into Italian - Oral	All year All year	1 1
IT4096	Italian literature and culture 4	10	<i>Mandatory components of this module:</i> - Italian 20 th -c Narrative - Italian 20 th -c Poetry - Originality and Experimentalism in Italy's 20 th and 21 st centuries.	MT MT HT	1 1 2
Variable	Options	10	<i>Two options must be chosen:</i> - Option 1 - Option 2	MT HT	
IT4091	Dissertation	20		MT	

TSM SENIOR SOPHISTER MODULES

Module 1

IT4019 Italian Language and society

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

DESCRIPTION OF MODULE COMPONENTS: This course will offer to final year students in Italian a range of texts and activities suitable to achieve up to level C1 ('Proficient user') on the Common European Framework of Reference for Languages (CEFR). The minimum exit level for this module is B2 on the CEFR.

AIMS AND COURSE OUTLINE

This module component focusses on an **actively** engaged use of all the skills (reading, listening, comprehending, speaking, writing involving both *riassunto* (ie. synthesis, summary, resumé) and textual analysis) required at C1 level (according to CEFR) by fourth year final TSM students majoring in Italian.

The aim of this module is to actively enable students to engage with many different samples of Italian language which convey important contemporary social issues through the media of books, magazines, films, interviews, documentaries, songs, theatre, poems, TV and the web. The topics studied involve aspects such as formal and informal language, differences between spoken and written varieties of Italian, the gap between standard Italian and regional dialects, politically correct and non-correct language, the languages of advertisement, journalism, politics, internet, etc. The close-reading in class of a chosen short text will enhance the student's 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. The texts come from different periods and sources and will be sent to students before each class. Students are required to collect them together with their homework in an individual portfolio as required by the External Examiner.

The main requirement is to reinforce an active knowledge, a good competence and an appropriate use of the Italian language, in all its different skills, by using different relevant sources which require and elicit students' direct confrontation and cooperation towards the given text. Students are expected to refine both their logic capability through the writing activity *riassunto* and critical capability through the close-reading/textual analysis one. Students are expected to maximise their use of the many learning tools at their disposal: Italian grammar textbook, *Vocabolario della Lingua Italiana*, *Dizionario dei sinonimi e dei contrari*, online learning tools, etc.;

This is a module based on **active Italian language**. While integrating language skills (reading, listening, speaking, writing), this component aims primarily to enable students to produce a variety of written texts. In particular, they will improve both their logical thinking capability through summarising a text (*riassunto*) and their critical thinking capability through close-reading/textual analysis.

OUTLINE

Each week, a one-hour class will be devoted to the analysis of a text (written, visual, aural), which will be sent to students in advance so that they can access it before attending class. A close-reading of the text in class will enhance their 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.

This component will be given in Italian.

REQUIREMENTS

Students are expected to:

- actively work on improving their language competence. They will achieve this by using several relevant sources as well as by fully engaging with the texts and activities;
- access and reflect on the texts before attending classes;
- maximise their use of the many learning tools at their disposal: Italian grammar textbook, *Vocabolario della Lingua Italiana*, *Dizionario dei sinonimi e dei contrari*, online learning tools, etc.;
- attend classes regularly. Attendance is compulsory. **Please note:** Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.
- collect both the texts provided and their homework in an individual folder as required by the External Examiner.

BIBLIOGRAPHY (COMPULSORY)

- U. Eco, "Elogio del riassunto" (in «L'Espresso», 10 ottobre 1982; available on line);
- Calvino, "Poche chiacchiere!" (in «La Repubblica», 22 ottobre 1982; available on line);

- L. Serianni, *Comprendere e riformulare un testo. Il riassunto: attività centrale nell'italiano scritto* (Pearson Academy, 2007, available on line.);
- G.C. LEPSCHY & A.L. LEPSCHY, *La lingua italiana: storia, varietà dell'uso, grammatica* (Bompiani, 1984);

(TEXTS WHICH MUST BE CONSULTED)

- G. Berruto, *Sociolinguistica dell'italiano contemporaneo* (Firenze, Carocci, 2000);
- Tosi, *Language and Society in a Changing Italy* (Clevedon, Multilingual Matters, 2001);
- L. Coveri, A. Benucci, P. Diadori, *Le varietà dell'italiano. Manuale di sociolinguistica italiana. Con documenti e verifiche* (Roma, Bonacci, 2005);
- Paolo Pagliaro, *Punto. Fermiamo il declino dell'informazione* (Bologna, il Mulino, 2017).

Essay writing and general competence. ALL YEAR, ONE HOUR PER WEEK MANDATORY. Essays to be written in Italian on a variety of topics and with content suitable for CEFR Level B2-C1. Grammar revision is also included. Exercises will be completed in class and students will be encouraged to highlight potential areas of weakness to be dealt with during the year. Textbook: *Linguitalia 4*, section I and section on grammar. Students are strongly advised to consult their second or third year grammar textbook to revise their language structures. Other materials will be provided by the lecturer during the course.

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

Module 2

IT4010 Italian Language Competence: Translation and Oral

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called C1 ('Proficient user') in the Common European Framework of Reference for Languages (CEFR).

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

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

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

Module 3

IT4096 Italian Literature and Culture 4

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

DESCRIPTION OF MODULE COMPONENTS:

Component 1: Italian 20th-21st century Narrative Michaelmas Term, one hour per week.

This course offers to the final students in Italian a poignant range of some significant texts (novels, essays, TV programs, videos) in the contemporary Italian panorama. The chosen texts, whose linking thread is the complex and varied idea of ‘self’, ‘identity’ and ‘otherness’, played a great role and had a great impact on the 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) is still enduring in our present times. The following works will be linguistically and stilistically analysed and their content will be questioned and discussed. Benito Mussolini, *Il mio diario di guerra 1915-1917* (1917): a sample of an aberrated 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, meant to teach millions of illiterate Italians the 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’s supervision, an authentic *livre de chevet* (libro manifesto) for a generation: it deals with the State education for the Italian children, a fundamental work in the history of Italian society. Elena Gianini Belotti, *Dalla parte delle bambine. L’influenza dei condizionamenti sociali nella formazione del ruolo femminile nei primi anni di vita* (1973): a milestone in the history of Gender Studies. Lorella Zanardo, *Il corpo delle donne* (video 2009, book 2011) on the current mercification of the women’s body in the visual media. .

Topics of discussion and analysis include - but are not limited to - political and/or ideological commitment, utopia, injustice, identity, otherness, marginalization, women, children, history of the Italian language, memory, story-telling.

LEARNING OUTCOMES

On successful completion of this module, you will be able to engage with cultural texts in a more critical way, achieve an analytical understanding of a selection of Italian contemporary founding works, and be provided with some of the tools necessary for current (global) debate on art, politics and society.

Attendance is compulsory. **Please note:** *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

OUTLINE

Each week, a one-hour class will be devoted to the analysis of the texts. Wk 1: Mussolini; wk 2: Levi; wks 3-6: Don Milani and Manzi; wks 8-9: Gianini Belotti; wk 10-11: Zanardo; wk 12: Revision and class discussion.

This module will be taught in Italian.

Bibliography

Primary texts: Benito Mussolini, *Il mio diario di guerra* (ed. by M. Isnenghi, Bologna, Il Mulino, 2016); Primo Levi, *Se questo è un uomo* (1947); Don Lorenzo Milani, *Lettera a una professoressa* (1967); 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).

Critical works: Tullio De Mauro, *Storia linguistica dell’Italia unita* (Bari, Laterza, 1963); G.C. LEPSCHY & A.L. LEPSCHY, *La lingua italiana: storia, varietà dell’uso, grammatica* (Bompiani, 1984); Mari Serena Sapegno, *Figlie del padre. Passione e autorità nella letteratura occidentale* (Milano, Feltrinelli, 2018)

Other bibliographical references will be given by the lecturer.

Component 2: Italian 20th-21st century poetry Michaelmas Term, one hour per week.

This module component offers to the final year students in Italian a panorama of some significant Italian contemporary poetry production. The module will focus on the poetry of *minimalia* (details) and discuss the barriers and limitations imposed by the language on poetical expression.

Works from the following poets - Eugenio Montale (1896-1981), Antonia Pozzi (1912-1938), Giorgio Caproni (1912-1990), Amelia Rosselli (1930-1996), Antonella Anedda (1955-). Topics of discussion and analysis include - but are not limited to – history, society, commitment, isolation, detachment, alienation,

revelation, negation, performance, irony, gender, language of expression, music, artistic truth, human condition, poetry, translation, words, memory.

LEARNING OUTCOMES

On successful completion of this module, you will be able to engage with poetical texts in a more critical way, achieve an analytical understanding of a selection of Italian contemporary great works, and be provided with some of the necessary tools to deal with poetry and the continuous discussion on both living and dead poets.

