<table>
<thead>
<tr>
<th>Trinity Module Name and course code</th>
<th>Credits (ECTS)</th>
<th>Duration and semester</th>
<th>Prerequisite Subjects</th>
<th>Course Description and Learning Outcomes</th>
<th>Assessment</th>
<th>Contact Hours</th>
<th>Contact Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITU11042 Italy through poetry, theatre and literature</td>
<td>5</td>
<td>Semester 2 11 weeks tuition</td>
<td>Advanced Beginner-level A1+</td>
<td>This course is designed to introduce students to the knowledge of contemporary Italian culture through poetry, theatre and literature. The course will be divided into three parts. In weeks 1-4, students will learn the foundation of techniques for understanding Italian theatre. In weeks 5-8 students will confront some key texts of contemporary poetry. In weeks 9-12 students will study a literary text, viewing and analyzing specific narrative techniques, solutions and devices. Texts will include poems by Pascoli, Futurist poets, Montale, Scialoja; plays by Dario Fo; autobiographical –historical narrative by Rosetta Loy. Through the different aesthetic approach and realization from a variety of authors, students will be able to get different and complementary representations of Italy.</td>
<td>A 2,000-2,500 word essay. Students will be guided on how to develop critical and research skills and prepare their assessment.</td>
<td>Two hours weekly + independent study</td>
<td>Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>)</td>
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</table>
able to critically analyse some key aspects of chosen Italian poems, plays, literary works; be able to write about a selection of Italian poems, plays, literary works to the level expected in JF; have developed knowledge of some aspects of Italy (especially relating to history, geography, language and identity).

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<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Credit</th>
<th>Semester</th>
<th>Duration</th>
<th>Level</th>
<th>Content</th>
<th>Assessment</th>
<th>Lecturer</th>
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</thead>
<tbody>
<tr>
<td>ITU11092</td>
<td>Florence and the birth of the Renaissance</td>
<td>5</td>
<td>Semester 2</td>
<td>11 weeks tuition</td>
<td>Advanced Beginner-level A1+</td>
<td>The Birth and rise of the Italian Renaissance are strictly linked to the political developments as well as the economic and cultural growths in late medieval and early modern Florence. The city's pre-modern history represents an apt case study for investigating the connections that link politics, economics, and the arts together in the pre-modern world. If masterworks such as Dante’s <em>Divine Comedy</em> or Machiavelli’s <em>The Prince</em> were written when their authors were out of office and in exile, others such as Ficino’s <em>Platonic Theology</em> and Pico della Mirandola’s <em>Oration on the Dignity of Man</em> were, on the contrary, among the most important intellectual achievements of the Medici patronage. The introductory module aims to raise interest in, and provide background knowledge on, historical and cultural events.</td>
<td>A 2,000-2,500 word essay</td>
<td>One hour weekly + independent study</td>
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<tr>
<td>Course Code</td>
<td>Course Name</td>
<td>Credits</td>
<td>Duration</td>
<td>Level</td>
<td>Description</td>
<td>Assessment</td>
<td>Time Requirement</td>
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| ITU22151     | Italian Language 2               | 5       | Semester 1 | Beginning   | The main aims of this module are to: enhance the language skills of listening, reading, writing, spoken production and spoken interaction; continue developing the understanding and use of grammatical structures and critical approaches. | **Summative:** A two-hour written exam and an oral exam.  
**Formative:** ongoing | Four hours weekly + independent study | Dr Giuliana Adamo  
(gadamo@tcd.ie) |
### ITU2215 Italian Language 2

