

ITALIAN DEPARTMENT 2024-2025

MODULE DIRECTORY

JF

ITU1106Y Italian Language 1 – Beginners

ECTS: 10

Lecturers: Enrica Ferrara, Antonia Losco, Andrea Bergantino, Laura Montagna

Module Aims:

- To develop all language skills in an integrated way
- To enable students to deepen their linguistic competence in order to perform a range of tasks confidently and effectively
- To develop the students' knowledge of Italian culture and society as well as their intercultural awareness
- To foster higher-order thinking, critical thinking, creativity, learner autonomy and independent research

Learning Outcomes:

On successful completion of this module, students will:

- understand and work with simple written, spoken, visual and audiovisual texts related to familiar topics
- demonstrate knowledge and use of relevant vocabulary, grammatical structures and pragmatic competences to cope with everyday situations and topics
- deliver simple short presentations and interact orally with some degree of fluency and accuracy
- communicate in writing with a degree of fluency, accuracy and coherence in simple tasks;
- demonstrate knowledge and understanding of cultural aspects related to areas of immediate interest;
- engage in simple mediation activities

Teaching and learning

Contact hours	110 hours
Independent learning	60+ hours

Student Support

All class materials as well as additional materials available on Blackboard; The lecturers are available by appointment as follows:

Enrica (module coordinator): ferrarae@tcd.ie

Antonia: loscoa@tcd.ie

Andrea: berganta@tcd.ie

Laura: montagnl@tcd.ie

Prescribed textbooks

- M. Birello, S. Bonafaccia, A. Petri, A. Vilagrasa, *Al dente 1 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710835)
- M. Birello, S. Bonafaccia, F. Bosc, G. Licastro, A. Vilagrasa, *Al dente 2 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710842)

Please use the code inside the book *Al dente* to register it to BlinkLearning and have access to the digital version of the book. **Do not register *Al dente 2* until you start using it, in order to make the most of your digital licence, which lasts for 14 months.**

Textbooks are available from International Books, 18 South Frederick Street, Dublin 2 or can be purchased online. Make sure you buy the correct edition of the books.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Class test in week 11 MT, date TBC (1 hour)*	10%	1. Questions to test structures, vocabulary and communicative functions
2. Class test in week 8 HT, date TBC (1 hour) *	10%	2. Questions to test structures and written production skills

3. Week 11 HT, date TBC: Listening test (approx. 20 minutes in total) *	10%	3. Questions/activities on an aural text (short answers, gap filling, T/F, multiple choice, etc.)
4. Oral examination in Trinity week	25%	4. <ul style="list-style-type: none"> • Spoken production: picture/object description (about 3 minutes) • Spoken interaction: <ul style="list-style-type: none"> ➤ Q&As on description (about 4 minutes) ➤ General conversation (about 8 minutes)
5. Examination period HT: 2- hour examination	45%	5. Questions to test structures, vocabulary, reading and writing

* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

** There are penalties for late submission of coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline
- **Homework.** As well as the tasks for Continuous Assessment counting towards your final mark, you will be given other homework regularly, including during your Christmas vacation. While not all homework counts towards your final mark, it is an essential part of independent learning and key to progress and success. Some homework will be from the textbook (which can be self-corrected with the keys provided on Blackboard or on BlinkLearning), some from other sources.
- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on your work, from which you can learn and which will help you set your learning goals.

We will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, games, quizzes, written activities of various kinds, etc.

REASSESSMENT (AUGUST):

- Oral examination 35%
- Written examination 65%

ITU1107Y Italian Language 1 – Advanced Stream

ECTS: 10

Lecturers: Silvia Bertoni and Laura Montagna

Module Aims:

- To develop all language skills in an integrated way while engaging in a range of student-centred activities
- To enable students to deepen their linguistic competence in order to perform a range of tasks confidently and effectively
- To develop the students' knowledge and understanding of specific aspects of Italian culture and society as well as global issues as they emerge from a range of texts and media
- To develop the students' cultural knowledge and intercultural awareness
- To foster the appreciation of the intersection between cultural texts and language and how such texts are instrumental in developing linguistic competence and all language skills
- To enable students to analyse and interpret a text at the appropriate level
- To foster higher-order thinking, critical thinking, creativity, learner autonomy and independent research

Learning Outcomes:

On successful completion of this module, students will:

- Understand and work with written, spoken, visual and audiovisual texts of adequate level from a range of media and related to familiar topics as well as on topics related to their area of study
- Consolidate and deepen their knowledge and use of vocabulary, grammatical structures and pragmatic competences to cope with everyday situations and topics
- Deliver short presentations on familiar topics and on topics related to their studies
- Interact orally with an adequate degree of fluency and accuracy on familiar topics and on topics that are of interest
- Communicate in writing through a variety of texts in Italian with a degree of fluency, accuracy and coherence
- Deepen and expand their knowledge and understanding of cultural aspects related to areas of immediate interest
- Demonstrate knowledge and understanding of the aspects of Italian culture and society that emerge from the cultural texts they have read
- Engage in mediation activities

Teaching and learning

Contact hours	88 hours
Independent learning	60+ hours

Student Support

All class materials as well as additional materials available on Blackboard; Silvia, the module coordinator, is available by appointment (email: sbertoni@tcd.ie). Laura is also available on montagnl@tcd.ie.

Prescribed textbooks

- M. Birello, S. Bonafaccia, F. Bosc, G. Licastro, A. Vilagrasa, *Al dente 2 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710842)
- S. Nocchi, *Grammatica pratica della lingua italiana*, Alma Edizioni (EAN: 9788861827363)

Please use the cose inside the book *Al dente* to register it to BlinkLearning and have access to the digital version of the book.

Textbooks are available from International Books, 18 South Frederick Street, Dublin 2 or can be purchased online. Make sure you buy the correct edition of the books.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Class test in week 11 MT, date TBC (1 hour)*	10%	1. Questions to test structures, vocabulary and communicative functions
2. Class test in week 8 HT, date TBC (1 hour) *	10%	2. Questions to test structures and written production skills
3. Week 11 HT, date TBC: Listening test (approx. 20 minutes in total) *	10%	3. Questions/activities on an aural text (short answers, gap filling, T/F, multiple choice, etc.)
4. Oral examination in Trinity week	25%	4. <ul style="list-style-type: none">• Spoken production: picture/object description (about 3 minutes)

5. Examination period HT: 2-hour examination	45%	<ul style="list-style-type: none"> • Spoken interaction: <ul style="list-style-type: none"> ➤ Q&As on description (about 4 minutes) ➤ General conversation (about 8 minutes) <p>5. Questions to test structures, vocabulary, reading and writing</p>
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* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

** There are penalties for late submission of coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline

REASSESSMENT (AUGUST):

- Oral examination 35%
- Written examination 65%

ITU11041: Making Italy: from Unification to the Fall of Fascism (1815-1945)

ECTS: 5

Lecturer: Clodagh Brook

Module description

The Junior Fresh History module (Michaelmas term, two hours per week) explores how modern Italy was created and developed. The module starts in 1815, when Napoleon was defeated at Waterloo, and comes to a bloody finale in 1945, when the Nazis retreat from the peninsula and the second world war ends. This is the story of how Italy was sewn together from an archipelago of regional states, a unification which, however flawed, is often read as of the great achievements of European History. The new Liberal State, born in 1861, however, was sorely tested by unrest and a myriad of challenges. World war one broke out in 1914. In 1922, Mussolini marched on Rome and 'the black twenty years' of fascism began. The module has two interlinked parts. In the weekly lectures, we explore the history. In the seminars, which are less formal, you will be expected to actively take part. In the seminars, we prepare you for writing essays on history, for reading authentic historical materials, and doing group presentations.

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:

- give a succinct account of Italian history between 1815 and 1945
- reflect on what you have learned
- read, comprehend and assimilate some initial material in Italian
- present your knowledge in essays that display a basic understanding of critical and historical approaches.
- Learn how to do research and to present your work in group presentations.

Teaching and learning

Lectures	9 hours
Tutorials	8 hours
Independent learning	40 hours

***IMPORTANT:** not doing the research necessary for preparing an academic essay will lead to a fail, so please be guided by your lecturer and seminar tutor in what to read (and what not to read) in preparation for your first university essay for Italian, and spend 40 hours reading for this course.