Attendance is compulsory. **Please note:** *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

MODULE OUTLINE

Each week, a one-hour class will be devoted to the analysis of some poems. Wks 1-2: Eugenio Montale; wks 3-4 Antonia Pozzi; wks 5-6 Giorgio Caproni; wks 8-9 Amelia Rosselli; wks 10-11 Antonella Anedda; wk 12 Revision and class discussion.

The texts will be sent to the students before each class and they have to read them before attending the class.

This module will be given in Italian.

Bibliography

Primary texts: Eugenio Montale, *Ossi di seppia [1925]* (Milano, Mondadori, 2003); Antonia Pozzi *Tutte le opera* (ed. by Alessandra Cenni, Garzanti, Milano, 2009). Giorgio Caproni, *Res amissa* (Milano, Garzanti, 1996); Amelia Rosselli, *L'opera poetica* (Milano, Mondadori, I Meridiani, 2012); Antonella Anedda, *Notti di pace occidentale* (Roma, Donzelli, 2001) and EAD. *Salva con nome* (Milano, Mondadori, 2012).

Critical works:

PIER VINCENZO MENGALDO, *LA tradizione del Novecento* (Carocci, quinta serie, 2017). Enrico 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). GIULIANA ADAMO, *Voci poetiche: insularità nell'opera di Antonella Anedda Angioy*, in *Insularità e cultura mediterranea nella lingua e nella letteratura italiana* (ed. by Corinna Lonergan), AIPI, 2010, III Letteratura e Cultura, pp. 457-467 and EAD: *La poesia di Antonella Anedda tra parola e silenzio*, in «OBLIO» III, 11, 2013.

Other bibliographical references may be given by the lecturer.

Component 3: Originality and Experimentation in Italy's 20th and 21st Centuries

LEARNING OUTCOMES

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

COURSE DESCRIPTION

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

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

COURSE OUTLINE

WEEK 1 LECTURE Introduction: “Creating a System”, or, “why being original matters”.
No Tutorial

Weeks 2-6: Modernism and the avant-garde

WEEK 2 LECTURE Shaking off the old self: Luigi Pirandello: *Il fu Mattia Pascal* (1904)

TUTORIAL: *Il fu Mattia Pascal*: Teaching Assistant

WEEK 3 LECTURE The new 20th-century self emerges: *Il fu Mattia Pascal* (1904)

TUTORIAL: *Il fu Mattia Pascal*: Teaching Assistant

WEEK 4 LECTURE The appearance of the machine-self (*Il manifesto del futurismo*, 1909)

TUTORIAL: *Il manifesto del futurismo*: Teaching Assistant

WEEK 5 LECTURE Beyond the typeface: Futurism and *Zang Tumb Tumb* (1912)

TUTORIAL: *Zang Tumb Tumb* (1912): Teaching Assistant

Weeks 6-10 Postmodernism and the neo-avant-garde

WEEK 6 LECTURE: Introduction to “Postmodernism”

No tutorial

WEEK 7: Study week

WEEK 8 LECTURE: Exploding art forms: Nanni Balestrini and Eduardo Sanguineti (1960-63).

Teaching Assistant

TUTORIAL: selection of poems from Balestrini and Sanguineti: Teaching Assistant

WEEK 9 LECTURE: Questioning the real: Michelangelo Antonioni’s *Blow-up* (1966)

Teaching Assistant

WEEK 10 The Play of cinema: Pierpaolo Pasolini, *La ricotta* (1963)

Teaching Assistant

Week 11. 21st century digital Italy

WEEK 11 LECTURE Being experimental today. The status quo and its Italian digital challengers

TUTORIAL: Teaching Assistant

WEEK 12 LECTURE: Being experimental today.

No Tutorial

Reading on Experimentalism: Joe Bray, Alison Gibbons, Brian McHale, *The Routledge Companion to Experimental Literature* (Routledge, 2012)

Reading/viewing on Modernism: Luca Somigli and Mario Moroni (eds), *Italian Culture between Decadentism and Avant-Garde* (University of Toronto Press, 2004); Luigi Pirandello, *Il fu Mattia Pascal* (1904) *Il manifesto del futurismo* (1909) Filippo Tommaso Marinetti, *Zang Tumb Tumb* (1914), Marco Bellocchio, *Vincere* (2009, film). Further reading in module guide

Reading on Postmodernism: Paolo Chirumbolo, Mario Moroni, Luca Somigli (eds), *Neoavanguardia: Italian Experimental Literature and Arts in the 1960s* (University of Toronto Press, 2010). Umberto Eco, *Opera aperta* (1962); Nanni Balestrini and Eduardo Sanguineti, selection of poems (provided in module guide); Michelangelo Antonioni’s *Blow-up* (1966); Pierpaolo Pasolini, *La ricotta* (short film, 1963).

Reading on Contemporary Experimentalism

The Wu Ming blog at <http://www.wumingfoundation.com/giap/>. Marco Amici, ‘Urgency and Visions of the New Italian Epic’, *Journal of Romance Studies*, 10: 1 (2010).

Module 4: Options

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

their knowledge in commentaries and essays that display an understanding of literary techniques and critical approaches.

DESCRIPTION OF MODULE COMPONENTS:

General information. Students must choose two options. You choose from the list of options below, unless you have taken them previously. Your combination of options must be submitted for approval to the Department by early March in the JS year. Most options are assessed by an essay (3,500 to 4,000 words). Additional exercises might be requested in some cases, and some options might include students' presentations. Deadline for essays for Options taught in Michaelmas term: Monday of the first week of Hilary term: 21 January 2019. Deadline for essays for Options taught in Hilary term: Monday of the week after Hilary Term ends: 15 April 2019. Essays must be presented in typed form and must be submitted both electronically (italian@tcd.ie) and in hard-copy format to the Departmental Executive Officer who will sign for them. In the option essays, the arguments must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. The organization and presentation of your work are particularly important in the 4th year. Consult the section on 'Presentation of your work' in the introductory pages of this handbook, and we repeat here that a full description of the conventions of presentation are in the MHRA Style Book, available online at <http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>). Other style sheets may be used according to personal preference – e.g. Harvard sheet or Chicago sheet. These rules must be followed.

Individual options available:

IT3411 Italian Option: Italian Drama 1470s-1530s

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 an unique insight, for its time, in the moral conflict that assails a ruler torn between his conscience and what is strategically best for the state. Ludovico Ariosto had the first custom-built, Vitruvius inspired theatre at the court of the Este in Ferrara; his plays are remarkable for their characterisation and moral satire and we shall discuss *La Lena* (1528/1529). Time permitting, Niccolò Machiavelli's *Mandragola* (1518/1526), a comedy perhaps best called a 'tragedy', and / or *Gli ingannati*, Siena, 1531, one of the sources for Shakespeare's *Twelfth Night*, will be included. All of these plays have good translations into English and a feature of the option will be assessing the translations as performable texts. **Bibliography:** There will be a fact-sheet for background, details of editions of the plays and their translations, and specific bibliography, but the following are foundation texts: *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. **Assessment** will be by essay and/or commentary submitted. This option module will be taught by Professor Corinna Lonergan in **MICHAELMAS TERM, ONE HOUR PER WEEK.**

IT3413 Italian Option: Italian Cinema: 1900-2018

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*. **Filmography:** The films that we will look at in class include: *Cabiria*

(Giovanni Pastrone); *Roma città aperta/Rome Open City* (Roberto Rossellini), *Riso amaro/Bitter Rice* (Giuseppe De Santis); *8½* (Federico Fellini); *Il conformista/The Conformist* (Bernardo Bertolucci); *Blow Up* (Michelangelo Antonioni); *Divorzio all'italiana/Divorce Italian Style* (Pietro Germi); *Habemus Papam* (Nanni Moretti); *The Young Pope* (Paolo Sorrentino).

Bibliography: Further reading will be provided in the module guide. However, some of the key histories of Italian cinema are: Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017); Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014); Mary Wood, *Italian Cinema*, (Wallflower, 2005); Marcia Landy, *Stardom, Italian Style: Screen Performance and Personality in Italian Cinema* (Indiana University Press, 2008); Gian Piero Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21st Century* (Princeton University Press, 2011). **Assessment** will be by essay. This option module will be taught by Professor Clodagh Brook in **MICHAELMAS TERM, ONE HOUR PLUS FILM SCREENINGS WEEKLY**.