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<tr>
<th>Course Code</th>
<th>Title</th>
<th>Level</th>
<th>Duration</th>
<th>Tuition Type</th>
<th>Main Aims</th>
<th>Learning Outcomes</th>
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<tbody>
<tr>
<td>ITU22152</td>
<td>Italian Language 2</td>
<td>Advanced Beginner-level B1. And for full-year students, module ITU22151 Italian Language 2.</td>
<td>5</td>
<td>11 weeks</td>
<td><strong>Listening, Reading, Writing, Spoken Production and Spoken Interaction:</strong> enhance the language skills of Listening, Reading, Writing, Spoken Production and Spoken Interaction; continue developing the understanding and use of grammatical structures and vocabulary; enhance knowledge of Italian culture and society. Attainment of level B1 of the Common European Framework of Reference for Languages (CEFR).</td>
<td>On successful completion of this module, students will: work with written, spoken, visual and audiovisual texts, expressed in clear standard language and related to topics regularly encountered. Demonstrate knowledge and use of vocabulary, grammatical structures at this level. Interact orally and in writing in Italian with adequate degree of fluency and accuracy in tasks related to topics regularly encountered. Demonstrate knowledge and understanding of linguistic and cultural aspects. Demonstrate a reasonable level of intercultural awareness through reflecting on the Italian culture engage in relevant mediation activities.</td>
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</table>

**Summative:**
- Two-hour written exam and an oral exam.

**Formative:**
- Ongoing feedback, formative use of homework, self-assessment.

**Dr Giuliana Adamo**
(gadamo@tcd.ie)
vocabulary; enhance knowledge of Italian culture and society; attainment of level B1+ of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes:
On successful completion of this module, students will: follow clear speech directed to them and the main points of clearly expressed discussion around them, including lectures; demonstrate increased knowledge and use of vocabulary, grammatical structures and pragmatic competences; select, summarise and present non-routine information on familiar topics from a range of sources; interact orally and in writing in Italian with a reasonable degree of fluency and accuracy; demonstrate increased knowledge and understanding of linguistic and cultural aspects; engage in relevant mediation activities.

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<tr>
<th>Module Code</th>
<th>Title</th>
<th>Duration</th>
<th>Tuition</th>
<th>Description</th>
<th>Assessment</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td>ITU22161</td>
<td>Dante's <em>Inferno</em></td>
<td>Semester 1</td>
<td>11 weeks tuition</td>
<td>This module aims to familiarize students with Dante's <em>Inferno</em> through a canto-by-canto reading and commentary. This will lead them to become familiar with Dante's intellectual world and appreciate one of the major literary works in Italian literature.</td>
<td>One essay of 2500-3000 words or a commentary of 2500-3000 words on Dante and the <em>Inferno</em></td>
<td>Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>)</td>
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</tbody>
</table>
masterworks of World Literature.

Learning Outcomes: Assuming you have attended all or most lectures, completed the assignments and engaged in independent learning, at the end of this module you should be able to: read, comprehend and assimilate an Italian text from the medieval period, such as Dante; supplement your knowledge of these texts by making appropriate use of published scholarship and criticism; present your knowledge in written form, displaying an understanding of literary techniques and critical approaches; write clear and coherent analyses of texts under test conditions.

| ITU22061 | Visions of Italy: a journey in the making of a nation | 5 | Semester 1 | 11 weeks tuition | Reading competence in Italian B1. | This module explores the development of modern Italy from 1861 to 1945. It shows and analyses, through a variety of novels and movies by different Italian authors of the 20th and 21st century, some important aspects of Italian history and society with special focus on the: *Risorgimento*, Great War, Fascism, Mafia and World War II. The aim is to accompany students in the difficult historic process which caused so many changes in Italian society and | One assignment of ca. 2,500 words | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
culture from the Unification of Italy in 1861, to the Great War 1915-1918 that changed forever 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 WWII. 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.