Student Support

Additional material available on Blackboard; Clodagh, the module coordinator, is available by appointment (email: brookc@tcd.ie). Gianluca is also available on caccialg@tcd.ie

Reading and References

Mandatory Reading

- TO BUY: Christopher Duggan, *The Force of Destiny: A History of Italy since 1796* (London, Penguin, 2008).
- ON BLACKBOARD: Academic articles and other materials will be uploaded to Blackboard ahead of your seminars. Please make sure you check the seminars folder on a regular basis.

Further reading

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

The history will also come alive if you watch films about the period while you are studying for it. These are not compulsory, but are just good:

- Luchino Visconti's *Il gattopardo* (The Leopard)

- Filoteo Alberini's 1905 *La presa di Roma* (The Capture of Rome) (Silent film, 5 mins long, on YouTube)
- Marco Bellocchio's *Vincere*, a dramatic love story about the early Mussolini
- Bernardo Bertolucci's *1900* and Roberto Rossellini's *Roma città aperta*, on the Resistance during WWII
- De Sica, *Il giardino dei Finzi-Contini*, on the fate of the Jews
- Liliana Cavani, *La pelle* on the liberation of Naples

Further reading will be provided in the module guide on Blackboard

Assessment

1 two-hour exam in December exam period	100% of history class
2 group presentations	Unassessed, but helping you prepare your assessed exam.

IT11051 Italy through Cinema and Art

ECTS: 5 credits

Lecturers: Clodagh Brook, Professor in Italian

Module description

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

*NOTE that due to your short term, we are having to cut some of the lectures on art, and concentrate on cinema. If you have some grounding already in art, or are doing art history and want to learn more about art, please get in touch with us and we will provide you with some extra lectures which you can see in your own time. You will then be able to do your project on art rather than on cinema.

The course will be divided into two distinct parts:

- In Weeks 1-6, you will learn:
 - the foundation of techniques for analysis of film (Weeks 1-4): for example, what kind of shots and angles are used and why; what is meant by framing and mise en scene.
 - An introduction to painting (week 5): for example, how do colours affect mood? how do lines create a sense of movement?

- In Week 7-10 you will then view and analyse some Italian films (and paintings, if you have a grounding already in art) together with your peers, drawing on the techniques learnt in the first four weeks of the course. In these final weeks, you will prepare a project.

Learning Outcomes

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

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

*you will meet these learning outcomes for art only if you already have a grounding in art. Please discuss with your lecturers to pursue the art strand.

Teaching and learning

Lectures	9 hours
Viewings (4)	8 hours (at home)
Independent learning	86 hours

Important:

For this course, we expect you to research independently and to read as a minimum the following:

1. The mandatory book
2. At least 4 books or articles on the topic you choose for your project plus (see the bibliography above as a starting point)

3. you should also see a minimum of 3 Italian films (*or look carefully at 3 Italian paintings). You should watch more than this to build up a broader understanding of the period.
4. Websites on cinema are notoriously superficial and directed to a general reader, not scholars. If you want to use a website, please check with me first as to whether it is scholarly enough. Using poor websites will get you poor marks.

Student Support

- Additional material available on Blackboard

- Clodagh's office hours will be by appointment. Please e-mail brookc@tcd.ie to organise a meeting.

Reading and Bibliography

Mandatory Reading (please buy a copy of this)

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

Recommended Reading

- Bondanella, Peter, *The Italian Cinema Book* (BFI, 2014)
- Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017);
- Brunetta, Gian Piero, *The History of Italian Cinema: A Guide to Italian Film from its Origins to the 21st Century* (Princeton University Press, 2011).
- Nowell-Smith, Geoffrey, *The Companion to Italian Cinema* (London, 1996)
- ***Recommended if you want to work on art**
- Geraldine A. Johnson, *Renaissance Art: A Very Short Introduction* (OUP 2005)
- Sylvia Martin, *Futurism* (Taschen 2005)
- Saasha Bru et al, *Futurism a Microhistory* (Legenda, 2019)
- Paola Tinagli, *Women in Italian Renaissance Art: Gender, Representation, Identity* (1997)
- Susie Hodge, *Art in Detail, 100 Masterpieces: Art in Detail available here*

Assessment

<p>Project of 3,000 words, providing a commentary on 2 scenes from a film (*or painting) of your choice not studied in class. In the final 4 weeks of class, you will be guided both in small group meetings and then in individual meetings with the course leaders on how to develop critical and research skills and prepare their first</p>	<p>100% of module mark</p>
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written assessment for the Italian Department.	
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ITU11092 – Florence and the birth of the Renaissance

ECTS: 5

Lecturer: Igor Candido

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

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

- read, comprehend and assimilate a selection of short texts from the medieval and Renaissance periods;
- supplement their knowledge of these texts by making appropriate use of published scholarship and criticism;
- present their knowledge in written form, displaying an understanding of literary techniques and critical approaches;
- write clear and coherent analyses of texts under test conditions.

Teaching and learning

Lectures	11 hours
Tutorials	4 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

- Dante Alighieri, *Vita nuova*, trans. with intr. and notes by V. Jewiss (London: Penguin, 2023).
- G. Boccaccio, *Life of Dante* (Alma Classics, 2017) [PB-411-982]

- Leonardo Bruni, *Panegyric to the City of Florence*, in *The Earthly Republic. Italian humanists on government and society*, ed. by B.G. Kohl and R. Witt, (Philadelphia, U of Pennsylvania P, 1978 and 1997) [PL- 30- 77 and SHL-19-76]

- Giovanni Pico della Mirandola, *The Oration on the Dignity of Man*, in *The Renaissance Philosophy of Man*. Ed. by E. Cassirer, P. O. Kristeller, J. H. Randall (Chicago: U of Chicago P, 1969 and 2011) [945.05 H8]

Recommended:

- C. Celenza, *The Intellectual World of the Italian Renaissance. Language, Philosophy, and the Search for Meaning* (Cambridge: Cambridge UP, 2017) [HL-396-831] Available in e-book via Stella search.

- J. M. Najemy, *A history of Florence 1200-1575*, Oxford, Blackwell, 2006 [945.51 P6;2] Also available in e-book via Stella search.

- R. Witt, 'In the Footsteps of the Ancients'. *The Origins of Humanism from Lovato to Bruni*, Brill, 2000 (chapters 5, 7 and 10) [850.9 P36] Also available in e-book via Stella search.

- *The Cambridge Companion to Renaissance Humanism*. Ed. by J. Kraye (Cambridge: Cambridge U P, 1996) [HL-187- 62] Also available in e-book via Stella search.

- H. Baron, *The Crisis of the Early Italian Renaissance* (Princeton: Princeton UP, 1966) [LEN 945.05 J51*1;1]

Further bibliography will be uploaded on Blackboard.

Assessment

The module will be assessed through one two-hour exam (100% of the module mark).

ITU11172 – Breakthroughs: 20th-Century Italian Literary Turning Points

ECTS: 5

Lecturer: Serena Vandi, Silvia Bertoni

Module description

This module will trace a history of twentieth-century Italian literature, by focusing on some particular case studies from each decade of the century. These case studies are represented by 'literary cases' with special editorial vicissitudes (wide public success, success abroad, scandal, censorship, etc.) and books which constituted turning points in Italian literature and beyond. This pathway will allow us to: understand the development of Italian literature in the twentieth century, by always looking at the historical and cultural context; closely analyse fundamental texts from different decades and genres; discuss theoretical issues; and discuss editorial issues and issues of reception. The selected primary texts include novels, a collection of poems, a play, novel-memoirs.

Textual analysis will be always accompanied by a theoretical approach and a contextual one. Each lecture will also include a Q&A sessions and interactive parts. In the seminars, students will work in groups and all together on selected texts and critical bibliography.