IT3418 Italian Option: Gendered Narratives in 20th Century Italian Literature

This module aims at exploring the representation of gender in 20th Century Italian Literature with a particular focus on the re-shaping of gendered narrative subjects and topics of discourse in the post-fascist era. The virilisation campaign and the model of masculinity which had been promoted during the Fascist regime resulted in a narrative model which would predominantly, but not exclusively, act as a mirror to a male-centred society in which other genders ended up being relegated in a liminal position. In a post-war society which still appears to be largely dominated by Fascist prejudice in matters of gender, narrative texts such as *Artemisia* by Anna Banti, *Valentino* by Natalia Ginzburg, *Tra donne sole* by Cesare Pavese, *Gli occhiali d'oro* by C. Bassani and *Ragazzi di vita* by P.P. Pasolini, contribute to re-define the perception of gender both through a performative construction of the narrative subject identity as well as by identifying and sometimes challenging gender stereotypes. *Primary texts:* Banti, Anna, *Artemisia*, Milano, Mondadori, 1947; Bassani, Giorgio, *Gli occhiali d'oro*, Torino, Einaudi, 1958; Ginzburg, Natalia, *Valentino*, Torino, Einaudi, 1957; Pasolini, Pier Paolo, *Ragazzi di vita*, Milano, Garzanti, 1955; Pavese, Cesare, *Tra donne sole*, Torino, Einaudi, 1949.

Assessment: one end of term essay (3,500-4,000 words). This option will be taught by **Dr Marco Bellardi** in **MICHAELMAS TERM, ONE HOUR PER WEEK**.

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

IT3424 Italian Option: The Poetry of Michelangelo

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.

Assessment will be by essay and commentary submitted. This course will be taught by Professor Corinna Lonergan in **HILARY TERM, ONE HOUR PER WEEK**.

IT3445 Italian Option: Introduction to Second Language Teaching and Learning

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

Assessment: The assessment of this module will combine theory and practice, involving the design of a lesson plan for a short lesson, a rationale/commentary accompanying the plan, a short presentation and a

guided reflective piece (4000 words in total). Further details will be provided during the course. This option will be taught by Silvia Bertoni in HILARY TERM. ONE HOUR PER WEEK.

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

Module 5: Dissertation

A distinctive cultural element in the final year is the preparation of an independent degree dissertation of 12,000 words (approx. 40 pages). The dissertation is normally written in English. You must choose the topic of this by 31st May 2019 in the summer between the JS and SS years, as preparatory reading should be done during the vacation. Send a short initial outline of your dissertation (proposed contents by chapter, aims and scope of the dissertation, initial reference list) by 31 July. The dissertation is most successful when the topic focuses on a specific problem arising out of a student's own interests, and is proposed by the student. We expect that a substantial proportion of the material they use will be Italian-related material. Members of staff are available to discuss possible topics and help to focus ideas. If you have a favourite genre and/or period, discuss this and obtain guidance towards some author or feature that will capture your interest. The sooner this discussion is begun the better. The title is subject to approval by the Department. The range of topics is wide even though, of course, only topics for which a supervisor is available will be approved. Consult your course co-ordinator initially about this, and then keep in touch with the supervisor assigned to you. Write a preliminary outline of your argument, then organize your work into chapters. Hand in drafts of individual chapters and then a draft of the entire work. The first complete draft of a dissertation must be submitted to the Department by Friday, 30 November 2018. The final version, properly typed and corrected in every detail, must be submitted by Monday, 21 January 2019.

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/Publications/Books/StyleGuide/index.html>). This publication includes also rules on how to present a bibliography. The basic rules in this respect are to indicate name and surname of author, title of work, name of journal, number of issue, year of publication, and, in case of books, place of edition and name of publisher. Titles of articles in journals and chapters from books are in inverted commas, whereas titles of books are in italics. Other style sheets may be used according to personal preference – e.g. Harvard sheet or Chicago sheet. Proof-reading must be precise. The dissertation must be written in clear and accurate English, correctly punctuated, without grammatical errors and with precise use of vocabulary. You can drop as much as an entire class in your result (e.g. from II.1 to II.2, or from II.2 to III) for poor presentation.

EXAMINATIONS AND CONTINUOUS ASSESSMENT

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

ITALIAN SENIOR SOPHISTER EXAMINATIONS AND CONTINUOUS ASSESSMENT:

IT4019 Italian Language and Society. 16.666% of overall result. Compensatable.

1. Cultural texts and writing exercises

This component is worth 50% of the overall module mark and is assessed by continuous assessment (CA) only. The assessment is outlined in the following table.

	Class test 60%	Homework 40%
Cultural texts and writing exercises	Students will analyse a text and summarise part of it, following the guidelines and examples provided during the course.	Homework will be set every week and students will receive constructive feedback. The averaged mark of 6 pieces of homework will count towards Continuous Assessment.

Students **must keep** the above class test and both the texts provided and their homework **in an individual portfolio** as required by the External Examiner.

2. Grammar and essay writing

This component is worth 50% of the overall module mark and is assessed by exam and continuous assessment. The assessment is outlined in the following table.

	Exam paper 50%	Continuous assessment 50%
Grammar and Essay Writing	Two-hour paper on essay writing only	Two grammar tests, one each term. Worth 30%. 6 pieces of homework (the averaged mark of 6 pieces of homework – 3 per term - will count towards Continuous Assessment). Students will be told in advance which pieces of homework will be graded. Worth 20%.

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

IT4010 Italian Language Competence: Translation and Oral.16.666% of overall result. Compensatable.

	Examinations 80%	Continuous Assessment 20%
Italian Language Competence	There are two parts to examinations: (1) Two-hour exam paper: Two questions on translation from Italian into English. Questions weighted equally (40% of module mark). (2) Oral examination: A 20-minute exam consisting of presentation of an article, discussion of the article and general conversation (40%)	Two tests on translation into Italian, one each term, worth 5% each. One oral test in MT, worth 10%.

In addition to the continuous assessment outlined above, students will be expected to complete homework regularly. While not assessed, this homework is an integral part of the course and you are expected to hand in your homework complete and on time. Please note that exercises given for homework are intended to build up your lexicon and reinforce your grammar structures for the final examination.

Details of oral examination for 4010

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

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

IT4096 Italian Literature and Culture 4. 16.666% of overall result. Compensatable.

Continuous assessment: 100% of the module mark. Three assignments equally weighted.

Italian 20th-21st century poetry - one end-of-term essay (3,500-4,000 words);

Italian 20th-21st century narrative - one end-of-term essay (3,500-4,000 words);

Originality and Experimentation in Italy's 20th and 21st Centuries - one end-of-term essay (3,500-4,000 words).

Options. 16.666% of overall result. Compensatable. The two options are equally weighted. Most options offered by the Italian Department are assessed through a 3,500 to 4,000 word essay. The Poetry of Michelangelo and Dante's Minor Works, however, are assessed through one essay (3,000 words), and a commentary test in week 11 or 12 (one hour). Re. length of essays on linguistics, consult the Centre for Language and Communication Studies.

Dissertation. 33.333% of overall result.

TSM Senior Sophisters are asked to take note of the following General Regulations, extracted from this year's online College Calendar (<http://www.tcd.ie/calendar/>)*

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

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

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

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

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

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

* *We have been asked to reproduce this text verbatim. "§16 above" refers to the "Special requirements in modern languages" section in Part II of the Calendar.*

SECTION III - EUROPEAN STUDIES COURSES

GENERAL DESCRIPTION OF EUROPEAN STUDIES JUNIOR FRESH ITALIAN COURSE AND EXAMINATIONS

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

European Studies Italian Junior Fresh Co-ordinator: Clodagh Brook, room 4040, brookc@tcd.ie

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>IT1091</i>	<i>Italian 1a</i>	<i>10</i>	Structures Structures Writing Oral and aural	MT HT HT All year	4 2 1 1
<i>IT1081</i>	<i>Italian 2b</i>	<i>5</i>	Reading Italy 1: History, stories and society	MT	1
<i>IT1060</i>	<i>Italian 2c</i>	<i>5</i>	Reading Italy 2: History, stories and Society	HT	1

NOTE: YOU TAKE EITHER IT1081 OR IT1060 FOR CREDITS. YOU ARE STRONGLY ENCOURAGED TO ATTEND BOTH MODULES: YOU WILL NOT BE ASSESSED ON THE SECOND, BUT IT IS DESIGNED TO HELP YOUR ITALIAN AND KNOWLEDGE OF ITALIAN CULTURE TO IMPROVE.

JUNIOR FRESH ITALIAN LANGUAGE MODULES

NOTE: ALL STUDENTS TAKE IT1091 AND EITHER IT1081 OR IT1060 FOR CREDITS. THE ITALIAN DEPARTMENT STRONGLY RECOMMENDS THAT ALL STUDENTS AUDIT THE MODULE THAT THEY DO NOT TAKE FOR CREDITS IN ORDER TO INCREASE EXPOSURE TO ITALIAN

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

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

DESCRIPTIONS OF MODULE COMPONENTS:

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

Beginner', in Hilary term).

Structures. MICHAELMAS TERM, FOUR HOURS PER WEEK, MANDATORY. HILARY TERM, TWO HOURS PER WEEK, MANDATORY. Basic language structures are explained and practised. Textbooks: C. Larese Riga and C.M. Dal Martello, *Ciao!*

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

Oral and aural. Conversation, and some aural comprehension. Textbook: relevant sections of *Linguitalia 1* and lecturer's own materials.