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; situate 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; display an understanding of literary techniques and critical approaches; describe the historical and social context of Italy in relation to modernity;
interpret materials of various kinds; and write clear and coherent essays and commentaries to analyse texts and films.

| ITU22071 | Language through literature, literature through language | 5 | Semester 1 | 11 weeks tuition | Reading competence in Italian B1. | This module is designed to enable students to engage with the intersection between literature, language and culture. By engaging with a range of literary texts in Italian from different periods and genres, students will be enabled to identify the literary features of these texts and to interpret them, to explore relevant aspects of Italian culture and society that emerge from them, and to deepen their linguistic competence. They will be involved in learner-centred activities involving a high degree of critical thinking and independent research skills. Learning Outcomes: On successful completion of this module, students will: • Be able to identify the main literary features of a text • Demonstrate an understanding of some aspects of Italian culture and society that emerge from the literary texts they have read • Enhance cultural knowledge as well as intercultural awareness through literature | One assignment of ca. 2,500 words | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
• Enhance and apply their interpretive skills
• Appreciate the intersection between literature and language, and develop a higher level of language competence in Italian through reading literary texts
• Progress in all language skills while engaging in a range of student-centred activities
• Explore and appreciate the connection between literature and other media and Italian cultural products.

ITU22032
Dante’s Divine Comedy: Purgatorio and Paradiso

5
Semester 2
11 weeks tuition
Reading competence in Italian B1.

Students will acquire a knowledge of the second and third parts of Dante’s Divine Comedy through a canto-by-canto reading of Purgatorio and Paradiso.

Learning Outcomes: Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you should be able to: read, comprehend and assimilate a selection of cantos from the Dante’s Divine Comedy; supplement their knowledge of these cantos by making appropriate use of published scholarship and criticism; present their knowledge in written form, displaying an understanding of literary A two-hour commentary test (2,500 – 3,000 words)

Two hours weekly
Dr Giuliana Adamo (gadamo@tcd.ie)
<table>
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<tr>
<th>Course Code</th>
<th>Title</th>
<th>Semester</th>
<th>Duration</th>
<th>Reading Competence</th>
<th>Description</th>
<th>Assessment</th>
<th>Additional Info</th>
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<tbody>
<tr>
<td>ITU22042</td>
<td>Italian History and Society in 20th century Italy</td>
<td>5</td>
<td>Semester 2</td>
<td>11 weeks tuition</td>
<td>Reading competence in Italian B1.</td>
<td>This module explores the development of modern Italy from 1946 to 1999. After the Second World War, new democratic political structures were created and Italy recovered. By the late 1950s, the “economic miracle” had begun and Italy became known internationally for its elegant design and successful economical production, making everything from high fashion to fridges, typewriters and cars (Fiat, Alfa Romeo). Italian society was transformed. By the end of the 1960s, the boom had ended and social unrest escalated. Student and worker demonstrations and movements characterized the period, especially after 1968. Civil rights and feminist movements followed, as did home-grown terrorism, which blighted the country throughout the 1970s. Finally, we will consider the economic development of the 1980s, the crisis of Communism after 1989, the corruption scandals called “Tangentopoli” starting in 1993, and the emergence of new political</td>
<td>An assignment of 2,500 – 3,000 words</td>
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</table>
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.

Learning Outcomes: Assuming you have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module you should be able to: read, comprehend and assimilate a selection of Italian texts and films from the modern period, situating them in their cultural contexts; supplement their knowledge of these materials by making appropriate use of published scholarship and criticism; present their knowledge in written form, displaying an understanding of literary techniques and critical approaches; describe the historical and social context of Italy in relation to modernity, interpreting materials of various kinds; write clear and coherent essays and commentaries to analyse texts and films.