Syllabus

- 1) Sibilla Aleramo, *Una donna* (1906)
- 2) Luigi Pirandello, *Sei personaggi in cerca d'autore* (1921)
- 3) Eugenio Montale, *Ossi di seppia* (1925)
- 4) Primo Levi, *Se questo è un uomo* (1947)
- 5) Alba De Céspedes, *Quaderno proibito* (1952)
- 6) Carlo Emilio Gadda, *Quer pasticciaccio brutto de via Merulana* (1957)
- 7) [Study Week]
- 8) Giuseppe Tomasi di Lampedusa, *Il Gattopardo* (1958)
- 9) Leonardo Sciascia, *Il giorno della civetta* (1961)
- 10) Elsa Morante, *La Storia* (1974)
- 11) Umberto Eco, *Il nome della rosa* (1980)
- 12) Goliarda Sapienza, *L'arte della gioia* (1998)

Module aims

This module aims to provide students with:

- an overview of the history of 20th-century Italian literature;
- a detailed knowledge of a selection of texts;
- an ability to analyse, discuss, link, and compare, individually and in groups, literary texts belonging to different genres;
- an ability to historically contextualise literary texts;
- an ability to understand the editorial vicissitudes of a text;
- an ability to understand the forms of reception of a literary text.

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:

- understand the history of 20th-century Italian literature;
- read, analyse, interpret, and compare important textual case studies in Italian 20th-century literature;
- contextualise literary texts;
- communicate ideas and sustain an argument, using relevant critical material, in oral and written form.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	100 hours

Student Support

Blackboard

Reading and References

Primary Texts

- Aleramo, Sibilla, *Una donna* (Milan: Feltrinelli, 2012) [*A Woman*, transl. By Erica Segre and Simon Carnell (London: Penguin, 2020)]
- De Céspedes, Alba, *Quaderno proibito* (Milan: Mondadori, 2022) [*Forbidden Notebook* transl. by Ann Goldstein (London: Pushkin Press, 2024)]
- Eco, Umberto, *Il nome della rosa* (Milan: La Nave di Teseo, 2020) [*The Name of the Rose*, transl. by William Weaver and Richard Dixon (London: Vintage, 2016)]
- Gadda, Carlo Emilio, *Quer pasticciaccio brutto de via Merulana* (Milan: Adelphi, 2018) [*That Awful Mess on the Via Merulana*, transl. by William Weaver (New York: New York Review Books, 2007)]
- Levi, Primo, *Se questo è un uomo* (Turin: Einaudi, 2014) [*If This is a Man*, transl. by Stuart Woolf (London: Vintage, 1996)]
- Montale, Eugenio, *Ossi di seppia* (Milan: Mondadori, 2016) [*Cuttlefish Bones*, transl. by Jonathan Galassi (New York: Farrar, Straus and Giroux, 2012)]
- Morante, Elsa, *La Storia* (Turin: Einaudi, 2014) [*History: A Novel*, transl. by William Weaver (London: Penguin, 1980)]
- Pirandello, Luigi, *Sei personaggi in cerca d'autore* (Turin: Einaudi, 2014) [*Six Characters in Search of an Author*, transl. by Frederick May (London: Heinemann, 1978)]
- Sapienza, Goliarda, *L'arte della gioia* (Turin: Einaudi, 2008) [*The Art of Joy*, transl. by Anne Appel (London: Penguin, 2013)]

- Sciascia, Leonardo, *Il giorno della civetta* (Milan: Adelphi, 2002) [*The Day of the Owl*, transl. by Arthur Oliver (London: Granta, 2013)]
- Tomasi di Lampedusa, Giuseppe, *Il Gattopardo* (Milan: Feltrinelli, 2013) [*The Leopard*, transl. by Archibald Colquhoun (London: Vintage, 2024)]

Required:

- All excerpts analysed in class
- Critical essays analysed in class
- At least two primary texts

Suggested:

- Baranski, Zygmunt G., West, Rebecca, J. (eds.), *The Cambridge Companion to Modern Italian Culture* (Cambridge: Cambridge University Press, 2001)
- Bazzoni, Alberica, *Writing for Freedom: Body, Identity and Power in Goliarda Sapienza's Narrative* (Oxford: Peter Lang, 2018)
- Biasin, Gianpaolo, Gieri, Manuela (eds.), *Luigi Pirandello: Contemporary Perspectives* (Toronto: Toronto University Press, 1999)
- Bondanella, Peter, Ciccarelli, Andrea (eds.), *The Cambridge Companion to the Italian Novel* (Cambridge: Cambridge University Press, 2003)
- Cambon, Glauco, *Eugenio Montale's Poetry: A Dream in Reason's Presence* (Princeton: Princeton University Press, 2014)
- Dombroski, Robert S., *Creative Entanglements: Gadda and the Baroque* (Toronto: University of Toronto Press, 1999)
- Farrell, Joseph, *Leonardo Sciascia. The Man and the Writer* (Florence: Olschki, 2022)
- Gallucci, Carole C., Nerenberg, Ellen Victoria (eds.), *Writing beyond Fascism: Cultural Resistance in the Life and Works of Alba De Céspedes* (London: Farleigh Dickinson University Press, 2000)
- Gane, Mike, Gane, Nicholas (eds.), *Umberto Eco* (London: Sage, 2005)
- Gordon, Robert S.C. (ed.), *The Cambridge Companion to Primo Levi* (Cambridge: Cambridge University Press, 2007)
- Grimaldi Morosoff, Anna, *Transfigurations. The Autobiographical Novels of Sibilla Aleramo* (Oxford: Peter Lang, 1999)
- Lucamante, Stefania (ed.), *Elsa Morante's Politics of Writing: Rethinking Subjectivity, History, and the Power of Art* (Madison: Farleigh Dickinson University Press, 2014)
- Marrone, Gaetana (ed.), *Encyclopedia of Italian Literary Studies* (New York: Routledge, 2007)
- Pertile, Lino, Brand, Peter (eds.), *The Cambridge History of Italian Literature* (Cambridge: Cambridge University Press, 1997)
- Welge, Jobst, 'Death of a Prince, Birth of a Nation. Time, Place, and Modernity in a Sicilian Historical Novel (G. Tomasi di Lampedusa)', in Id., *Genealogical Fictions:*

Cultural Periphery and Historical Change in the Modern Novel (Baltimore, MD: Johns Hopkins University Press, 2015), pp. 170-193

Assessment

Written exam (50%)

Essay (50%)

SF

ITU2220Y ITALIAN LANGUAGE 2 (CONTINUING BEGINNERS)

ECTS: 10

Lecturers: Enrica Ferrara, Silvia Bertoni, Antonia Losco, Laura Montagna

Module Aims:

- 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 up to level B1 of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes:

- 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 and 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
- engage in relevant mediation activities

Teaching and learning

Contact hours	55 hours in MT 44 hours in HT
Independent learning	50-60 hours

Student Support

All class materials as well as additional materials available on Blackboard; The lecturers are available by appointment as follows:

Enrica (module coordinator): ferrarae@tcd.ie

Silvia: sbertoni@tcd.ie

Antonia: loscoa@tcd.ie

Laura: montagnl@tcd.ie

Prescribed textbooks

Al dente 3, Premium Edition (Casa delle Lingue Edizioni); ISBN: 9788417710859

S. Nocchi, *Grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861827363)

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Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Oral group presentation (groups of 3) in weeks 11/12 on a set topic, followed by a short Q&A session *	10%	1. About 3-minute oral language production per person. Testing oral fluency and use of language structures and vocabulary appropriate for this level, as well as presentation skills and effective teamwork
2. Class test in week 10 MT, date TBC: language structures, vocabulary and functions (1 hour) *	10%	2. Testing language structures, vocabulary and communicative functions
3. Class test in week 6 HT, date TBC: language	15%	3. Testing language structures and writing skills

structures and written production skills (1.5 hours) *		
4. Trinity week: oral examination	25%	4. Spoken production: presentation on agreed topic (about 3-4 minutes) Spoken interaction: conversation/interview on presentation
5. Examination period HT: 2-hour examination	40%	5. Questions to test structures, vocabulary, reading and writing

* Please save the dates for your class tests and presentations, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

** There are penalties for late submission of coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline
- **Homework.** As well as the tasks for Continuous Assessment counting towards your final mark, you will be given other homework regularly, including during your Christmas vacation. While not all homework counts towards your final mark, it is an essential part of independent learning and key to progress and success. Some homework will be from the textbook (which can be self-corrected with the keys provided on Blackboard or on BlinkLearning), some from other sources.
- **Constructive feedback and other forms of informal assessment.** You will receive detailed feedback on your work, from which you can learn and which will help you set your learning goals.

