Visiting Student Modules for Italian							
Trinity Module Name and course code	Credits (ECTS)	Duration and semester	Prerequisite Subjects	Course Description and Learning Outcomes	Assessment	Contact Hours	Contact Person
ITU11142 Discovering Italy through theatre, poetry & songs	5	Semester 2 11 weeks tuition	Advanced Beginner-level A1+	This module is designed to guide students through a fascinating and fast journey from Middle Ages to current times to show and let them understand the extraordinary peculiarity of a language which was born many centuries before the effective geopolitical birth of the Italian nation in 1861. The focus of this module it to show through a selection of short very popular Italian texts how all this affected the current use of written and oral Italian. **Weeks 1**: Overview of the peculiar history of Italian language with special focus on: differences between spoken and written language; dialects and Italian; oral and written literary tradition. **Week 2-3:** reading and analysis of two short plays ("The Marriage of Cana", "Mary at the cross") from the collection *Mistero buffo (1974)* by Nobel prize in Literature 1997 Dario Fo. **Week 4:** Introduction to Italian poetry, with special focus on the different contents, stylistic and linguistic registers according to the different poetical forms (sonnet, song, free verse) chosen by poets. **Weeks 5-9:** close	A 2,000-2,500 word essay. Students will be guided on how to develop critical and research skills and prepare their assessment.	Two hours weekly + independent study	Prof. Giuliana Adamo (gadamo@tcd.ie)

| | | | | reading of a selection of poems by Vittoria Colonna; Trilussa; D'Annunzio e Palazzeschi; Marinetti; Carducci e Primo Levi. **Weeks 10-11:** listening, text close-reading, analysis of two famous and highly identitarian popular Italian songs known al over the world: *O sole mio* and *Bella ciao.* **Week 12:** class discussion jotting down a basic module conceptual map.

Assuming you attend all lectures, complete assignments and engage in independent learning, at the end of this module you should be able to:
- give a succinct account of the peculiar history of Italian oral and written language from its early origin to present; - reflect on what you have learned and compare it with what you know about your own native language and culture; - read, comprehend and analyse a selection of different short texts written in a variety of Italian; - present your knowledge in essays that display a basic understanding of historical and critical approaches. | | | |

| ITU11092 Florence and the birth of the Renaissance | 5 | Semester 2 11 weeks tuition | Advanced Beginner-level A1+ | 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 premodern world. If masterworks such as Dante's *Divine Comedy* or Machiavelli's *The Prince* were written when their authors were out of office and in exile, others such as Ficino's *Platonic Theology* and Pico della Mirandola's *Oration on the Dignity of Man* were, on the contrary, among the most important intellectual achievements of the Medici patronage. The introductory module aims to raise interest in, and provide background knowledge on, historical and literary questions and problems concerning the birth and development of Florentine medieval and early-modern culture from late 13th to early 16th centuries.

Learning Outcomes:
Assuming you have attended all or most lectures, completed their | A two-hour in-class test | One hour weekly + independent study | Prof. Igor Candido (candidoi@tcd.ie) |

				assignments and engaged in independent learning, at the end of this module you should be able to: • read, comprehend and assimilate a selection of short Italian texts from the medieval and Renaissance periods; • supplement their knowledge of these texts by making appropriate use of published scholarship and criticism; • present their knowledge in written form, displaying an understanding of literary techniques and critical approaches; write clear and coherent analyses of texts under test conditions.			

ITU22151 Italian Language 2	5	Semester 1 11 weeks tuition	Advanced Beginner-level A2+	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 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: work with written, spoken, visual and audio-visual texts, expressed in clear standard language and related to topics regularly encountered.	1. Attendance 10% 2. Written presentation/essay/project on a topic chosen from a list of options created with students (also using visuals, audio, etc.) 20% between week 10 and 11, dates TBC 3. Video/ Podcast/presentation with voice over on a chosen topic 20% between week 11 and	Four hours weekly + independent study	Dott.ssa Silvia Bertoni (sbertoni@tcd.ie)

				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.	12, dates TBC 4. End of term exam: 50%		

ITU22152 Italian Language 2	5	Semester 2 11 weeks tuition	Advanced Beginner-level B1. And for full-year students, module ITU22151 Italian Language 2.	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 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	1. Attendance 10% 2. Written presentation/ essay/project on an agreed topic (also using visuals, audio, etc.) 20% between week 10 and 11, dates TBC 3. Oral exam: same as now. 20% Trinity week 4. End of term exam: 50%	Four hours weekly + independent study	Dott.ssa Silvia Bertoni (sbertoni@tcd.ie)

				reasonable degree of fluency and accuracy; demonstrate increased knowledge and understanding of linguistic and cultural aspects; engage in relevant mediation activities.			