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Duration</th>
<th>Tuition</th>
<th>Learning Competence</th>
<th>Description</th>
<th>Assignment</th>
<th>Other Details</th>
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<tbody>
<tr>
<td>ITU22082</td>
<td>History of Italian Cinema</td>
<td>5</td>
<td>Semester 2</td>
<td>11 weeks tuition</td>
<td>Reading competence in Italian B1.</td>
<td>Italian cinema is one of the world’s richest, most influential and fascinating. This module opens with the earliest short</td>
<td>An assignment of 2,500 – 3,000 words</td>
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</table>
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 may include: Cabiria (Giovanni Pastrone); Roma città aperta/Rome Open City (Roberto Rossellini), Riso amaro/Bitter Rice (Giuseppe De Santis); 8½.
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<tr>
<th>Course Code</th>
<th>Title</th>
<th>Credits</th>
<th>Duration</th>
<th>Description</th>
<th>Assessment</th>
<th>Tuition</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ITU33061</td>
<td>Italian Language 3</td>
<td>5</td>
<td>Semester 1 11 weeks tuition</td>
<td>Two years’ Italian at university level - suitable for language level B1+</td>
<td>This module focuses on further enhancing the language skills of Listening, Reading, Writing, Speaking, while advancing in the knowledge and use of grammatical structures and vocabulary, which are learned in context. Through this module as well as others, you will also deepen your knowledge of Italian culture and society.</td>
<td>Summative: A two-hour written exam and an oral exam. Formative: ongoing constructive feedback, formative use</td>
<td>Three hours weekly</td>
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Learning Outcomes: On successful completion of this module, students will have: gained an understanding of the history of Italian film (key directors, movements, and changes in the industry); developed a historical framework on which to build if they continue studying Italian film; developed basic skills in film analysis and be able to apply these skills to selected film clips; developed the ability to discuss, verbally and in writing, key aspects of Italian cinema; improved presentation skills.
<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Points</th>
<th>Tuition Duration</th>
<th>Course Description</th>
<th>Assessment</th>
<th>Contact</th>
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<tbody>
<tr>
<td>ITU33062</td>
<td>Italian Language 3</td>
<td>5</td>
<td>Semester 2 11 weeks tuition</td>
<td>Learning Outcomes: Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of these components you should be able to: understand and work with longer and more complex written, spoken, visual and audiovisual texts from a range of media on both familiar and unfamiliar, concrete and abstract topics normally encountered in personal, social, academic or vocational life; follow lectures and presentations in your field, also when the language is complex; follow standard spoken language, live or broadcast, even in a noisy environment.</td>
<td>Summative: A two-hour written exam and an oral exam. Formative: ongoing constructive feedback, formative use of homework, self-assessment.</td>
<td>Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>)</td>
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</table>
requirement to meet the learning outcomes, which include the following:
Translation: be able to use some key translation techniques; understand some of the key underlying theories of translation; be able to produce a fluent translation of short literary and journalistic texts; understand some of the key cultural and linguistic differences between texts.
Oral: work with a wide range of stimuli on both familiar and unfamiliar, concrete and abstract topics normally encountered in personal, social, academic or vocational life; follow an animated discussion between native speakers.

| ITU33041 | 5 | Semester 1 | 11 weeks tuition | Good reading competence in Italian B2. | 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). Each week there will be a one-
<p>| A 3,500-4,000 word assignment | One hour weekly | Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>) |</p>
<table>
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<tr>
<th>ITU33101 Boccaccio and other novelists</th>
<th>5</th>
<th>Semester 1</th>
<th>11 weeks tuition</th>
<th>Good reading competence in Italian B2.</th>
<th>Boccaccio is one of the greatest writers of Western literary tradition and among the most prolific authors of Italian literature. Today, he is renowned for his narrative masterwork, the <em>Decameron</em>, a collection of one hundred novellas which aims to portray the late medieval-early modern world as it was. Boccaccio’s narrative style is a</th>
<th>A 3,500-4,000 word assignment</th>
<th>One hour weekly</th>
<th>Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>)</th>
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</table>
milestone on the way to the creation of Western realism. We will also read texts by other novelists such as Cinthio and Bandello, sources of Shakespeare, and Basile.

Learning Outcomes:
On successful completion of this module, students will: have familiarized themselves with the language and style of Boccaccio, the inventor of Italian literary prose; be able to critically analyse key aspects of a novella by Boccaccio or other novelists; be able to write about a corpus of texts to the level expected; have developed knowledge of the novelistic genre, one of the most thriving in the Italian vernacular.