We will also use other forms of assessment, such as in-class comments, one-to-one consultations, presentations, questions for reflection, self- and peer-assessment, games, quizzes, written activities of various kinds, etc.

REASSESSMENT (AUGUST):

- Oral examination 40%
- Written examination 60%

IT22032 - Dante's *Divine Comedy. Purgatorio and Paradiso*

ECTS: 5

Lecturer: Igor Candido

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

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

- read, comprehend and assimilate a selection of cantos from the Dante's *Divine Comedy*;
- supplement their knowledge of these cantos by making appropriate use of published scholarship and criticism;
- present their knowledge in written form, displaying an understanding of literary techniques and critical approaches;
- write clear and coherent analyses of texts under test conditions.

Teaching and learning

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

Lectures	22 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

Purgatorio, translated by Robert and Jean Hollander, ed. by Robert Hollander, New York: Doubleday 2004

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

Recommended:

Robert Hollander, *Dante: a life in works* (New Haven-London: Yale University Press, 2001) [HB-64-162]

Further bibliography

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

Assessment

The module will be assessed through a 2,500 word essay (100% of the module mark).

ITU22042 History and society in the 20th century Italy

Module Description

In this module we explore the development of Italy from 1945 to 1999. This takes us from post-war recovery, and the creation of the modern Italian state, with its new democratic structures, to the “economic miracle” of the late 1950s, where 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, and mafia. Finally, we will consider the economic development of the 1980s, the crisis of Communism after 1989, the corruption scandals called “Tangentopoli” starting in 1993, and the emergence of new political groupings, as Silvio Berlusconi and the Lega Nord emerge.

Lectures aim at telling the historical narrative of the events mentioned above. Tutorials focus on exploring excerpts from texts, or films and other media which reflect and construct versions of that.

Lectures

- 1 weekly lecture: Clodagh Brook
- 1 weekly tutorial: Silvia Bertoni

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

Essential REading

For all lectures. You can choose one of these texts as your essential reading. Either:

- John Foot, *The Archipelago: Italy since 1945* (2018) (Trinity Ebook). Detailed, lively analysis. If you weren't a fan of Duggan, start here.
- Christopher Duggan, *The Force of Destiny* (2007), Chapter 27-end book. Shorter analysis. If you liked reading Duggan, continue reading this book to the end.

Secondary Reading will be available on Blackboard.

Assessment

1 two-hour examination

ITU22082 History of Italian Cinema

Lecturer: Professor Clodagh Brook, brookc@tcd.ie. Room 4040 Arts Block.

ECTS: 5 credits

Module description

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

Learning Outcomes

Assuming you attend all or most lectures, complete assignments and engage in independent learning, at the end of this module 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
- Have developed basic skills in film analysis and be able to apply these skills to selected film clips
- Have developed the ability to discuss, verbally and in writing, key aspects of Italian cinema.
- Have improved presentation skills

Italian cinema as an open module

While I will undoubtedly make reference back to our Year 1 module on 'Italian cinema and art', I have no expectations that students joining us from other disciplines will have done this. While I expect our

Italian discipline students to read secondary material in Italian, you only need to read in English from the bibliography below. Please let me know if I can be of help in any way.

Teaching and learning

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

Student Support

- Additional material available on Blackboard
- Lecturer is available by appointment. Please email on brookc@tcd.ie

Reading and References

Mandatory (books)

- Bondanella, Peter and Federico Pacchioni, *A History of Italian Cinema* (Bloomsbury, 2017)

Recommended

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

Assessment

1 essay of 3000 words (10% above or below allowed). The essay will be of your own choosing in consultation with the lecturer. More details will be given out during reading week.	100% of module mark
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ITU22161 – Dante's *Inferno*

ECTS: 5

Lecturer: Igor Candido

Module description: Medieval art, as Charles Singleton pointed out, can be more remote from us than Shakespeare's, but that is no matter of chronological distance. What he meant is that, if we really want to read and understand Dante's *Comedy*, we will need to (re)acquire a knowledge that is no longer our own. But it is also true that medieval culture can teach us so much about modern life. The 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 students have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module students should be able to:

- read, comprehend and assimilate a selection of Italian texts from the medieval and Renaissance periods, such as Dante's *Inferno*;
- supplement their knowledge of these texts by making appropriate use of published scholarship and criticism;
- present their knowledge in written form, displaying an understanding of literary techniques and critical approaches;
- write clear and coherent analyses of texts under test conditions.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	90+ hours

Student Support

Blackboard

Reading and References

Required:

- Dante Alighieri, *Inferno*, trans. by Robert and Jean Hollander, edited by Robert Hollander, New York: Doubleday 2002 [LEN 858.1 DAN:6 P21]

Recommended:

- P. Hainsworth and D. Robey, *Dante: A very short introduction* (Oxford UP, 2015) [PB-369-80]
- *The Cambridge companion to Dante's Commedia*, ed. by Zygmunt G. Baranski, Simon Gilson (Cambridge: Cambridge UP, 2019) [LEN 858.1 DAN:5g R9]

Further bibliography will be uploaded on Blackboard.

Assessment

The module will be assessed through one 2,500 word commentary (100% of the module mark).

IT22181 - "That's Amore!": Love and Nation in the Italian Risorgimento

ECTS: 5

Lecturer: Dr Enrica Maria Ferrara

Module description: This course will follow the historical, political and artistic development of the Italian 19th century through a study of its Romantic literature. Our aim will be to unveil how patriotic and romantic love ended up feeding each other over the course of the long century which saw the development of a unified Italian nation and a newly created language identity.

The syllabus will include: Ugo Foscolo's civil poetry, addressing those pre-Romantic nationalistic ideals that will inform the Risorgimento's uprising; excerpts from *The Last Letters of Jacopo Ortis*, the first epistolary novel of Italian literature, in which patriotic and romantic love are intertwined; Giacomo Leopardi's exceptional love poetry and excerpts from his *Operette morali* that encapsulate a new creatural, human-animal and environmental sensibility; Madame de Staël's essay on the importance of translation which helped Italian culture open up to the influence of European literature, making cultural borders more porous as geopolitical borders within the nation were reshaped and restructured.

Our course will include also a discussion about Italian women writers, whose work does not feature prominently in the 19th century Italian canon. Marchesa Colombi's trailblazing novel, *Un matrimonio di provincia* (1885) will provide the opportunity to explore how the illusion of romantic love affected women's lives and expectations in the 19th century.

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

- engage in a close reading of Italian literary texts;
- achieve an analytical understanding of a selection of some prominent texts from 19th century Italian culture;
- have developed some of the necessary tools to deal with close readings of Italian poetry and prose of the 19th century.
- have gained a deeper understanding of the intersection of romantic love and patriotic ideals as drivers of the Italian Risorgimento.

Teaching and learning

Lectures	22 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

In Italian for core students of Italian (Please use any Italian editions):

Foscolo, Ugo, *Liriche scelte* [selection of poems will be indicated by the lecturer. Please check Blackboard]

Foscolo, Ugo, *Ultime lettere di Jacopo Ortis*, 1802

Leopardi, Giacomo, *Canti* [selection of poems will be indicated by the lecturer. Please check Blackboard]; you can also find the “Canti” online

https://www.giacomoleopardi.it/?page_id=6199

Leopardi, Giacomo, *Operette Morali* (selection of texts)

Madame de Staël, “Sulla maniera e la utilità delle traduzioni”, trans. Pietro Giordani, 1816 (available online)

Marchesa Colombi, *Un matrimonio in provincia* (1885)

In English for students who take this as an Open Module:

Foscolo, Ugo, *Last letters of Jacopo Ortis*, trans. J.G. Nichols (Alma Classics, 2022)

Foscolo, Ugo, *Sepulchres*, trans. J.G. Nichols (Oneworld Classics, 2009)

Leopardi, Giacomo, *Canti*, trans. J.G. Nichols (Oneworld Classics, 2009) [selection of texts]

Leopardi, Giacomo, *Moral Fables: followed by Thoughts*, trans. J.G. Nichols (Alma Classics, 2017) [selection of texts]

Madame de Staël, ‘The Spirit of Translation’, translated by ?, *Romanic Review*, 97.3-4 (2006), 279-284 – on Blackboard

Marchesa Colombi, *A Small-Town Marriage*, translated by Paula Spurlin Paige (Northwestern University Press, 2001)

Further bibliography

A full reading list will be published on Blackboard

Assessment

Group Presentation providing an overview of critical literature – 30%
2,500 words essay – 70%

ITU22192 - Independent Study Project

Lecturer: Team

Learning outcomes: Specific learning outcomes will depend on the actual content of the module.