Structures: schedule 2018/19

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

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

Wk	Class No.	TOPIC	8th edition
1	1	Alfabeto / pronuncia / accenti / intonazione / parole affini	Capitolo preliminare
	2	Studio di parole: Saluti e espressioni di cortesia/In classe.	Primo incontro
	3	Lettura e comprensione: "In centro a Bologna". Studio di parole: la città. Grammatica: verbo <i>essere</i> . <i>c'è, ci, ci sono e ecco!</i>	Capitolo 1
	4	Il nome. Plurali irregolari dei nomi. Gli articoli indeterminativi e determinativi.	Capitolo 1
2	5	Espressioni interrogative. Scrittura.	Capitolo 1
	6	Lettura e comprensione: "Com'è il tuo compagno di stanza?". Grammatica: l'aggettivo. Plurali irregolari degli aggettivi.	Capitolo 2
	7	Grammatica: <i>Buono, bello</i> . Il verbo <i>avere</i> . Frasi idiomatiche con <i>avere</i> . Scrittura	Capitolo 2
	8	Grammatica: <i>quanto</i> e i numeri cardinali. Studio di <i>molto, tanto, troppo, poco</i> . Introduzione del verbo <i>piacere</i>	Capitoli 5, 4, 11
3	9	Lettura e comprensione: "Oggi studio per gli esami". Grammatica: i verbi regolari in <i>-are</i> : il presente	Capitolo 3
	10	RIPASSO. VOCABOLARIO. SCRITTURA	
	11	Grammatica: le preposizioni semplici e articolate	Capitolo 3
	12	Grammatica: le preposizioni avverbiali. <i>Quale? e che?</i> Scrittura	Capitolo 3
4	13	Lettura e comprensione: "Al ristorante". Grammatica: verbi Regolari in <i>-ere, -ire</i> : il presente	Capitolo 4
	14	Grammatica: verbi regolari in <i>-ire</i> con il suffisso <i>-isc</i> . Partitivo	Capitolo 4
	15	Grammatica: verbi irregolari in <i>-are, -ere, -ire</i> . <i>Sapere e conoscere</i>	Capitolo 5 Capitolo 6
	16	RIPASSO di tutti i verbi regolari e irregolari in <i>-are -ere -ire</i> . VOCABOLARIO. SCRITTURA	
5	17	Lettura e comprensione: "Pronto? Chi parla?". Ripasso: <i>quanto?</i> ; i numeri cardinali. Vocabolario: nomi della settimana, mesi, date. Scrittura	Capitolo 5
	18	Grammatica: aggettivi e pronomi possessivi	Capitolo 6

	19	Grammatica: pronomi diretti.	Capitolo 6
	20	RIPASSO. VOCABOLARIO. SCRITTURA	
6	21	Lettura e comprensione: “Una famiglia numerosa”. Ripasso: aggettivi e pronomi possessivi, pronomi diretti, verbi regolari e irregolari	Capitolo 6
	22	Lettura e comprensione: “Alla stazione”. Grammatica: Passato prossimo con <i>essere</i> e con <i>avere</i>	Capitolo 7
	23	Grammatica: L’ora. Usi di <i>a, in, da</i> e <i>per</i>	Capitolo 7
	24	RIPASSO. VOCABOLARIO. SCRITTURA	
8	25	Lettura e comprensione: “Un viaggio d’affari”. Grammatica: i verbi riflessivi e reciproci	Capitolo 8
	26	Grammatica: il passato prossimo con i verbi riflessivi	Capitolo 8
	27	Grammatica: i pronomi indiretti. I pronomi indiretti con l’infinito.	Capitolo 8
	28	RIPASSO: passato prossimo; tutti i pronomi: diretti, riflessivi, indiretti. VOCABOLARIO. SCRITTURA	
9	29	Lettura e comprensione: “Una serata alla TV”. Grammatica: l’imperfetto	Capitolo 9
	30	Grammatica: contrasto fra imperfetto e passato prossimo	Capitolo 9
	31	Grammatica: il trapassato prossimo. Avverbi. <i>Da quanto tempo? Da quando?</i>	Capitolo 9
	32	RIPASSO. VOCABOLARIO. SCRITTURA	
10	33	Lettura e comprensione: “Che vestiti metti in valigia?”. Grammatica: l’imperativo dei verbi regolari e irregolari	Capitolo 10
	34	Grammatica: l’imperativo con un pronome (diretto, indiretto, riflessivo). Aggettivi e pronomi dimostrativi. Le stagioni e il tempo	Capitolo 10
	35	Ripasso dell’uso del passato prossimo, dell’imperfetto e del trapassato prossimo. Ripasso di tutto il presente indicativo e dell’imperativo	Appendici 3 e 4
	36	RIPASSO. VOCABOLARIO. SCRITTURA	
11	37	Lettura e comprensione: “Al mare”. Grammatica: il futuro semplice. Il futuro anteriore	Capitolo 11 Appendice 1
	38	Grammatica: i pronomi tonici. Il verbo <i>piacere</i>	Capitolo 11
	39	Grammatica: il verbo <i>piacere</i> (coniugato i tutti i tempi). Il <i>si</i> impersonale	Capitolo 11
	40	Grammatica: uso di <i>piacere</i> . Il passato remoto dei verbi regolari.	Capitolo 16
12	41	Grammatica: il passato remoto dei verbi irregolari. Uso del passato remoto	Capitolo 16 Appendice 4
	42	RIPASSO DELL’USO DI PASSATO REMOTO, PASSATO PROSSIMO, IMPERFETTO, TRAPASSATO PROSSIMO	Vedi capitoli e appendici relativi
	43	RIPASSO DI TUTTA LA GRAMMATICA. VOCABOLARIO. SCRITTURA	Vedi capitoli e appendici relativi
	44	RIPASSO DI TUTTA LA GRAMMATICA. VOCABOLARIO. SCRITTURA	Vedi capitoli e appendici relativi

HILARY TERM: 2 HOURS PER WEEK, 11 WEEKS, TOTAL: 22 HOURS

1	1	Lettura e comprensione: “Il nuovo appartamento”. Grammatica: <i>Ne</i> e <i>Ci</i> .	Capitolo 12
	2	Grammatica: ripasso di tutti i pronomi (diretti, indiretti, riflessivi). I pronomi doppi. I numeri ordinali.	Capitolo 12
2	3	Lettura e comprensione: “Una scelta difficile”. Grammatica: il condizionale presente e passato dei verbi regolari e irregolari.	Capitolo 13
	4	CORREZIONE COMPITI DELLE VACANZE NATALIZIE	
3	5	Grammatica: <i>dover, potere, volere</i> nel condizionale. Scrittura	Capitolo 13

	6	Letture e comprensione: “Una gita scolastica”. Grammatica: i comparativi e i superlativi regolari e irregolari	Capitolo 14
4	7	Grammatica: uso di comparativi e superlativi. Uso dell’articolo determinativo	Capitolo 14
	8	Ripasso: Preparazione test settimana 5	
5	9	Ripasso: Preparazione test settimana 5	
	10	Ripasso: Preparazione test settimana 5	
6	11	Letture e comprensione: “Giovani sportivi”. Grammatica: i pronomi relativi. I pronomi indefiniti. Correzione test settimana 5	Capitolo 15
	12	Grammatica: espressioni negative. Il gerundio e la forma progressiva	Capitolo 15
8	13	Letture e comprensione: “Dalla dottoressa”. Grammatica: uso del gerundio. Plurali irregolari. Suffissi con nomi e aggettivi. Verbi ed espressioni verbali + infinito	Capitolo 16 Appendice 2
	14	Grammatica: uso dei tempi dell’indicativo, dell’imperativo e del condizionale	Capitolo 16
9	15	Letture e comprensione: “Due amici ambientalisti”. Grammatica: il congiuntivo presente dei verbi regolari e irregolari. Congiunzioni e congiuntivo	Capitolo 17
	16	Grammatica: i tempi passati del congiuntivo dei verbi regolari e irregolari.	Capitoli 17, 18 Appendici 3, 4
10	17	Ripasso: Preparazione test settimana 11 – Esami precedenti	
	18	Ripasso: Preparazione test settimana 11 – Esami precedenti	
11	19	RIPASSO: tutti i tempi dell’indicativo (regolari e irregolari). Uso del presente e del futuro (semplice e anteriore). Uso dei tempi del passato (passato prossimo, passato remoto, imperfetto, trapassato prossimo). Uso dell’imperativo con i pronomi. Il condizionale presente e passato. Uso del gerundio, dell’infinito anche con i pronomi. Preposizioni semplici e articolate. Svolgimento di esami precedenti.	Vedi capitoli relativi
	20	RIPASSO: l’imperativo. Uso dell’imperativo con i pronomi. Il condizionale presente e passato. Uso del gerundio, dell’infinito anche con i pronomi. Preposizioni semplici e articolate. Svolgimento di esami precedenti.	Vedi capitoli e appendici relativi
12	21	RIPASSO: pronomi e aggettivi dimostrativi, pronomi e aggettivi possessivi, pronomi relativi, pronomi indefiniti, espressioni negative. Articoli determinativi e indeterminativi. Plurali irregolari, comparativi e superlativi regolari e irregolari, avverbi, uso di: <i>molto, tanto, troppo, poco, quanto?, da quanto tempo?, da quanto?, bello e buono.</i>	Vedi capitoli e appendici relativi
	22	RIPASSO: tutti i pronomi (diretti, indiretti, riflessivi, doppi) e il loro uso con i verbi.	Vedi capitoli e appendici relativi