<table>
<thead>
<tr>
<th>Course Code: ITU33022</th>
<th>Title: Renaissance politics and ethics: Machiavelli and Castiglione</th>
<th>Duration: 5</th>
<th>Semester: 2</th>
<th>Tuition: 11 weeks</th>
<th>Reading Competence: Good reading competence in Italian B2.</th>
<th>Assignment: A 3,500-4,000 word assignment</th>
<th>Weekly Hours: One hour</th>
<th>Instructor: Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>)</th>
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The modern reflection on politics and historiography would be unthinkable without Niccolò Machiavelli’s treatise On the Princedoms or *The Prince*. The first half of the component sets the work in its historical context (clarifying the story of ‘Machiavellism’ in the Anglophone world) and offers a reading of the work’s key questions at stake: the nature of princedoms, the figure of the prince, his behaviour, fortune, etc. The second half of the module is devoted to reading
Baldassarre Castiglione's *Libro del Cortegiano* (1528): a Renaissance dialogue set at the court of Urbino. It was translated into many languages and became enormously influential not only in defining the role of the courtier (whose modern descendants include the gentleman, the political advisor and the arbiter of taste) but also in suggesting images of the good life, the art of conversation and the spiritual nature of beauty.

**Learning Outcomes:**
Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to: read and understand 16th century Italian language; set the two works in their historical context; comment on 16th century Italian history, society and politics; learn about ancient, medieval and Renaissance ethical and political theories; consider the importance of the two authors and their texts for contemporary society, ethics and politics.

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<th>Course Code</th>
<th>Title</th>
<th>Credits</th>
<th>Semester</th>
<th>Tuition</th>
<th>Good Reading Competence</th>
<th>Description</th>
<th>Word Assignment</th>
<th>Hours Weekly</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ITU33072</td>
<td>19th - 21st century Italian Narrative</td>
<td>5</td>
<td>Semester 2</td>
<td>11 weeks tuition</td>
<td>Good reading competence in Italian B2.</td>
<td>This module aims to offer the students some important samples of the Italian historic narrative tradition from 1842 to</td>
<td>A 3,500-4,000 word assignment</td>
<td>Two hours weekly</td>
<td>Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>)</td>
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</table>
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). It will then focus on the works of two contemporary Italian writers: Umberto Eco’s *Il nome della rosa* (1980) (an example 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) (an example of a historic narrative which reduces fiction to a minimum).

Learning Outcomes:
On successful completion of this module, students should be able to deal competently with some major works from Italian literature of different historical periods; develop well-informed interpretations of those texts including the ability to cite and evaluate some relevant published scholarship; display an understanding of historical, social and cultural interactions in modern Italy; present their
### ITU44061