The students will learn to:

- work independently
- focus on an area of their election
- explore topics that are not covered by the core programme.
- experience one-to-one learning

Seminars	11 hours
Independent learning	100+ hours

Assessment

2,500 word-essay

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ITU3300Y - Italian Language 3

ECTS: 10

Lecturers: Andrea Bergantino and Laura Montagna

Module Aims:

- enhance the language skills of Listening, Reading, Writing, Speaking
- advance in the knowledge and use of grammatical structures and vocabulary
- deepen knowledge of Italian culture and society as well as global issues
- attainment of up to level B2+ of the Common European Framework of Reference for Languages (CEFR)

Learning Outcomes:

On successful completion of this module, students will:

- work with longer and more complex texts from a range of media;
- follow standard spoken language, also when it is complex;
- demonstrate enhanced knowledge and use of vocabulary, grammatical structures and pragmatic competences;
- maintain grammatical control and correct their own mistakes;
- summarise, analyse and present information, ideas and arguments;
- interact in writing in informal and formal situations and with a higher degree of fluency and accuracy;
- produce a range of texts and summaries, expressing opinions and ideas, manipulating content and reformulating information;
- demonstrate increased knowledge and understanding of cultural aspects and global issues;
- demonstrate a good level of intercultural awareness;
- engage in relevant mediation activities

Teaching and learning

Contact hours	66 hours
Independent learning	80+ hours

Student Support

All class materials as well as additional materials available on Blackboard; the module coordinator, Serena Vandì, is available by appointment (vandis@tcd.ie); Andrea is available by appointment (email: berganta@tcd.ie); Laura is available on montagnl@tcd.ie.

Prescribed textbooks

M. Birello, S. Bonafaccia, F. Bosc, D. Donati, G. Licastro, A. Vilagrasa, *Al dente 4 Edizione Premium*, Casa delle Lingue, (ISBN: 9788417710866).

S. Nocchi, *Grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861827363) Unless you already purchased it last year.

Please use the code inside the book *Al dente* to register it to BlinkLearning and have access to the digital version of the book. However, please wait until your teacher tells you it is time to register your book; the licence for your digital book lasts for 14 months. By registering *Al dente 4* right at the time you start using it, you'll make the most of your licence.

Textbooks can be ordered online or through International Books, 18 South Frederick Street, Dublin 2. Make sure you buy the correct edition of the books.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 8 MT, date TBC(during class time): language structures, vocabulary and communicative functions test (1 hour) *	10%	1. Testing language structures, vocabulary and communicative functions
2. Week 10 MT: Oral test	15%	2. <ul style="list-style-type: none"> · Spoken production: presentation about a chosen topic from a given list (about 5 minutes) · Spoken interaction: discussion on presentation (about 5 minutes)
3. Week 6 HT, date TBC): language structures and written production test (1.5 hour) *	10%	3. Questions to test structures and written production skills
4. Translation CA**	5	4. 3 pieces of designated homework
5. Week 12 HT, date TBC: 2-hour Translation class test	15%	5. One passage to translate into English, with annotations
6. Trinity week: Oral examination (about 20 minutes)	15%	6. See guidelines below

7. Examination period HT: 2-hour language examination	30%	7. Questions to test structures, vocabulary, reading and writing
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* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

** There are penalties for late submission of coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline

REASSESSMENT (AUGUST):

Translation exam 20%

Written language exam 50%

Oral 30%

CEFR level of attainment

40-49 B1

50-59 B1+

60-69 B2

70-80 B2+

ITU33061 - Italian Language 3 (for students going on Erasmus in HT)

ECTS: 5

Lecturers: Andrea Bergantino and Laura Montagna

Module Aims:

- enhance the language skills of Listening, Reading, Writing, Speaking
- advance in the knowledge and use of grammatical structures and vocabulary
- deepen knowledge of Italian culture and society as well as global issues
- attainment of up to level B2 of the Common European Framework of Reference for Languages (CEFR)
- attainment of up to level B2 of the Common European Framework of Reference for Languages (CEFR)

Learning Outcomes:

On successful completion of this module, students will:

- work with longer and more complex texts from a range of media;
- follow standard spoken language, also when the language is complex;
- demonstrate enhanced knowledge and use of vocabulary, grammatical structures and pragmatic competences;
- maintain grammatical control and correct their own mistakes;
- summarise, analyse and present information, ideas and arguments;
- interact in writing in informal and formal situations and with a higher degree of fluency and accuracy;
- produce a range of texts and summaries, expressing opinions and ideas, manipulating content and reformulating information;
- demonstrate increased knowledge and understanding of cultural aspects and global issues;
- demonstrate a good level of intercultural awareness;
- engage in relevant mediation activities

Teaching and learning

Contact hours	33 hours
Independent learning	40+ hours

Student Support

All class materials as well as additional materials available on Blackboard; the module coordinator, Serena Vandì, is available by appointment (vandis@tcd.ie); Andrea is available by appointment (email: berganta@tcd.ie); Laura is available on montagnl@tcd.ie.

Prescribed textbooks

M. Birello, S. Bonafaccia, F. Bosc, D. Donati, G. Licastro, A. Vilagrasa, *Al dente 4 Edizione Premium*, Casa delle Lingue, (ISBN: 9788417710866).

S. Nocchi, *Grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861827363)
Unless you already purchased it last year.

Please use the code inside the book *Al dente* to register it to BlinkLearning and have access to the digital version of the book. However, please wait until your teacher tells you it is time to register your book; the licence for your digital book lasts for 14 months. By registering *Al dente 4* right at the time you start using it, you'll make the most of your licence.

Textbooks can be ordered online or through International Books, 18 South Frederick Street, Dublin 2. Make sure you buy the correct edition of the books.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 8 MT, date TBC (during class time): language structures, vocabulary and communicative functions test (1 hour) *	20%	1. Testing language structures, vocabulary and communicative functions
2. Week 10 MT Oral test	30%	2. <ul style="list-style-type: none">· Spoken production: presentation about a chosen topic from a given list (about 5 minutes)· Spoken interaction: discussion on presentation (about 5 minutes)
3. Examination period: 2-hour language examination	50%	3. Questions to test structures, vocabulary, reading and writing

* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

REASSESSMENT (AUGUST):

1. Oral 30%:

Spoken production: presentation on a chosen topic different from term time (about 5 minutes)

Spoken interaction: questions on presentation (about 5 minutes)

2. Written examination 70%

ITU33062 - Italian Language 3 (for students returning from Erasmus in MT)

ECTS: 5

Lecturers: Enrica Ferrara and Laura Montagna

Module Aims:

- enhance the language skills of Listening, Reading, Writing, Speaking
- advance in the knowledge and use of grammatical structures and vocabulary
- deepen knowledge of Italian culture and society as well as global issues
- develop translation strategies
- attainment of up to level B2+ of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes:

On successful completion of this module, students will:

- work with longer and more complex texts from a range of media;
- follow standard spoken language of increased complexity
- demonstrate enhanced knowledge and use of vocabulary, grammatical structures and pragmatic competences;
- maintain grammatical control and correct their own mistakes;
- summarise, analyse and present information, ideas and arguments;
- interact in writing in informal and formal situations and with a high degree of fluency and accuracy;
- produce a range of texts and summaries, expressing opinions and ideas, manipulating content and reformulating information;
- demonstrate increased knowledge and understanding of cultural aspects and global issues;
- demonstrate a good level of intercultural awareness;
- engage in relevant mediation activities
- develop their translation skills from Italian into English

Teaching and learning

Contact hours	44 hours
Independent learning	60+ hours

Student Support

All class materials as well as additional materials available on Blackboard; Enrica is available on ferrarae@tcd.ie; Laura is available on montagnl@tcd.ie.