ITU22161 Dante's *Inferno*	5	Semester 1 11 weeks tuition	Reading competence in Italian B1.	This module aims to familiarize students with Dante's *Inferno* through a canto-by-canto reading and commentary. This will lead them to become familiar with Dante's intellectual world and appreciate one of the masterworks of World Literature. 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.	One commentary.	One hour weekly + independent study	Prof Igor Candido (candidoi@tcd.ie)

ITU22171 A journey into darkness through Rosetta Loy's *La Parola Ebreo*	5	Semester 1 11 weeks tuition	Reading competence in Italian B1.	This module is designed to guide students through a deep journey into one of the darkest periods of Italian and Western History. The focus of this module it to show, through Loy's courageous masterpiece the atrocities caused by political propaganda, collective brain-washing, passive	One assignment of ca. 2,500-3,000 words.	Two hours weekly	Prof. Giuliana Adamo (gadamo@tcd.ie)

reception, persecution, mass murder and global war based on the malicious diffusion of fake-news that become mainstream 'truth' and are able t sentence to death millions oh human beings. Week 3. Introduction to Loy's biography and poetics, and revision of historic background:

Week 1-2: Historic overview of Fascism (1922- 1945), Nazism (1933-1945), WWII (1939-1945), Holocaust (1940-1945).
Week 3: Introduction to *La parola ebreo*: genre, sources, material, structure, narratology choices. **Week 4-10:** Close reading of Loy's book. The book is divided in 5 units of variable length: we will go through all them, one by one, in class.
Week 11-12: Class discussion jotting down a basic module conceptual map.

Assuming you attend all lectures, complete assignments and engage in independent learning, at the end of this module you should be able: to have a wider knowledge of Italian contemporary history and society through a serious textual analysis of Loy's autobiographical memoir-book of history based on the author's experience of her childhood in fascist and antisemitic Italy. To enrich your

| | | | | basic skills required in reading, understanding and interpretation of any literary texts, such as: importance of sources, traditions, authorial ideology and poetics, analysis of the structural narrative solutions adopted by the writer. To practise and improve your critical analysis focusing on textual details leading to a more universal discourse also through a comparative approach with current history and culture. To present your newly acquired knowledge in written form, with a critical approach, displaying a good understanding of how an historical context maybe be represented in a literary work through precise rhetoric and narratological solution and literary techniques. | | | |

| 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 | 1.   Attendance 10%

2.   Guided reflective piece (in English) on the experience of reading Dante's *Inferno 1* in Italian 20 % (week 7 tbc)

3.   3 pieces of designated homework on literary texts 30%

4.   Presentation on a literary text chosen by students 40% between week 11 and 12. | Two hours weekly | Dott.ssa Silvia Bertoni (sbertoni@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	One essay (2,500 – 3,000 words)	Two hours weekly	Prof Igor Candido (candidoi@tcd.ie)

				techniques and critical approaches; write clear and coherent analyses of texts under test conditions.			
ITU22042 Italian History and Society in 20th century Italy	5	Semester 2 11 weeks tuition	Reading competence in Italian B1.	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	An assignment of 2,500 – 3,000 words	Two hours weekly plus screenings	Dr Giuliana Adamo (gadamo@tcd.ie)

				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. 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.			

| ITU22082 History of Italian Cinema | 5 | Semester 2 11 weeks tuition | Reading competence in Italian B1. | 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 may include: Cabiria | An assignment of 2,500 – 3,000 words | Two hours weekly plus screenings | Dr Giuliana Adamo (gadamo@tcd.ie) tba |

| | | | | (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).