**Beauty and ethics in contemporary Italian poetry and prose**

**5**

**Semester 1**

**11 weeks tuition**

**Very good reading competence in Italian C1.**

<p>| This module offers to final-year students of Italian a poignant range of significant texts (diaries, memoirs, essays, TV programs, videos) from the panorama of contemporary Italy. 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 Italian thought and society due to their revolutionary and unexpected content and immensely successful, popular reception. Their impact (be it negative or positive) still endures to our present times. The following works will be analyzed linguistically and stylistically, and their content will be questioned and | <strong>A 3,500-4,000 word assignment</strong> | <strong>One hour weekly</strong> | Dr Giuliana Adamo (<a href="mailto:gadamo@tcd.ie">gadamo@tcd.ie</a>) |</p>
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<th>utopia, injustice, identity, otherness, marginalization, women, children, history of the Italian language, memory, storytelling.</th>
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<td><strong>Learning Outcomes:</strong></td>
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<td>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 some of Italian contemporary seminal works and a deeper understanding of the Italian society today, and be provided with some of the necessary tools valid in the current (global) debate on art, politics and society.</td>
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| ITU44102 The Beautiful Italian Language | 5 | Semester 2 11 weeks tuition | Good reading competence in Italian B2. | This module is designed to guide students through a historic journey from the Middle Ages to current times to show the extraordinary peculiarity of a language which was born many centuries before the effective geo-political birth of the Italian nation in 1861. The focus of this module is to show how this happened. In Weeks 1-4, students will see the origin of the romance language called Italian; the first ancient documents where it appeared; the foundations of Italian literature in the early centuries of the | A 3,500-4,000 word assignment | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
Middle ages culminating with the works by Dante, Petrarch and Boccaccio; Pietro Bembo’s codification of the Italian literary language in the era of Humanism. In weeks 5-8 students will confront some of the most important historic, social and cultural events that played a fundamental role in the making of the Italian language: theatre (from 16th -18th century Commedia dell’arte to melodrama and opera); 19th century querelle (ie: Manzoni vs I.G: Ascoli); 19th century narrative (ie: the case of Manzoni’s novel and Artusi’s cooking book); 19th century Risorgimento and 20th Great War, Fascism, WW2 and the role of dialects and language. In week 9-12 students will realise what kind of Italian language they are currently learning today and confront with some of the most important 20th century events in the making of our language: 1950s Italian economical boom and the advent of state TV (ie: maestro Manzi’s experience and other tv and radio programmes which became immensely popular media of communication - through a new common standard Italian - for millions of Italian citizens.
Learning Outcomes: On successful completion of this module, students will have:
- mastered the historic foundations of the complex and unique making of the current Italian language;
- analysed, from an innovative perspective, the most important Italian literary works and social events that are considered the milestones in the long process of the shaping of the Italian language;
- be able to critically understand some key aspects of the current Italian language and society;
- have developed a deeper knowledge of some aspects of Italy (especially relating to history, geography, language and dialects, identity, and diversity).

| ITU34061 Italian Option: ITALIAN CINEMA: 1900-2020s (subject to availability of places) | 5 | Semester 1 11 weeks tuition | Good reading competence in Italian, B1 of the CEFR. | Component description: Italian cinema is one of the world’s richest, most influential and fascinating. This module opens with the earliest short silent films, capturing the first coffee ever drunk on screen and a papal wave; we analyze too an extraordinary silent epic, which influenced cinema across the developed world. The next step is to understand fascism’s hold over cinema (1922-1945). We investigate how a dictatorship builds consensus through film, but also how, and why, it fails. A 3,500-4,000 word assignment | One hour weekly plus screenings | Dr Giuliana Adamo (gadamo@tcd.ie) |
Immediately after the war, Italian Neorealist cinema stands the camera in front of ordinary Italian lives and the ruins of Italy’s devastated cities: what gritty realism means in these circumstances, and how it works, is discussed in lectures. Next, the so-called Golden Age of Italian cinema (1960s) provides us with Italian cinema’s biggest names (Fellini, Bertolucci, Pasolini, Antonioni): highly creative, unconventional and artistic auteurs, whose work had a huge global impact. The final lectures are dedicated to contemporary cinema (2000-2018), including Italy’s recent successes with television series like Sorrentino’s *The Young Pope*. Students must do at least one non-assessed presentation for this course.

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

• Have an understanding of the history of Italian film (key directors, movements, and changes in the industry)
• Have developed a historical framework on which to build if they continue studying Italian film
| ITU34031 Italian Option: INTRODUCTION TO SECOND LANGUAGE TEACHING AND LEARNING (subject to availability of places) | Semester 1 | 11 weeks tuition | Good reading competence in Italian B1+ | 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 | 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). | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
website list will be made available at the beginning of the module.