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

Module 2 – IT1081 Italian 1b: Reading Italy: Society and Stories

TERM: Michaelmas

ECTS: 5

LEARNING OUTCOMES. On successful completion of this module, students should be able to comprehend writing both of a general nature and on specific topics at an appropriate language level; identify

both explicit and implicit aspects of some stories and texts on society; translate simple but authentic texts from Italian into English; understand and use vocabulary on specific topics. They should also have acquired skills in vocabulary acquisition and translation techniques appropriate to this level.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module are suitable for the Basic User language level indicated in the Common European Framework of Reference for Languages A2 ('Advanced Beginner').

HILARY TERM, ONE HOUR PER WEEK, MANDATORY. This module builds elementary reading skills based on extracts from newspapers, online sources and short stories and introduces students to skills in translation from Italian into English. The module emphasises the acquisition of skills for rapid vocabulary building to accelerate language learning. Textbook: sections of *Linguitalia 1 (Hilary)* entitled *Lettura* in Unità tematiche 1 to 12 (one unit per week following the textbook progression).

Module 3 – IT1060 Italian 1c: Reading Italy: Society and Stories

TERM: Hilary

ECTS: 5

LEARNING OUTCOMES. On successful completion of this module, students should be able to comprehend writing both of a general nature and on specific topics at an appropriate language level; identify both explicit and implicit aspects of some stories and texts on society; translate simple but authentic texts from Italian into English; understand and use vocabulary on specific topics. They should also have acquired skills in vocabulary acquisition and translation techniques appropriate to this level.

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module are suitable for the Basic User language level indicated in the Common European Framework of Reference for Languages A2 ('Advanced Beginner').

HILARY TERM, ONE HOUR PER WEEK, MANDATORY. This module builds elementary reading skills based on extracts from newspapers, online sources and short stories and introduces students to skills in translation from Italian into English. The module emphasises the acquisition of skills for rapid vocabulary building to accelerate language learning. Textbook: sections of *Linguitalia 1 (Hilary)* entitled *Lettura* in Unità tematiche 13 to 24 (one unit per week following the textbook progression).

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT1091 Italian 1a: structures, writing, oral, aural.66.666% of total Italian result. Compensatable.
Examinations.80% of the module mark, distributed as follows:

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

Continuous assessment.20% of the module mark. REQUIREMENTS. MT: *Structures*: two tests and one Christmas assignment. HT: *Structures*: two tests. *Writing*: one test. *Oral*: one test.

IT1081 Italian 1b: Reading Italy: Society and Stories. 33.333% of total Italian result. Compensatable.
Continuous Assessment 100% of the module mark.

1. 1 two-hour test at the end of the term (80%). Two questions equally weighted:
(a) reading comprehension: i. questions on the content of the passage, ii. questions on how to explain some words and phrases, and iii. a short commentary on the passage in Italian (answer i. and ii. in English, and iii. in Italian; i, ii and iii are each worth one third of question a); (b) translate a passage into English.
2. Homework. REQUIREMENTS. Six pieces of homework required during the term (20%).

IT1060 Italian 1c: Reading Italy: Society and Stories. 33.333% of total Italian result. Compensatable.

Continuous Assessment 100% of the module mark. This is divided into:

1. 1 two-hour test at the end of the term (80%). Two questions equally weighted:

(a) reading comprehension: i. questions on the content of the passage, ii. questions on how to explain some words and phrases, and iii. a short commentary on the passage in Italian (answer i. and ii. in English, and iii. in Italian; i, ii and iii are each worth one third of question a); (b) translate a passage into English.

2. Homework. REQUIREMENTS. Six pieces of homework required during the term (20%).

European Studies Advanced Students

Any student who joins the European Studies programme who has already studied Italian and wishes to follow an Advanced pathway will be asked to sit a grammar test and a short interview in Italian in the first week of term. If the results of the test and interview demonstrate that the student is sufficiently advanced, he or she will be allowed to audit the Senior Fresh module (IT2091). In this case, the 70% attendance rule will be waived for their Junior Fresh module IT1091 and applied instead to the module audited (2091). The student will, however, remain registered for IT1091, sitting the examinations and undertaking all the Continuous Assessment for IT1091. In addition, the student must still attend the first-year *Reading Italy* course (IT1060) in second semester. Any students found not to be sufficiently advanced in the start-of-term test are required to attend the Junior Fresh modules as normal and will not be allowed to audit IT2091. In their second year, Advanced students will audit the Junior Sophister TSM module IT3099 and either of the Senior Fresh Reading Italy modules (IT2092 and IT2093). They will be examined and continually assessed on IT2091 but the 70% attendance rule will apply to IT3099.

GENERAL DESCRIPTION OF EUROPEAN STUDIES SENIOR FRESH ITALIAN COURSE AND EXAMINATIONS

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

European Studies Italian Senior Fresh Co-ordinator: Clodagh Brook, room 4040, brookc@tcd.ie

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>IT2091</i>	<i>Italian 2a</i>	<i>10</i>	Structures	MT	2
			Structures	HT	2
			Writing	All year	1
			Oral and aural	All year	1
<i>IT2093</i>	<i>Italian 2b</i>	<i>5</i>	Reading Italy 1: History, stories and society	MT	1
<i>IT2092</i>	<i>Italian 2c</i>	<i>5</i>	Reading Italy 2: History, stories and Society	HT	1

NOTE: YOU TAKE EITHER IT2093 OR IT2092 FOR CREDITS. YOU ARE STRONGLY ENCOURAGED TO ATTEND BOTH MODULES: YOU WILL NOT BE ASSESSED ON THE SECOND, BUT IT IS DESIGNED TO HELP YOUR ITALIAN AND KNOWLEDGE OF ITALIAN CULTURE TO IMPROVE.

SENIOR FRESH ITALIAN LANGUAGE MODULES

Module 1 – IT2091 Italian 2a: Italian Language and Culture

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

DESCRIPTIONS OF MODULE COMPONENTS:

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

Structures. MICHAELMAS TERM, TWO HOURS PER WEEK, MANDATORY. HILARY TERM, TWO HOURS PER WEEK MANDATORY. Introduction of new grammar topics (e.g. the subjunctive, hypothetical clauses, the passive voice, *passato remoto*), revision and reinforcement of previously covered features. An outline of topics will be distributed by lecturers in class. Textbooks: Moneti and Lazzarino, *Da Capo*, Heinle/Thomson.

Writing. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Writing of essays and summaries. Textbook: sections of *Linguitalia 2* entitled *Scrittura* in Unità tematiche 1 to 24 (one unit per week following the textbook progression).

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

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

Module 2 - IT2093 Italian 2b: Reading Italy 1: history, society and stories

LEARNING OUTCOMES. On successful completion of this module, students should be able to comprehend writing both of a general nature and on specific topics at a 2nd year language level; gain a basic understanding of Italy's culture and society, discuss how stories and a novel reflect Italian society; develop vocabulary; translate simple but authentic texts from Italian into English in line with expectations for CERF B1*.

DESCRIPTION OF MODULE:

The activities planned for this module should be suitable for the upper intermediate language level called B1* ('Independent user') in Common European Framework of Reference for Languages (CEFR).

ONE SEMESTER (MICHAELMAS), ONE HOUR PER WEEK, MANDATORY. Comprehension of texts, vocabulary, translation from Italian into English, and expression of ideas and opinions. Texts include passages from newspapers and magazines, short essays on sociology, politics and history, and short stories.

Textbook: sections of *Linguitalia 2 (Michaelmas)* entitled *Lettura* in Unità tematiche 1 to 12 (one unit per week following the textbook progression). Additional core reading/viewing: One Italian novel of your choice (see Unità 1 for details).

Module 3 - IT2092 Italian 2c: Reading Italy 2: history, society and stories

LEARNING OUTCOMES. On successful completion of this module, students should be able to comprehend writing both of a general nature, and on specific topics at a 2nd year language level; identify aspects of some stories and texts on society and history; develop vocabulary; translate simple but authentic texts from Italian into English in line with expectations for CERF B1*.