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. | | | |

| ITU33061 Italian Language 3 | 5 | Semester 1 11 weeks tuition | Two years' Italian at university level - suitable for language level B1+ | This module focuses on further enhancing the language skills of Listening, Reading, Writing, Speaking, while advancing in the knowledge and use of grammatical structures and vocabulary, which are learned in context. Through this module as well as others, you will also deepen your knowledge of Italian culture and society. Learning Outcomes: Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of these components you should be able to: understand and work with longer and more complex written, spoken, visual and audiovisual texts from a range of media on both familiar and unfamiliar, concrete and abstract topics normally encountered in personal, social, academic or vocational life; follow lectures and presentations in your field, also when the language is complex; follow standard spoken language, live or broadcast, even in a noisy environment. | 1. Attendance 10%

2. Written 20% presentation/essay/project on a topic chosen from a list of options (also using visuals, audio, etc.) between week 9 and 10.

3. Video/Podcast/ presentation with voice over on a chosen topic 20% between week 11 and 12.

4. End of term exam 50% | Three hours weekly | Dott.ssa Silvia Bertoni (sbertoni@tcd.ie) |

| ITU33062 Italian Language 3 | 5 | Semester 2 11 weeks tuition | Two years' Italian at university level - suitable for language level B2.

And for full-year students, module ITU33061 Italian Language 3. | Using authentic materials (primary sources in Italian such as newspapers, journals, books, and so on), this component aims to familiarize students with the most important and useful techniques for translating a text from Italian into English. Careful analysis of the grammar structures and stylistic devices of Italian and English in comparison, as well as an insight into specific questions/problems of Italian culture. Each class will have hands-on practice plus theory of translation. Ongoing guided independent study is a 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. | 1. Attendance 10%

2. Language structures, vocabulary and functions test 15% week 8, (1 hour)

3. Translation CA: 4 pieces of designated homework 5%

4. Oral exam: 20%

5. End of term exam 30%

6. End of term translation exam 20% | Four hours weekly | Dott.ssa Silvia Bertoni (sbertoni@tcd.ie) |

| ITU33041 Italy in the 21st century | 5 | Semester 1 11 weeks tuition | Good reading competence in Italian B2. | Italy is transforming into a multiracial post-secular society in which old habits and new relations between its citizens coexist. This module examines the society and politics of the new millennium and how texts reflect in their narrative complex social and identitarian issues: racial, gendered, political and religious. Taking issues from contemporary Italy, the module will explore issue such as: politics, mafia, women, migrations to and from Italy. This module continues from JF Italian History 1815 to 1945 and SF Italian History and Society 1946-1999. Film clips, DVDs, and movies will be used in class.

Learning Outcomes: Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module you should be able to: demonstrate factual knowledge by gathering information from relevant sources; | A 3,500-4,000 word assignment | One hour weekly | Dr Giuliana Adamo (gadamo@tcd.ie) |

				discuss analytically some of the major questions of 21st century Italy, especially racial, gendered, political and religious identities; critically analyse at least one of the key texts suggested; understand the basic points of at least one cultural theory (gender, queer, postcolonialism, post-secularism) and be able to apply it to a literary or filmic text. Film and reading lists available.			

ITU33081 Petrarch and Boccaccio	5	Semester 1 11 weeks tuition	Good reading competence in Italian B2.	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. 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	A 3,500-4,000 word assignment	Two hours weekly	Prof Igor Candido (candidoi@tcd.ie)

				masterwork, the Decameron, a collection of one hundred novellas which aimed to portray the late medieval-early modern world as it was. Boccaccio's narrative style is a milestone on the way to the creation of Western realism. On successful completion of this module, students will have: •familiarized with the language and style of Boccaccio, the inventor of Italian literary prose, and of the lyrical poems of Petrarch •be able to critically analyse key aspects of a novella by Boccaccio and poems of Petrarch; •be able to write about a corpus of texts to the level expected in JS; •have developed knowledge of the novelistic genre, one of the most thriving in the Italian vernacular.			
ITU33022 Renaissance politics and ethics: Machiavelli and Castiglione	5	Semester 2 11 weeks tuition	Good reading competence in Italian B2.	The modern reflection on politics and historiography would be unthinkable without Niccolò Machiavelli's treatise On the Princedoms or *The Prince*. The	A 3,500-4,000 word assignment	One hour weekly	Prof Igor Candido (candidoi@tcd.ie)

| | | | | 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.			