Learning Outcome: Assuming you attend all or most lectures, actively participate in tutorials, complete assignments and engage in independent learning, at the end of this module you should have: developed knowledge and understanding of different teaching approaches and methodologies; developed an understanding of the factors and principles that underpin lesson planning and effective teaching and learning. You should be able to design and deliver a lesson plan for a target group and around a content of your choice; select and critically analyse sources of teaching and learning materials from a range of media; create teaching and materials to suit your intended target group; engage with feedback and use it to reflect on your plan and improve it.

| ITU34081 Italian Option: Youth and Italian Culture (subject to availability of places) | 5 | Semester 1 11 weeks tuition | Good reading competence in Italian B2 of the CEFR | In Italian history, youth has represented both a symbol for, and an active agent of, social, cultural and political renewal, especially during revolutionary moments such as the Renaissance, the Risorgimento, Fascism, and 1968. As such, it has epitomised either an ideal to | A 3,500-4,000 word assignment | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
celebrate or a problem to solve in Italian society. This module uses a variety of texts (including film, literary texts, television programmes, songs and magazines) to explore the ways in which youth has been represented in Italian culture from the Middle Ages to the present day. Weeks 1-4 concentrate on the changing meanings of youth as an ideal in Italian culture and political propaganda, by using texts produced in the Middle Ages, the Renaissance, Risorgimento and Fascist Italy. Week 5 outlines the emergence of youth as a social subject in Italy from the end of the 1950s. The subsequent classes and lectures examine the changing perception of youth – both as an ideal and a social subject – in Italian society from the 1960s to the present day, by discussing the social effects of normative and subversive media representations of young people.

Learning Outcomes:
Successful students will be able to demonstrate:
1. knowledge and understanding of significant ideas and historical events connected to youth in Italian cultural and social history;
2. ability to make connections in a long-term historical
perspective, by examining the development of cultural ideas and social changes;
3. ability to evaluate and analyze relevant material from a significant body of sources in Italian, including popular culture;
4. ability to respond to questions or problems by presenting their independent judgements in an appropriate style and at a high level of complexity;
5. academic written skills;
6. skills in oral presentation;
7. skills of collaborative working to achieve a common project.

ITU44111 Italian Option:
The Poetry of Michelangelo
Semester 1
11 weeks tuition
Good reading competence in Italian B2 of the CEFR.

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

An assignment and possibly a commentary. One hour weekly
Dr Giuliana Adamo (gadamo@tcd.ie)
in his sonnets, the feeling of passion just within control, can hardly fail to move and excite the contemporary reader of poetry’. Michelangelo wrote some three hundred poems and this option will offer the possibility of a close reading of a selection of these with a view to engaging with the artist’s existential philosophy.

Learning Outcome: On successful completion of this module, students should be able to understand the complex poetry of Michelangelo in its original Italian, to link its revelation of his innermost thoughts to his creative process in his painting and sculpture, to engage with his existential philosophy and deep spirituality. They will also have a better understanding of Italian 16th century poetry.

ITU44122 Italian Option: ITALIAN DRAMA 1470s-1530s

- Semester 2
- 11 weeks tuition
- Good reading competence in Italian B2 of the CEFR.
- 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
- A 3,500-4,000 word assignment
- One hour weekly

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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.

Learning Outcome: On successful completion of this module, students should be able to
understand the major contribution of Italian vernacular drama to European Theatre, in terms of performance, structure, variety of genres, stock characters, moral satire, opera. They should also be able to assess the complexity of translating into English what is written for performance.

| ITU34022 Italian Option: OPERA AND LIBRETTI | 5 | Semester 2 11 weeks tuition | Good competence in Italian B2 of the CEFR. This component will be taught through Italian. | Italy is the birthplace of melodrama and opera. A fundamental part of the opera is the *libretto*. This module will examine some operas with a special focus on their respective libretti and concentrate on the theme of love, following in particular, the history/evolution/ transformation of the figure of Don Giovanni and the rule of women in the different chosen texts. The course is based on a study and close reading of the following ‘opere’ and their libretti written in Italian: Mozart’s *commedia per musica Le nozze di Figaro* (1786) and *drammi giocosi Don Giovanni* (1787), *Così fan tutte* (1790), libretti by Lorenzo Ponte’s. Rossini’s opera comica: *Il barbiere di Siviglia* (1816), libretto by Cesare Sterbini. Verdi’s melodrammi *Rigoletto* (1851) and *Traviata* (1853), libretti by Francesco Maria Piave. | A 3,500-4,000 word assignment | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
Puccini’s tragedia giapponese *Madama Butterfly* (1904), libretto by Luigi Illica and Giuseppe Giocosa. Clips, DVDs, movies will be used in class.