Prescribed textbooks

M. Birello, S. Bonafaccia, F. Bosc, D. Donati, G. Licastro, A. Vilagrasa, *Al dente 4 Edizione Premium*, Casa delle Lingue, (ISBN: 9788417710866).

S. Nocchi, *Grammatica pratica della lingua italiana*, Alma Edizioni, (EAN: 9788861827363)
Unless you already purchased it last year.

Stella Cragie, *Thinking Italian Translation* (Routledge, 2015). This is to be bought for HT.

Please use the code inside the book *Al dente* to register it to BlinkLearning and have access to the digital version of the book. However, please wait until your teacher tells you it is time to register your book; the licence for your digital book lasts for 14 months. By registering *Al dente 4* right at the time you start using it, you'll make the most of your licence.

Textbooks can be ordered online or through International Books, 18 South Frederick Street, Dublin 2. Make sure you buy the correct edition of the books.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 6, date TBC: language structures and written production test (1.5 hour) *	15%	1. Questions to test structures and written production skills
2. Translation CA**	5%	2. 3 pieces of designated homework
3. Week 12: 2-hour Translation class test	15%	3. One passage to translate into English, with annotations
4. Trinity week: Oral exam (about 20 minutes)	25%	4. See guidelines on Blackboard
5. Examination period: 2- hour language examination	40%	5. Questions to test structures, vocabulary, reading and writing

* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

****** There are penalties for late submission of coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline

REASSESSMENT (AUGUST):

Translation exam 25%

Written language exam 45%

Oral 30%

CEFR level of attainment

40-49 B1

50-59 B1+

60-69 B2

70-80 B2+

ITU33042 - Italy in the 21st Century

ECTS: 5 credits

Lecturers: Clodagh Brook, Manuela Di Franco,

MODULE DESCRIPTION

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), as well as some key philosophical ideas and provide an overview of the contemporary political and economic system. This module continues Italian History 1815 to 1945 and Italian History and Society 1945-1999.

The module is made up of:

- **a one-hour lecture** on the politics, economics and philosophical underpinnings of contemporary Italy.
- **A one-hour seminar** on literary and visual texts which complement material covered in the lectures.

In the first 3 weeks, we focus on contemporary politics, in weeks 4-6 we work on race and migration, and in the final 5 weeks we work of religion, gender and environmental concerns.

Teaching and learning

Lectures	11 hours
Tutorials	10 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

- Mammone, E. Giap Parini, G. A. Veltri, *The Routledge Handbook of Contemporary Italy: History, Politics, Society* (Routledge, 2015)
- Michela Murgia, *Il mondo deve sapere. Romanzo tragicomico di una telefonista precariat* (2017)
- Wu Ming 2, Antar Mohamed, *Timira. Romanzo meticcio* (2012) – the book is freely available on the Wu Ming collective's website ([https://www.wumingfoundation.com/italiano/Wu Ming 2 e Antar Mohamed Timira.pdf](https://www.wumingfoundation.com/italiano/Wu_Ming_2_e_Antar_Mohamed_Timira.pdf))
- Phaim Bhuiyan, *Bangla* (2019)
- Nanni Moretti, *Habemus Papam* (2011)
- Gustav Hofer and Luca Ragazzi, *Improvvisamente l'inverno scorso* (2007)
- Silvio Soldini, *Pane e Tulipani* (2011)
- Ferzan Özpetek, *Saturno contro* (2007)

Secondary Reading

- Z. Bauman, *Liquid modernity* (Polity, 2000);
- C. Crouch, *Postdemocracy* (Cambridge, Polity, 2004); and the pamphlet, 'Coping with Post-democracy' (on Blackboard).
- R. Collins, "The end of middle class work: No more escapes", in I. Wallerstein, R. Collins, M. Mann, G. Derlugian, C. Caljhoun, *Does Capitalism Have a Future?* (Oxford University Press, 2013), pp. 37-70.
- A. Elliott and C. Lemert, *The New Individualism* (Routledge, 2006);
- D. Harvey, *Seven contradictions and the end of capitalism* (Profile Books, 2014);
- T. Piketty, *Capital in the Twenty-First Century* (The Belknap Press, 2014).
- Steph Lawler, *Identity: Sociological Perspectives* (Polity Press, 2013)
- Kathleen Lennon and Rachel Alsop, *Gender Theory in Troubled Times* (Polity, 2020)
- Peter Burke and Jan E. Stets, *Identity Theory* (OUP, 2009)
- James Newell, *Italian Politics: Exploring the Dynamics of Political Change* (Routledge, 2024). Especially final chapter.
- James Newell, *Italy's Contemporary Politics* (Routledge, 2020)

- *Twenty-First Century Populism: The Spectre of Western European Democracy*, ed. D. Albertazzi and D. McDonnell (Palgrave Macmillan, 2008);
- S. Cassese, *Governare gli italiani: Storia dello Stato* (Il Mulino, 2014); Censis, *I valori degli italiani 2013* (Venezia, Marsilio, 2013);
- L. Gallino, *La lotta di classe dopo la lotta di classe*, ed. P. Borgna (Laterza, 2012);
- P. Ginsborg, *Berlusconi* (Einaudi, 2005);
- M. Magatti, *I nuovi ceti popolari*, (Feltrinelli, 2006);
- N. Urbinati, *Democrazia in diretta* (Feltrinelli, 2013);
- C. Vecchio, *Giovani e belli. Un anno fra i trentenni italiani all'epoca di Berlusconi* (Chiarelettere, 2009);
- D. Bersani, *Indignate* (on Italian women in the 21st Century) (Rome, Newton Compton, 2011);
- G. Benvegnù-Pasini, M. Bezze, W. Nanni, V. Nozza, T. Vecchiato, *Poveri di diritti. Rapporto 2011 su povertà ed esclusione sociale in Italia*, (Il Mulino, 2011);
- E. Sala, *Donne, uomini e potere, diseguaglianze di genere in azienda, politica, accademia* (Franco Angeli, 2008);
- I. Crowhurst and C. Bertone, *The Politics of Sexuality in Contemporary Italy* (special issue of *Modern Italy*: 17:4, 2012).
- Eva Garau, *Politics of National Identity in Italy: Immigration and Italianita'*, Routledge 2014
- Grace Russo Bullaro and Elena Benelli, *Shifting and Shaping a National Identity: Transnational Writers and Pluriculturalism in Italy Today*.
- C. Lombardi-Diop, C. Romeo. *Postcolonial Italy* (Palgrave, 2012).
- A. Dal Lago, *Non-persone: L'esclusione dei migranti in una società globale* (Feltrinelli, 2006).
- Clodagh Brook, Monica Jansen, Maria Bonaria Urban (eds) *Postsecular Italy: Transnational and Interdisciplinary Approaches*. Special Issue of *Italica*. Fall: 2024.
- Damiano Benvegnu', Matteo Gilebbi, *Italy and the Ecological Imagination: Ecocritical Theories and Practices* (Vernon Press, 2022).
- Pietro Valaguzza and Ramona Caria, *Green Business: storie di sostenibilita' e resilienza della nuova economia green Made in Italy*, (Kickster, 2020).

ITU33081 – Petrarch and Boccaccio

ECTS: 5

Lecturer: Igor Candido

Module description: 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 masterwork, the Decameron, a collection of one hundred novellas which aimed to portrait the late medieval-early modern world as it was. Boccaccio's narrative style is a milestone on the way to the creation of Western realism.

Module Pre Requisite:

Senior Fresh language modules or level B1+ of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes:

On successful completion of this module, students will have:

- familiarized with the language and style of Boccaccio, the inventor of Italian literary prose, 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.

Teaching and learning

Lectures	22 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

- Francesco Petrarca, *Canzoniere*, ed. by U. Dotti (Milan: Feltrinelli, 2013)
- G. Boccaccio, *Decameron*, ed. by M. Veglia (Milan: Feltrinelli, 2020).