DESCRIPTION OF MODULE:

The activities planned for this module should be suitable for the upper intermediate language level called B1* ('Independent user') in Common European Framework of Reference for Languages (CEFR).

ONE SEMESTER (HILARY), ONE HOUR PER WEEK, MANDATORY. Comprehension of implicit and explicit aspects of texts, vocabulary, translation from Italian into English, and expression of ideas and opinions. Material includes brief texts on 20th and 21st century Italian society, sociology and politics, and short stories.

Textbook: sections of *Linguitalia 2 (Hilary)* entitled *Lettura* in Unità tematiche 13-24 (one unit per week following the textbook progression). Additional core reading/viewing: One Italian novel of your choice (see Unità 13 for details) plus one film (Marco Tullio Giordana, *La meglio gioventù*)

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT2091 Italian 2a: structures, writing, oral, aural. 66.666% of total Italian result. Compensatable.

Continuous assessment 20% (based on the tests)		Exam 80%
MT Requirements	HT Requirements	<i>Three-hour paper</i> (40%) in Trinity Term, three questions equally weighted: (a) test in grammar/language structures (b) Italian précis of an English text (c) guided essay in Italian (200 words). <i>Oral examination</i> (20%): conversation and discussion on general and specific topics (10 minutes).
Homework - 6 pieces of work – not assessed	Homework – 6 pieces of work – not assessed	
Oral test	Three Tests (held before end Hilary term)	

Three Tests (held before Christmas break)		<i>Aural examination</i> (20%): questions on the contents of a recording, and transcription of missing words from a transcript (20 minutes).
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IT2093 or IT2092 Italian 2b: Reading on history, society and stories. 33.333% of total Italian result. Compensatable.

Module IT2093 (33.333% of total Italian result) Compensa table	Continuous assessment 100%. <u>NO</u> exam	
	MT Requirements	
	Homework - Average of 6 pieces of work Note, the final homework is based on chosen novel Reading test (held before Christmas break) Question 1: Unseen reading comprehension. Question 2: Unseen translation. Question 3: Fact-check on Italian contemporary culture to ascertain knowledge of <i>LinguaItalia 2</i> set reading/viewing (including <i>Linguaital</i> Reading texts, <i>The Routledge Handbook</i> , and Film)	40% 60%

Module IT2092 (33.333% of total Italian result) Compensa table	Continuous assessment 100%. <u>NO</u> exam	
	HT Requirements	
	Homework - Average of 6 pieces of work Note, final homework based on chosen novel Reading test (held before end of Hilary term) Question 1: Unseen Reading comprehension. Question 2: Unseen Translation. Question 3: Fact-check on Italian contemporary culture to ascertain knowledge of <i>LinguaItalia 2</i> set reading/viewing, including <i>Lingualia</i> texts, selected chapters in <i>The Force of Destiny</i> and <i>La meglio gioventù</i>)	40% 60%

EUROPEAN STUDIES ITALIAN FOUNDATION SCHOLARSHIP EXAMINATION

Optional examination. Two components:

1. *Language paper* (70%), 90 minutes, two questions (a) and (b) equally weighted:

(a) reading comprehension: i. questions on the content of the passage, ii. questions on how to explain some words and phrases, and iii. a short commentary on the passage in Italian (answer i. and ii. in English, and iii. in Italian; i, ii and iii are each worth one third of question a);

(b) guided essay in Italian (200 words).

2. *Oral* (30%).

This year Scholarship exams are scheduled to begin on Monday 8 January 2018 (although it may be necessary to schedule some examinations in the preceding week). Applications to sit this examination must be submitted online to the Assessment Team in the Academic Registry. This link will only be available for a limited period. No applications will be accepted after the closing date. Applicants must be fully registered for their course of study in the current academic year by the application closing date.

For more information, see <http://www.tcd.ie/academicregistry/exams/scholarship/>.

*COMMON EUROPEAN FRAMEWORK: B1

<i>Listening</i>	<i>Reading</i>	<i>Spoken interaction</i>	<i>Written interaction</i>	<i>Spoken production</i>	<i>Written production</i>
I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear.	I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters	I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g family, hobbies, work, travel and current events).	I can write personal letters describing experiences and impressions.	I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes & ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions.	I can write straightforward connected text on topics, which are familiar, or of personal interest

GENERAL DESCRIPTION OF EUROPEAN STUDIES JUNIOR SOPHISTER ITALIAN COURSE AND EXAMINATIONS

European Studies Italian Junior Sophister Co-ordinator: Clodagh Brook, room 4040, brookc@tcd.ie

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>IT3099</i>	<i>Italian Language 3</i>	<i>10</i>	Structures	All year	1
			Oral	All year	1
			Translation into Italian	MT	1
			Translation into English	HT	1
			Writing skills	HT	1
<i>Variable</i>	<i>Two Cultural Options</i> Additional to IT3099 Only for Major students of Italian in European Studies	<i>10</i>		MT or HT	1 each option

IT3099 Italian Language 3

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called B2 ('Independent user') in the Common European Framework of Reference for Languages (CEFR).

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

Oral. ALL YEAR, ONE HOUR PER WEEK, MANDATORY. Classes include conversation and debate. Preparation of the article and presentation for the oral exam is included in Hilary term. Textbook: *TSM JS Lingua*, relevant sections.

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

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

Writing skills. HILARY TERM, ONE HOUR PER WEEK, MANDATORY. Activities include essays in Italian and

other varieties of writing. Further relevant aspects are grammatical accuracy, clarity, coherence and development of vocabulary. Textbook: *TSM JS Lingua*, relevant sections.

Please note: *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

EXAMINATIONS AND CONTINUOUS ASSESSMENT

IT3099 Italian Language 3. 33.333% of overall result. Compensatable

Examinations (80%) subdivided as follows:

- one two-hour examination paper 50% (Translation into English, and Essay (300 words), equally weighted);

- one oral examination (30%) by two internal examiners, to be recorded and sent to the external examiner. The oral exam will be held in week 12 of Hilary Term.

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

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

ii. The article chosen must be written by Italians, preferably but not exclusively on Italian topics. Translations into Italian from foreign articles are not accepted. Substantial content is to be agreed with the year co-ordinator.

iii. The length of the article should be a minimum of four A4 pages and allow intellectual discussion on the topic chosen. The standard of language should be B1-B2 + on the CEFR framework as regards lexicon, morphology and syntax;

iv. The article should be known thoroughly as regards both content and language features, since questions might be asked on both aspects during the exam. In addition, candidates may be asked to read out loud a short extract from the article;

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

vi. The mark for the oral exam is based on the following criteria: grammar, appropriate use of vocabulary, pronunciation and fluency, and intellectual content.

Continuous assessment: 20% of the module mark, based on the average of marks obtained in the class tests. REQUIREMENTS. Michaelmas Term: Grammar: 6 pieces of grammar homework and 1 grammar test, Translation into Italian: 6 pieces of homework and 1 test, 1 set of Christmas assignments, 1 Oral test.

Hilary Term: Grammar: 6 pieces of grammar homework and 1 grammar test, Writing: 6 pieces of homework and a 150-word essay test in class, Translation into English: 6 pieces of homework and 1 test.

Module 2 – Variable code, Cultural Option

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

DESCRIPTION OF MODULE:

General information. Students must choose two options. You choose from the list of options below, unless you have taken them previously. Your combination of options should be submitted for approval to the Department by early March in the JS year. Most options are assessed by an essay (3,500 to 4,000 words). Additional exercises might be requested in some cases, and some options might include students' presentations. Deadline for essays for Options taught in Michaelmas term: Monday of the first week of Hilary term: 21 January 2019. Deadline for essays for Options taught in Hilary term: Monday of the week

after Hilary Term ends: 15 April 2019. Essays must be presented in typed form and must be submitted both electronically (italian@tcd.ie) and in hard-copy format to the Departmental Executive Officer who will sign for them. In the option essays, the arguments must be illustrated clearly, supported by adequate reference to primary and secondary sources, and by a running argument including your motivated viewpoint. The organisation and presentation of your work are particularly important in the 3rd year. Consult the section on 'Presentation of your work' in the introductory pages of this handbook, and we repeat here that a full description of the conventions of presentation are in the MHRA Style Book, available online at <http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>). These rules must be followed.

Cultural options available:

CODE	NAME OF MODULE	ECTS	SEMESTER	HRS PW
IT3413	Italian Cinema: 1900-2018	5	MT	1 plus screenings
IT3418	Gendered Narratives in 20 th century Italian Literature	5	MT	1
IT3445	Introduction to second language teaching and learning	5	HT	1

GENERAL DESCRIPTION OF EUROPEAN STUDIES SENIOR SOPHISTER ITALIAN COURSE AND EXAMINATIONS

This section is subdivided into three parts: A. ES SS Major language course; B. ES SS Minor language course; C. ES SS Major and Minor - Cultural options.