ITU33092 Historic and Postmodern Italian Narrative 19th-21st centuries	5	Semester 2 11 weeks tuition	Good competence in Italian B2. This module will be taught though Italian.	This module will depart from the founding historic essay *Storia della colonna infame* by Alessandro Manzoni (1842), and then focus on the works of two contemporary Italian writers: Umberto Eco's *Il nome della rosa* (1980) (as sample of a postmodern historic novel with a high degree of fiction) and Maria Attanasio's *Correva l'anno 1698 e nella città avvenne il fatto memorabile* (1994) (a sample of a historic postmodern narrative which reduces fiction to a minimum). Each week, a two-hour lecture. **Weeks 1-3:** Overview of Manzoni's *Promessi sposi* and *Storia della Colonna Infame* (1840-1842). **Weeks 4-6:** Analysis of Eco's *Il nome della rosa* (1980). **Weeks 8-11:** Analysis of Attanasio's *Correva l'anno 1698 e nella città avvenne il fatto memorabile* (1994). **Week 12:** Revision and class discussion. On successful completion of this module, you should be able to:	A 3,500-4,000 word assignment	Two hours weekly NB: Taught through Italian	Dr Giuliana Adamo (gadamo@tcd.ie)

				deal competently with some major works from Italian literature dealing with different historical periods; develop well-informed interpretations of those texts, including the ability to cite and evaluate some relevant published scholarship; display an understanding of historical, social and cultural interactions in modern Italy; present your knowledge in commentaries and essays that display an understanding of literary techniques, critical approaches and methods of social and cultural analysis; apply what you have learned to situations outside your Italian degree course; demonstrate serious potential for in-depth study and research; discuss facts, ideas and personal opinions in class discussion; trace and document valid comparisons between texts and other multimedia materials.			

ITU44061 Beauty and ethics in contemporary Italian poetry and prose	5	Semester 1 11 weeks tuition	Very good reading competence in Italian C1.	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	A 3,500-4,000 word assignment	One hour weekly	Dr Giuliana Adamo (gadamo@tcd.ie)

| | | | | | 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 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, aimed to teach millions of illiterate Italians standard Italian language: a fundamental step in the making of the Italian nation. Don Lorenzo Milani, *Lettera a una professoressa* (1967) written with the pupils of Scuola di Barbiana under his supervision, an authentic 'livre de chevet' (libro manifesto) for a generation: it deals with the state education of 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 female body in 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, storytelling.

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 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. | | | |

| ITU44142
From Epic to Novel:
the Textual Journey of
Ariosto's *Orlando Furioso* | 5 | Semester 2
11 weeks tuition | Good reading competence in Italian B2. | The module explores the evolution of Italian Renaissance chivalric epic from its origins with the French epic *chanson de geste* (11th -12th centuries) and focuses on Lodovico Ariosto's *Orlando Furioso*.

The module aims to familiarize students with a major figure of Italian Renaissance literature, Ludovico Ariosto. A selection of representative cantos from Ariosto's *Orlando Furioso* will be analysed in class. Assuming you have attended all or most lectures, completed assignments and engaged in independent learning, at the end of this module you should be able to:
•read and understand 16th century Italian poetic language, with special reference to the form of the ottava rima (octave);
•set the work in its historical context;
•comment on 16th century Italian history, society and literature;
•understand ancient, medieval and Renaissance literary theories and epic models;
•consider the importance of the author and his work for later poets (such as Spencer). | One end of term essay | Two hours weekly | Prof Igor Candido (candidoi@tcd.ie) |

| ITU33131 Italian Option: The Poetry of Michelangelo | 5 | Semester 1 11 weeks tuition by Prof Corinna Lonergan | 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 in his sonnets, the feeling of passion just within control, can hardly fail to move and excite the contemporary reader of poetry'. Michelangelo wrote some three hundred poems and this option will offer the possibility of a close reading of a selection of these with a view to engaging with the artist's existential philosophy.

Learning Outcomes: On successful completion of this module, students should be able to understand the complex poetry of Michelangelo in its | A 3,500-4,000 word assignment (tbc) | One hour weekly. | c/o Prof. Giuliana Adamo (gadamo@tcd.ie) |

				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.			