**Learning Outcomes:** On successful completion of this module, students should be able to demonstrate factual knowledge by gathering information from relevant sources, and that you can discuss analytically and critically some of the main aspects studied: music and metrics, opera and society, the making of a myth through scores and words, opera and audience, the market of opera. Students are required to read the compulsory texts before attending classes. The texts should be read in Italian language 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.

| ITU34092 Italian Option: Elena Ferrante (subject to availability of places) | 5 | Semester 2 11 weeks tuition | Good reading competence in Italian B1+/B2. | Elena Ferrante is the female pen name of a mysterious Italian author who has become a global phenomenon over the past twenty years. Her work has been translated into more than 40 languages and her four-volume novel *My Brilliant Friend* has sold A 3,500-4,000 word assignment | Two hours weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
millions of copies worldwide. Despite her success, Ferrante has persevered in her decision to remove herself from the public scene, thus promoting an idea of the author as a disembodied digital presence, blurring boundaries of gender, nationality, age.
In the meantime, through her novels and non-fictional work, Ferrante has engaged passionately with important themes linked to equality and inclusion – such as gender discrimination and violence – supporting the struggle of women against a society steeped in prejudice and patriarchal values. For this reason, among others, Ferrante’s stories – set in the periphery of the Global South – have acquired incredible resonance on a global level.
This course will analyse Ferrante’s deconstruction of the traditional female subject in her fictional work, from Troubling Love to My Brilliant Friend. We will address important questions around the mother-daughter bond, genetic and performative identity, and the connection between human and nonhuman characters (animals, technology and the environment) in the construction of Ferrante’s female subject. We will also discuss
aspects linked with the choice of genre, language, marketing and transmedia storytelling (My Brilliant Friend as a TV series) which contributed to Ferrante’s undisputed success.

The option is offered both as a sophister option for core students as well as an Open module across College. Core students must read their primary texts in Italian.

Learning Outcomes:
Assuming you attend all or most lectures, actively participate in tutorials, complete assignments and engage in independent learning, at the end of this module you should have:
• an understanding of key themes related to gender, identity, societal values, women struggle in Elena Ferrante’s work;
• developed an understanding of feminist and posthumanist readings of Ferrante’s work and of her discourse on identity;
• developed an understanding of the main stylistic and thematic aspects behind Ferrante’s global success;
• developed an ability to discuss, analyze, compare and contrast Ferrante’s texts through the lens
| ITU34082 Italian option: Massacri del mondo: Metaphors of Violence and Survival in Italian Culture (subject to availability of places) | 5 | Semester 2 11 weeks tuition | Good reading competence in Italian B1+/B2. | This option will explore a range of metaphors in the context of genocide and ecological devastation by way of three literary texts and one theoretical/philosophical texts. We will look at allegories like the Odyssey in Primo Levi’s *La Tregua*, the significance of train travel and various locations in this work, the chemical elements as metaphors in Levi’s *Periodic Table*, as well as the images of traveling across a canopy of trees in Calvino’s *Il Barone rampante* and the ecocritical messages of this texts. Close attention will be paid to Giorgio Agamben’s *homo sacer* and such concepts as the state of exception, space and time, to analyze the literary texts and the metaphors of survival and violence they contain. Students will learn to understand metaphorical language in literary texts, about fascism and the Holocaust and literary representation of such limit events, to apply theory to literary texts, about Primo Levi’s life and harrowing experience during fascism, and interdisciplinary thinking. Learning Outcomes: Students will learn a) to understand | One essay (2,500 words), preceded by one presentation. | One hour weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |
metaphorical language in literary texts, b) about fascism and the Holocaust and literary representation of such limit events, c) to apply theory to literary texts, d) about Primo Levi's life and harrowing experience during fascism, e) interdisciplinary thinking.