European Studies Italian Senior Sophister Co-ordinator: Clodagh Brook, room 4040, brookc@tcd.ie

A. ES SENIOR SOPHISTER MAJOR LANGUAGE COURSE

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

COURSE STRUCTURE

CODE	NAME OF MODULE	ECTS	COMPONENTS	SEMESTER	HRS PW
<i>IT4024</i>	<i>Italian Language and Society 10</i>		<i>Mandatory components of this module:</i> - Cultural Texts and writing exercises - Grammar and Essay Writing	MT All year	1 1
<i>IT4088</i>	<i>Italian Language Competence 10</i>		<i>Mandatory components of this module:</i> - Translation from/into Italian - Oral	All year All year	1 1

SENIOR SOPHISTER MAJOR - ITALIAN LANGUAGE MODULES

Module 1

IT4024 Italian Language and society

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

DESCRIPTION OF MODULE COMPONENTS: This course will expose final year students in Italian 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 of the CEFR.

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

AIMS AND COURSE OUTLINE

The aim of this module is to enable students to engage with several samples of the Italian language with a focus on modern and contemporary social issues. Texts are selected from a wide range of genres and media and provide examples of how Italian has evolved as well as of its correct use.

Students will work on aspects of language such as formal and informal register, spoken and written varieties of Italian, standard Italian and regional dialects, politically correct and incorrect language, the use of foreign words, irony, the languages of advertisement, journalism, politics, the internet, etc.

While integrating language skills (reading, listening, speaking, writing), this component aims primarily to enable students to produce a variety of written texts. In particular, they will improve both their logical thinking capability through summarising a text (*riassunto*) and their critical thinking capability through close-reading/textual analysis.

Each week, a one-hour class will be devoted to the analysis of a text (written, visual, aural), which will be sent to students in advance so that they can access it before attending class. A close-reading of the text in class will enhance their 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.

This component will be given in Italian.

REQUIREMENTS

Students are expected to:

- actively work on improving their language competence. They will achieve this by using several relevant sources as well as by fully engaging with the texts and activities;
- access and reflect on the texts before attending classes;
- maximise their use of the many learning tools at their disposal: Italian grammar textbook, *Vocabolario della Lingua Italiana, Dizionario dei sinonimi e dei contrari*, online learning tools, etc.;
- attend classes regularly. **Please note:** Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.
- collect the class test and both the texts provided and their homework in an individual folder as required by the External Examiner.

BIBLIOGRAPHY

(COMPULSORY)

- U. Eco, "Elogio del riassunto" (in «L'Espresso», 10 ottobre 1982; available on line);
- Calvino, "Poche chiacchiere!" (in «La Repubblica», 22 ottobre 1982; available on line);
- L. Serianni, *Comprendere e riformulare un testo. Il riassunto: attività centrale nell'italiano scritto* (Pearson Academy, 2007, available on line.);
- G.C. LEPSCHY & A.L. LEPSCHY, *La lingua italiana: storia, varietà dell'uso, grammatica* (Bompiani, 1984);

(TEXTS WHICH MUST BE CONSULTED)

- G. Berruto, *Sociolinguistica dell'italiano contemporaneo* (Firenze, Carocci, 2000);
- Tosi, *Language and Society in a Changing Italy* (Clevedon, Multilingual Matters, 2001);
- L. Coveri, A. Benucci, P. Diadori, *Le varietà dell'italiano. Manuale di sociolinguistica italiana. Con documenti e verifiche* (Roma, Bonacci, 2005);
- Paolo Pagliaro, *Punto. Fermiamo il declino dell'informazione* (Bologna, il Mulino, 2017).

Essay writing and general competence. ALL YEAR, ONE HOUR PER WEEK MANDATORY. Essays to be written in Italian on a variety of topics and with content suitable for CEFR Level B2-C1. Grammar revision is also included. Exercises will be completed in class and students will be encouraged to highlight potential areas of weakness to be dealt with during the year. Textbook: *Linguitalia 4*, section I and section on grammar.

Students are strongly advised to consult their second or third year grammar textbook to revise their language structures. Other materials will be provided by the lecturer during the course.

Module 2

IT4088 Italian Language Competence: Translation and Oral

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

DESCRIPTION OF MODULE COMPONENTS:

The activities planned for this module should be suitable for the language level called C1 ('Proficient user') in the Common European Framework of Reference for Languages (CEFR).

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

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

Please note: Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.

EXAMINATIONS AND CONTINUOUS ASSESSMENT

ITALIAN SENIOR SOPHISTER EXAMINATIONS AND CONTINUOUS ASSESSMENT:

IT4024 Italian Language and Society. 16.666% of overall result. Compensatable.

1. Cultural texts and writing exercises

This component is worth 50% of the overall module mark and is assessed by continuous assessment (CA) only. The assessment is outlined in the following table.

	Class test 60%	Homework 40%
Cultural texts and writing exercises	Students will analyse a text and summarise part of it, following the guidelines and examples provided during the course.	Homework will be set every week and students will receive constructive feedback. The averaged mark of 6 pieces of homework will count towards Continuous Assessment.

2. Grammar and essay writing

This component is worth 50% of the overall module mark and is assessed by exam and continuous assessment. The assessment is outlined in the following table.

	Exam paper 50%	Continuous assessment 50%
Grammar and Essay Writing	Two-hour paper on essay writing only	Two grammar tests, one each term. Worth 30%. 6 pieces of homework (the averaged

		mark of 6 pieces of homework – 3 per term - will count towards Continuous Assessment). Students will be told in advance which pieces of homework will be graded. Worth 20%.
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Please note that you must keep a portfolio of the 6 pieces of assessed homework for Cultural Texts and Writing Exercises and for Grammar and Essay writing for the external examiner. You will be asked to submit this portfolio of your 12 assessed pieces for this module in Trinity term. It is **your responsibility** to retain these pieces of homework when your lecturer returns them to you and to return them to the office when requested.

IT4088 Italian Language Competence: Translation and Oral.16.666% of overall result. Compensatable.

	Examinations 80%	Continuous Assessment 20%
Italian Language Competence	There are two parts to examinations: (1) Two-hour exam paper: Two questions on translation from Italian into English. Questions weighted equally (40% of module mark). (2) Oral examination: A 20-minute exam consisting of presentation of an article, discussion of the article and general conversation (40%)	Two tests on translation into Italian, one each term, worth 5% each. One oral test in MT, worth 10%.

In addition to the continuous assessment outlined above, students will be expected to complete homework regularly. While not assessed, this homework is an integral part of the course and you are expected to hand in your homework complete and on time.

Details of oral examination for 4088

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

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

B. ES SENIOR SOPHISTER MINOR LANGUAGE COURSE

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

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

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

DESCRIPTION: A number of activities planned for this module focus on comprehension and commentary of explicit and implicit content of reading passages at a language level definable as C1 ('Proficient user') in the Language Portfolio of the Council of Europe. Some aspects of register are included. Passages for translation into English and Italian will be provided by the lecturer. Textbook: *Linguitalia 3* (available from International Books, 18 South Frederick Street, Dublin 2).

Please note: *Less than 70% attendance in any component of a module, unless officially certified, will result in the deduction of 20% from the overall mark for that component.*

EXAMINATIONS AND CONTINUOUS ASSESSMENT

Examination. 80% of the module mark. Three-hour paper (compensatable).

Section A: Text analysis (One passage, three questions: 1) Summarize the passage (the summary should be no longer than 1/3 of the length of the passage); 2) What is the author's viewpoint on ...; 3) Comment on the following aspects of the language of the passage... (aspects such as colloquial/non colloquial language; degree of difficulty; etc.). The three components are equally weighted.

Section B: translation from Italian into English, one passage.

Continuous Assessment. 20% of the module mark. **REQUIREMENTS:** 1 Test in Michaelmas Term (Text Analysis) and 1 Test in Hilary Term (Translation); three Text Analysis exercises in Michaelmas Term; three Translation exercises in Hilary Term.

C. ES SS MAJOR AND MINOR - CULTURAL OPTIONS

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

CODE	NAME OF MODULE	ECTS	SEMESTER	HRS PW
IT3413	Italian Cinema: 1900-2018	5	MT	1 plus screenings
IT3418	Gendered Narratives in 20 th century Italian Literature	5	MT	1
IT3445	Introduction to second language teaching and learning	5	HT	1

LEARNING OUTCOMES. On successful completion of these two modules, students should be able to deal competently with literary and cinematic texts, essays, data and interpretation, including the ability to cite and evaluate some relevant published scholarship; display an understanding of historical, social and

cultural interactions between the ancient and modern worlds; present their knowledge in critical approaches to texts of various nature and by adopting methods of social and cultural analysis; discuss facts, ideas and personal opinions in class; demonstrate potential for in-depth study and research; apply what they have learned to situations outside their Italian course.