ITU33151 Italian Option: INTRODUCTION TO SECOND LANGUAGE TEACHING AND LEARNING (subject to availability of places)	5	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	Dott.ssa Silvia Bertoni (sbertoni@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.			
ITU33161 Italian Option: Making Italian art objects	5	Semester 1 11 weeks tuition by Dr Adele Bardazzi	Good reading competence in Italian B2 of the CEFR.	Every piece of art evokes, describes or sings about physical things. Not impartially, however: every piece of art tends naturally towards useless or aged or unusual objects over useful or new or normal, the non-functional over the functional, the unpoetic over the poetic.	Essay (70%): Students will be asked to choose one of the essay questions provided by the course instructor and	Two hours weekly	C/o Dr Giuliana Adamo (gadamo@tcd.ie)

| | | | | | Ever since the rapid economic boom of the early 1960s, Italy has been deeply fascinated by the new objects of mass production: this led to a period of 'materialization' in various art forms, including music, art, cinema, and literature. The 1960s represents a fundamental break in the historicization of Italian culture. This decade materialized what Pier Paolo Pasolini called the 'anthropological mutation of Italians' (Scritti corsari) and Franco Fortini as 'mass Surrealism' (Antologia del Surrealismo). These two intellectuals claim that the new forms of mass culture had led to a new and traumatic form of identity. Post-war Italy was fundamentally an agricultural country that was turned upside down in the space of a few years. The centre of this well-rooted re-discussion of Italian identity lies in an accelerated and sudden exposure to and fruition of culture as a product. You will have a unique opportunity to create your own art objects with guidance from Italian artists as part of this course. •Week 1: The lives of lost and forgotten objects - Anna Maria Ortese | submit a 1,500-word essay. Alternatively, students will be given the option to create their own essay question on the condition that they discuss the question by week 11 with the course instructor and receive approval on the proposed essay question. Creative-based assignment (30%): Students will be asked to choose among three creative-based options for this assignment: 1. A video essay created by the student 2. A poem written by the student with a 500 words commentary on the process behind it. | | |

| | | | | •Week 2: Industrialisation and the replication of feelings - Umberto Eco
•Week 3: The 'Invasione oggettuale' in poetry: Eugenio Montale and Patrizia Cavalli
•Week 4: From linguistic pun to material poetry: Amelia Rosselli and Alessandra Carnaroli
•Week 5: Cinema and the bourgeois drama: Pier Paolo Pasolini
•Week 6: 'La grande bellezza': Paolo Sorrentino
•Week 7: Reading Week
•Week 8: The material language of music: Luciano Berio
•Week 9: The music object and the rejection of 'Consumismo': Luigi Nono
•Week 10: From the Informale to the Arte Povera: Alberto Burri and Pier Paolo Calzolari
•Week 11: Weaving media and threads of language: Maria Lai and Emilio Isgrò
•Week 12: Students' Showcase. | 3. A musical composition written by the student with a 500 words commentary on the process behind it. Students will be able to attend three 2-hour long workshops with a leading Italian poet and composer to develop the digital, technical, and creative skills to prepare this assignment. No prior knowledge or creative training is required for this coursework. | | |

| ITU33142 Italian Option: Elena Ferrante | 5 | Semester 2 11 weeks tuition | Good reading competence in Italian B2 of the CEFR. | 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 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 | An assignment of 3,500 – 4,00 words | Two hours weekly (one lecture, one seminar) | Dr Enrica Ferrara (ferrare@tcd.ie) |

| | | | | 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.

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

•Have an understanding of key themes related to gender, identity, societal values, women struggle in Elena Ferrante's work;
•Have developed an understanding of feminist and posthumanist readings of | | | |

				Ferrante's work and of her discourse on identity; •Have developed an understanding of the main stylistic and thematic aspects behind Ferrante's global success; •Have developed an ability to discuss, analyse, compare and contrast Ferrante's texts through the lens of feminist and post-humanist theory.			