Recommended:

- *Petrarch's Lyric Poems. The Rime sparse and Other Lyrics*, trans. and ed. by R. Lansing (Cambridge, Mass: Harvard UP, 1976) [LEN 858.1 PET:2 L6;2/4]
- C. S. Celenza, *Petrarch: Everywhere a Wanderer* (London: Reaktion, 2017) [LEN 858.1 PETg R71]
- P. M. Forni, *Adventures in Speech: Rhetoric and Narration in Boccaccio's Decameron*. Philadelphia: U of Pennsylvania P, 1996.
- R. Bragantini, P. M. Forni, and C. Kleinhenz (eds). *The Decameron: A Critical Lexicon*. Trans. by M. Papio. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2019.

- Igor Candido (ed.), *Petrarch and Boccaccio: the Unity of Knowledge in the Pre-modern World* (Berlin: De Gruyter, 2018). In Open access:
<https://www.degruyter.com/document/doi/10.1515/9783110419306/html?lang=en#contents>

Further bibliography will be uploaded on Blackboard.

Assessment

The module will be assessed through one 3,500 word essay (100% of the module mark).

ITU33092 - HISTORICAL AND POSTMODERN NARRATIVES FROM THE 19TH TO THE 21ST CENTURY

Module Coordinator: Dr. Enrica Maria Ferrara (ferrarae@tcd.ie)

ECTS: 5

This module will explore the rise of the modern novel in Italian literature starting from Alessandro Manzoni's *Storia della colonna infame* (1842), an historical essay containing important questions which will accompany us for the entire duration of this course. Questions such as, what is realism in literature? What are the borders between documentary truth and verisimilitude in a work of fiction? How reliable narrators are even when they protest to be telling the truth and nothing but the truth?

Dwelling on these concepts, and on the perceived dominance of "realism" in Italian literature we will look at the evolution of the Italian novel between the end of the 19th and the first half of the 20th century, with particular attention to "neorealism".

It is after World War II, that we witness the emergence of the modern female subject in Italian society and literature along with a revitalization of the historical novel as a genre. Through the study of *Artemisia* (1947), the historical novel by Anna Banti which reconstructs the life and tribulations of the Renaissance painter Artemisia Gentileschi – violated at a very young age – we will discuss how the flexible novelistic genre adapts to the compelling needs of an entire generation of writers, including women, wishing to bear witness to the truth in a post-Fascist society.

Next we will discuss Calvino's work, one of the most prominent voices of 20th century Italian literature who, after his neorealist beginnings, experimented widely with the novelistic genre, testing its limits within the hybrid form of novels such as *Il barone rampante* (1957) in which he mixed history, allegory and fairy-tale as well as theatrical and narrative modes of expression. Calvino is also considered the forerunner of postmodernism in Italy with his novel *Se una notte d'inverno un viaggiatore* which we will read after reading week. We will wrap up

this course focusing on extracts of novels by two living Italian authors, Domenico Starnone and Simona Baldelli.

Learning Outcomes

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

- 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.

Assessment

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

Course Structure

One Weekly Lecture and One Weekly Tutorial. Tutorials are mostly interactive and you will be asked to read materials or watch videos ahead of your class.

BIBLIOGRAPHY

Primary texts

Baldelli, Simona, *Alfonsina e la strada*, Sellerio, 2021 (an extract will be made available on Blackboard);

Banti, Anna, *Artemisia*, Sansoni, 1947;

Calvino, Italo, *Il barone rampante*, Einaudi, 1957;

Calvino, Italo, *Se una notte d'inverno un viaggiatore*, Einaudi, 1979;

Manzoni, Alessandro, *Storia della colonna infame*, 1842. Available online: http://www.letteraturaitaliana.net/pdf/Volume_8/t229.pdf

Starnone, Domenico, *Via Gemito*, 2000 (an extract will be made available on Blackboard)

Further Reading

A full reading list will be published on Blackboard

ITU33132 - The Poetry of Michelangelo

Lecturer: Professor Corinna Salvadori Lonergan

One lecture hour weekly

Module description: Michelangelo wrote some 300 poems, in a variety of forms, mainly madrigals and sonnets; these spanned the last sixty years of his life. While there is lack of precision in the dating, the poems are generally seen as falling into three periods, with the central one having poems inspired by, and dedicated to, Tommaso de' Cavalieri and the poetess Vittoria Colonna. About one third of the poems will be analyzed, representative of thematic variations, with the final ones centred on death and judgement.

Learning outcomes: On successful completion of this module, students should be able to do research-based project work on the interpretation of the poetry of Michelangelo, on its importance in relation to his artistic work, and on his spirituality, as revealed in the poetry, in the context of the Reformation. Students would also have acquired basic knowledge of the major literary and historical issues of Michelangelo's time.

Bibliography:

Ensure the Italian text is that edited by Enzo Noè Girardi. This is the text in: *Michelangelo: The Poems*, edited and translated by Christopher Ryan, London, Dent, 1996, and also in *The Poetry of Michelangelo: An Annotated Translation*, by James M. Saslow, Yale University Press, 1991. Basic is C. Ryan, *The Poetry of Michelangelo*, London, Athlone Press, 1998.

Familiarize yourself with the work of Michelangelo in the visual arts, and a good biography is George Bull, *Michelangelo: A Biography*, London, Viking, 1995.

A detailed bibliography will be supplied.

Pre-requisite: Minimum high II.2 in ITU33061 and ITU33062 or equivalent

Assessment: there will be a text based assessment

ITU33141 – Elena Ferrante

Module Coordinator: Dr. Enrica Maria Ferrara (ferrarae@tcd.ie)

ECTS: 5

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 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.

Learning Outcomes

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

- Have 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 posthumanist theory.

Assessment

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

Course Structure

One Weekly Lecture and One Weekly Tutorial. Tutorials are mostly interactive and you will be asked to read materials or watch videos ahead of your class. Occasionally, we will use tutorials to watch clips from adaptation of Ferrante’s works.

READING LIST

Primary Texts

In Italian for core students of Italian:

Ferrante, Elena. *L'amore molesto*. Roma: E/O, 1992

Ferrante, Elena, *I giorni dell'abbandono*. Roma: E/O, 2002.

Ferrante, Elena. *La figlia oscura*. Roma: E/O, 2006.

Ferrante, Elena, *L'amica geniale*. Roma: E/O, 2011.

Ferrante, Elena. *Storia del nuovo cognome*. Roma E/O, 2012.

In English for students who takes this as an Open module:

Ferrante, Elena. *Troubling Love*. Translated by Ann Goldstein. New York: Europa Editions, 2006.

Ferrante, Elena. *The Days of Abandonment*. Translated by Ann Goldstein. New York: Europa Editions, 2005.

Ferrante, Elena. *The Lost Daughter*. Translated by Ann Goldstein. New York: Europa Editions, 2005.

Ferrante, Elena. *My Brilliant Friend*. Translated by Ann Goldstein. New York: Europa Editions, 2012.

Ferrante, Elena. *The Story of a New Name*. Translated by Ann Goldstein. New York: Europa Editions, 2013.

Further Reading

A full reading list will be published on Blackboard

ITU33232 - From Epic to Novel: the Textual Journey of Ariosto's *Orlando Furioso*

ECTS: 5

Lecturer: Igor Candido

Module description

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).

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

-Ludovico Ariosto, *Orlando Furioso*, ed. by Lanfranco Caretti (Turin: Einaudi 2015) [LEN 858.3 ARI:14 L11]

-Sergio Zatti, *The Quest for Epic. From Ariosto to Tasso*, ed. by D. Looney (Toronto: Toronto UP, 2008), chaps. 1-3. [LEN 851.3 P6]

L. Caretti, *Ariosto e Tasso* (Turin: Einaudi, 1970), chaps 1-3 and Appendix. [LEN 858.4 TASg L0]
Further bibliography will be uploaded on Blackboard.

Assessment

The module will be assessed through one 3,500 word essay (100% of the module mark).

ITU33241 – Blurring Boundaries: Margins and Identities in Contemporary Italian Culture

ECTS: 5

Lecturer: Serena Vandi

Module description

This module will examine some crucial aspects of contemporary Italian culture by adopting the perspective of marginal spaces. The urban periphery, the countryside, the *provincia* are at the centre of many popular recent Italian narratives, where such spaces constitute the core of individual and social change. Building on the 'spatial turn' which has characterised the humanities in the last two decades, the course unit will observe issues such as the blurring of borders between centre and periphery, migrations, the relationships between different social

groups, queer identities, coming of age, the concept of family, the relationship between space and time, ecological issues, by analysing a selection of contemporary texts across different media. This investigation will show how the relationship between marginal spaces and identities is always dynamic and productive of new crucial questions, and how often we can see things better only by blurring their boundaries.