DESCRIPTION OF MODULES:

IT3413 Italian Option: Italian Cinema: 1900-2018

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*. **Filmography:** The films that we will look at in class include: *Cabiria* (Giovanni Pastrone); *Roma città aperta/Rome Open City* (Roberto Rossellini), *Riso amaro/Bitter Rice* (Giuseppe De Santis); *8½* (Federico Fellini); *Il conformista/The Conformist* (Bernardo Bertolucci); *Blow Up* (Michelangelo Antonioni); *Divorzio all'italiana/Divorce Italian Style* (Pietro Germi); *Habemus Papam* (Nanni Moretti); *The Young Pope* (Paolo Sorrentino).

Bibliography: Further reading will be provided in the module guide. However, some of the key histories of Italian cinema are: Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017); Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014); Mary Wood, *Italian Cinema*, (Wallflower, 2005); Marcia Landy, *Stardom, Italian Style: Screen Performance and Personality in Italian Cinema* (Indiana University Press, 2008); Gian Piero Brunetta, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21st Century* (Princeton University Press, 2011). **Assessment** will be by essay. This option module will be taught by Professor Clodagh Brook in **MICHAELMAS TERM, ONE HOUR PLUS FILM SCREENINGS WEEKLY**.

IT3418 Italian Option: Gendered Narratives in 20th Century Italian Literature

This module aims at exploring the representation of gender in 20th Century Italian Literature with a particular focus on the re-shaping of gendered narrative subjects and topics of discourse in the post-fascist era. The virilisation campaign and the model of masculinity which had been promoted during the Fascist regime resulted in a narrative model which would predominantly, but not exclusively, act as a mirror to a male-centred society in which other genders ended up being relegated in a liminal position. In a post-war society which still appears to be largely dominated by Fascist prejudice in matters of gender, narrative texts such as *Artemisia* by Anna Banti, *Valentino* by Natalia Ginzburg, *Tra donne sole* by Cesare Pavese, *Gli occhiali d'oro* by C. Bassani and *Ragazzi di vita* by P.P. Pasolini, contribute to re-define the perception of gender both through a performative construction of the narrative subject identity as well as by identifying and sometimes challenging gender stereotypes. **Primary texts:** Banti, Anna, *Artemisia*, Milano, Mondadori, 1947; Bassani, Giorgio, *Gli occhiali d'oro*, Torino, Einaudi, 1958; Ginzburg, Natalia, *Valentino*, Torino, Einaudi, 1957; Pasolini, Pier Paolo, *Ragazzi di vita*, Milano, Garzanti, 1955; Pavese, Cesare, *Tra donne sole*, Torino, Einaudi, 1949.

Assessment: one end of term essay (3,500-4,000 words). This option will be taught by **Dr Marco Bellardi** in **MICHAELMAS TERM, ONE HOUR PER WEEK**.

IT3445 Italian Option: Introduction to Second Language Teaching and Learning

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

Assessment: The assessment of this module will combine theory and practice, involving the design of a lesson plan for a short lesson, a rationale/commentary accompanying the plan, a short presentation and a guided reflective piece (4000 words in total). Further details will be provided during the course. This option will be taught by Silvia Bertoni in HILARY TERM. ONE HOUR PER WEEK.

SECTION IV - ERASMUS EXCHANGES AND VISITING STUDENTS

GUIDELINES FOR outgoing ERASMUS students

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

Students of European Studies majoring in Italian must spend the Junior Sophister year in Italy. The ES Erasmus regulations are not reported here because the Centre for European Studies gives the students a very detailed handbook with all rules. Read it carefully. The places you can go to are primarily Pavia and Siena, but when these places are filled, places may be available in Florence. After you make your choice of place and this is approved, you will have to register on line at the Italian university chosen and book accommodation. The coordinator in the Italian Department is Clodagh Brook. Contact her (Arts, room 4040), e-mail brookc@tcd.ie) and the Centre for European Studies Office (Arts, room 3037) to complete these and other bureaucratic requirements.

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

TSM students, please read the following and **go and see the Erasmus co-ordinator** in the Italian Department: Dr Igor Candido, Erasmus co-ordinator for TSM, Room 4087/88, tel. 896 1527, email: candidoi@tcd.ie).

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

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

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

Please note

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

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

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

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

V. Please remember that in order to take part in an Erasmus exchange, you need to fulfil the requirements of both your Departments. Contact your second Department as soon as possible.

Provisional offers will be made in 2018/19, during Hilary Term, to be confirmed after the summer examination results are published.

Access the Internet sites of the universities on offer to form ideas about them:

BOLOGNA: <http://www.unibo.it/it/internazionale>

PAVIA: <http://www.unipv.eu/site/en/home/international-relations/erasmus.html>

ROMA: <http://www.uniroma1.it/internazionale/studiare-roma>

TRIESTE: <http://www2.units.it/internationalia/>

For details on how to apply and the online (internal) application form see:

<https://www.tcd.ie/study/non-eu/study-abroad/from-trinity/erasmus/Apply/>

and

<http://www.tcd.ie/TSM/current/erasmus.php#app>

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

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

BOLOGNA: follow the instructions given by Ufficio Erasmus at

<http://www.unibo.it/it/internazionale/opportunita-di-scambio/erasmus-e-accordi-internazionali/prima-di-arrivare>

and

<http://www.unibo.it/en/international/exchange-opportunities-at-Unibo/exchange-programme-erasmus/before-leaving>

PAVIA: <http://welcomepoint.unipv.it/frequently-asked-questions/>

and

<http://welcomepoint.unipv.it/about-us/welcome-point/>

ROMA: <http://www.lettere.uniroma1.it/sites/default/files/allegati/Application%20procedures%202014-2015-4.pdf>

TRIESTE: <http://www.unibo.it/it/internazionale/opportunita-di-scambio/erasmus-e-accordi-internazionali/prima-di-arrivare>

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

You can contact the Erasmus Office at the hosting universities by email:

Bologna: incoming.diri@unibo.it

Pavia: incoming.erasmus@unipv.it

Roma: erasmusincoming@uniroma1.it; alberto.guerra@uniroma1.it

Trieste: angela.alessio@amm.units.it

Normally the following seven documents are requested abroad:

1. 5 passport size photographs.
2. A Trinity certificate stating that you are an Erasmus student.
3. A certificate stating that you are registered in Trinity.
4. Your cheque (from the International Admissions and Study Abroad Office).
5. A valid Irish passport.
6. Your European medical insurance form, issued by the Eastern Health Board (Trinity College

Students' Union may help with this).

7. A medical certificate stating that you are healthy and free of infectious diseases.

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

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

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

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

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

What to study

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

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

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

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

Literature and cultural studies. Our second year core course covers Dante's *Commedia*, Petrarch's *Canzoniere*, Boccaccio's *Decamerone*, and History and Society 1861 - 1999. The duration of classroom hours for literature and culture modules averages from 3 to 4 hours per week.

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

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

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

Organize your list of Italian courses and examinations, for which you must bring back numerical marks ("pass/fail" is not sufficient), as follows:

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

Please contact your exam convenors abroad in good time regarding the need for numerical marks where an exam is assessed by a "Pass/Fail" grade only.

ECTS credits (Crediti).

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

In TSM, at least 22.5 credits must be obtained in each of your two TSM subjects. However, students are advised to take more than the minimum 45 credits in case of failure in some elements. It is advisable to aim for at least 24 credits for each subject. Make sure that you reach the required amount of *crediti* when you choose your subjects in Italy. If you do not reach that amount, write immediately to Igor, your Erasmus Co-ordinator. TSM Erasmus webpage: <http://www.tcd.ie/TSM/current/erasmus.php#ects>

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

YEAR OUT: NON-ERASMUS GENERAL

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

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

TSM JS STUDENTS INTERESTED IN THIS EXCHANGE FOR THE ACADEMIC YEAR 2019-20 ARE INVITED TO APPLY TO GIULIANA ADAMO BY 7 MARCH 2019.

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

TSM Junior Sophisters' requisites:

- i. minimum result II.2 in moderatorship Part I in the second subject;
- ii. minimum standard II.2 in Junior Sophister assessed work for the Italian Department;
- iii. intention to take a year "off books" before proceeding to Moderatorship Part II in Italian.

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

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

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

GUIDELINES FOR INCOMING ERASMUS AND VISITING STUDENTS

Erasmus and visiting students intending to study Italian must complete a registration form available from the International Admissions and Study Abroad Office. On arrival contact the Department Erasmus co-ordinators (TSM) Dr Igor Candido, Room 4087/4088, email: candidoi@tcd.ie or (ES) Dr Clodagh Brook, Room 4040, email: brookc@tcd.ie.

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

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