ITU44131 Italian Option: Transmediality and Mafia representations	5	Semester 1 11 weeks tuition This module will be taught through Italian language.	Good reading competence in Italian B2 of the CEFR.	This module focuses on transmediality. Current media production is characterised by two major trends: on the one hand, giant conglomerates (such as Disney) stream their content across as many media as possible. On the other hand, non-professionals (such as Mafia) become 'producers' themselves by sharing digital productions on the Internet (Google, Facebook, Youtube, Tik Tok etc.). They both are highly influential: with their constant repetition and variation of certain contents and forms, values and norms, meanings and affects, transmedial discourses have considerable cumulative effects. Therefore, it is important to realise how current transmedial production is dominated by the franchises and campaigns of big corporations, primarily serving economic ends	An assignment of 3,500 – 4,00 words.	Two hours weekly. This module will be taught through Italian language	Prof Giuliana Adamo (gadamo@tcd.ie)

| | | | | and contributing to commercialization and commodification. This module discusses Mafia and its impressive and dangerous transmedial power and activity. Week1: Overview of Mafias (Cosa Nostra, Camorra, 'Ndrangheta) history and their criminal subcultural codified system from birth to present. Week 2-8: Analysis, confrontation, discussion on some very different cultural representations of Mafia and their influence on global audiences: The Godfather (1972) by F.F. Coppola and Tano da morire (1997) by Roberta Torre. The book Gomorra (2006) by Roberto Saviano, the movie Gomorra (2008) by M. Garrone, and the TV serie Gomorra (2014-2021) by S. Sollima. Weeks 9-11: focus on a transmediality study-case: the Camorra baby-boss Emanuele Sibillo (1995-2015) and the making of his mythology after his violent death. Week 12: class revision and discussion.

Assuming you have attended all or most lectures, completed your assignments and engaged in independent learning, at the end of this module you should be able: to reinforce logical and critical thinking through a multimedia analysis and | | | |

				confrontation of popular Mafia books, films, TV series, songs, social behaviour; to display high levels of comprehension of how original oral and written Italian texts are subjected to be changed and transformed through different media into totally different texts/ objects/ experiences in order to be used to reach very different culturale and social purposes; to get more familiar with a variety of styles, levels and codes of oral & written communication; to get a good understanding about the making of national and global social and economical dynamics; improve your knowledge of Italian language and of some poignant aspects of current Italy (history, geography, language and dialects, identity, and diversity).			
ITU44112 Italian Option: ITALIAN DRAMA 1470s-1530s	5	Semester 2 11 weeks tuition by Prof. Corinna Lonergan	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 establishing of drama as entertainment. Poliziano's short *Fabula d'Orfeo*, the first dramatic	A 3,500-4,000 word assignment	One hour weekly	C/o Dr Giuliana Adamo (gadamo@tcd.ie)

				work on a secular theme, performed in Mantua 14781480, was to lead to Monteverdi's opera. Lorenzo de' Medici's *Rappresentazione di San Giovanni e Paolo*, performed in Florence in February 1491, offers a unique insight, for its time, in the moral conflict that assails a ruler torn between his conscience and what is strategically best for the state. Ludovico Ariosto had the first custom-built, Vitruvius inspired theatre at the court of the Este in Ferrara; his plays are remarkable for their characterisation and moral satire and we shall discuss La Lena (1528/1529). Time permitting, Niccolò Machiavelli's *Mandragola* (1518/1526), a comedy perhaps best called a 'tragedy', and / or *Gli ingannati*, Siena, 1531, one of the sources for Shakespeare's *Twelfth Night*, will be included. All of these plays have good translations into English and a feature of the option will be assessing the translations as performable texts. Learning 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.			

| ITU33122 Italian Option: OPERA AND LIBRETTI | 5 | Semester 2 11 weeks tuition | Good competence in Italian B2 of the CEFR.

This module 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 drammi giocosi *Don Giovanni* (1787) and *Così fan tutte* (1790), libretti by Lorenzo Ponte's. Rossini's opera comica: *Il barbiere di Siviglia* (1816), libretto by Cesare Sterbini. Verdi's melodrammi *Rigoletto* (1851) and *Traviata* (1853), libretti by Francesco Maria Piave. Puccini's tragedia giapponese *Madama Butterfly* (1904), libretto by Luigi Illica and | A 3,500-4,000 word assignment | Two hours weekly NB. This module will be taught through Italian. | Prof Giuliana Adamo (gadamo@tcd.ie) |

| | | | | Giuseppe Giocosa, and *Turandot* (1926), libretto by Giuseppe Adami e Renato Simoni. 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. | | | |