Syllabus

- 1) Introduction (1). Blurring Boundaries: Overview
- 2) Introduction (2). Space, Margins, Identity, and Narration
- 3) Milano – Queer Identities. Jonathan Bazzi, *Febbre* (2019)
- 4) Gioia Tauro – Social Margins. Jonas Carpignano, *A Ciambra* (2017)
- 5) Roma – Mapping Identities. Igiaba Scego, *La mia casa è dove sono* (2010)
- 6) Abruzzo – Family and Belonging. Donatella di Pietrantonio, *L'Arminuta* (2017)
- 7) [Study Week]
- 8) Napoli – Spatial contradictions. Valeria Parrella, *Per grazia ricevuta* (2005)
- 9) Lampedusa – The Mediterranean. Gianfranco Rosi, *Fuocoammare* (2016)
- 10) Piombino – Industrialised spaces. Silvia Avallone, *Acciaio* (2010)
- 11) Sardegna – Life and Death. Michela Murgia, *Accabadora* (2009)
- 12) Routes and Crossings

Module aims

This module aims to provide students with:

- an overview of recent critical approaches focused on 'space';
- an awareness of the concepts of 'margin', 'border', 'periphery', 'regional city', '*provincia*;
- an awareness of the relationship between individual and social identities and space;
- an awareness of the centrality of the representation of marginal spaces on a selection of contemporary Italian works;
- a broad knowledge and an ability to discuss crucial issues in contemporary Italian society;
- a detailed knowledge of a selection of contemporary Italian works from the 2010s and 2020s, belonging to different media;

- an ability to analyse, discuss, link, and compare, individually and in groups, works belonging to different media, with a transmedial perspective;
- an ability to reflect on contemporary Italian multilingualism and issues of translation;
- an awareness of the debates surrounding cultural products and of their reception.

Learning outcomes

On successful completion of this module, students will be able to:

- understand some recent critical approaches in the humanities;
- analyse and compare the selected texts in detail;
- understand and discuss some crucial issues in contemporary Italian society and link them to cultural production;
- use different analytical and interpretive methods;
- understand the concepts of 'transmediality' and 'converging cultures';
- carry out independent research;
- deal with abstract ideas;
- engage with different type of texts and media;
- use different analytical methods and languages;
- engage with multilingualism and translation issues, across media;
- recognise the importance of social and historical contexts in the study of literature, arts, and cinema;
- discuss the relationship between the representation of space, time, and identity in literature, arts, and cinema;
- discuss the relationship between the literature, arts, and cinema, and society and politics.
- communicate ideas and sustain an argument, using relevant critical material, in oral presentations, seminar discussion, and essays;
- present complex ideas in clear form, both orally and in writing.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	100 hours

Student Support

Blackboard

Reading and References

Primary Texts

- Avallone, Silvia, *Acciaio* (Milan: Rizzoli, 2010) [novel]

- Avallone, Silvia, *Swimming to Elba*, transl. by Antony Shugaar (New York, NY: Viking Press, 2012)
- Bazzi, Jonathan, *Febbre* (Rome: Fandango, 2019) [novel]
 - Bazzi, Jonathan, *Fever*, transl. by Alice Whitmore (Melbourne, London: Scribe, 2022)
- Carpignano, Jonas, *A Ciambra* [The Ciambra], 2017 [film]
- Di Pietrantonio, Donatella, *L'Arminuta* (Turin: Einaudi, 2017) [novel]
 - Di Pietrantonio, Donatella, *A Girl Returned*, transl. by Ann Goldstein (London: Europa Editions, 2019)
- Murgia, Michela, *Accabadora* (Turin: Einaudi, 2009) [novel]
 - Murgia, Michela, *Accabadora*, transl. by Sylvester Mazzarella (Berkeley, CA: Counterpoint, 2012)
- Parrella, Valeria, *Per grazia ricevuta* (Rome: minimum fax, 2005) [short stories]
 - Parrella, Valeria, *For Grace Received*, transl. by Antony Shugaar (London: Europa Editions, 2009)
- Rosi, Gianfranco, *Fuocoammare* [Fire at Sea], 2016 [film]
- Scego, Igiaba, *La mia casa è dove sono*, 2010 [novel]

Critical Bibliography

- Benini, Stefania, 'Tra Mogadiscio e Roma: le mappe emotive di Igiaba Scego', *Forum Italicum*, 48(3) (2014), 477-494
- Brah, Avtar, *Cartographies of Diaspora: Contesting Identities* (London and New York: Routledge, 1996)
- Burns, Jennifer, Keen, Catherine, 'Italian Mobilities', in *Key Directions in Italian Studies*, special issue of *Italian Studies*, ed. by Ruth Glynn, Catherine Keen, and Giuliana Pieri, 75/2 (2020), 140-154
- Dasgupta, Sudeep, 'Fuocoammare and the Aesthetic Rendition of the Relational Experience of Migration', in Dogramaci, Burcu and Mersmann, Birgit (eds.), *Handbook of Art and Global Migration* (Berlin: De Gruyter, 2019), pp. 102-116
- Di Rollo, Aureliana, 'The Female Life Secret? Mother, Daughter, and New Family Paradigms in Michela Murgia's *Accabadora*', *Carte italiane*, 12/1 (2019), 89-104
- Duncan, Derek, 'Trans-regional optics and queer affiliations in the work of Jonas Carpignano', in *Queering the Migrant in Contemporary European Cinema*, ed. by James S. Williams (London: Routledge, 2020), pp. 188-200
- Forgacs, David, *Italy's Margins. Social Exclusion and Nation Formation since 1861* (Cambridge: Cambridge University Press, 2014)
- Foucault, Michel, 'Of Other Spaces', *Diacritics*, 16/1 (1986), 22-27
- Giorgio, Adalgisa (ed.), *Writing Mothers and Daughters: Renegotiating the Mother in Western European Narratives by Women* (New York: Berghahn Books, 2002)
- Godioli, Alberto, 'Walking Tours, Subjective Maps, and Spatial Justice: Urban and Non-Urban Spaces in Contemporary Italian Literature', *De Gruyter, Pólemos*, 11(2) (2017), 379-395
- hooks, bell, 'Choosing the Margin as a Space of Radical Openness', *Framework: The Journal of Cinema and Media*, 36 (1989), 15-23
- Parrinello, Alice, 'No country(side) for young queers. Three contemporary Italian urban-rural narratives', *Whatever* 4 (2021), 411-430

- Polizzi, Goffredo, *Reimagining the Italian South: Migration, Translation and Subjectivity in Contemporary Italian Literature and Cinema* (Liverpool: Liverpool University Press, 2022)
- Rinaldo, Margherita, 'Non è così facile. La Napoli di Elena Ferrante e Valeria Parrella', in Ead., *Napoli, il labirinto da cui non si esce: cinque letture geocritiche: Serao, Yourcenar, Ortese, Ferrante, Parrella, Liminaires – Passages interculturels*, 47 (2022), 199-226
- Ross, Silvia, 'Silvia Avallone's *Acciaio* and the Industrialized Spaces of the Tuscan Coast: Place, Corporeality, and Female Agency', *Annali d'Italianistica*, 37 (2019), 241-260

Assessment

Video Presentation or Podcast (30%)

Essay (70%)

ITU 33912 Italian Fashion

ECTS: 5

Lecturer: Prof Clodagh Brook

Contact hours: 2 (Lecture and Seminar)

Long title: Made in Italy: Italian Fashion and Luxury

Module Outline

Italian fashion brands are global leaders: Prada, Armani, Gucci, Fendi, Bulgari, Missoni, Valentino, Moncler, Versace, Moschino, and many others. With major Italian influencers (e.g. Chiara Ferragni) as well as surreal, experimental fashion designers (e.g. Elsa Schiaparelli), Italian fashion has been a driving force for creativity and style worldwide. This success can be seen especially in the luxury sector and in medium-sized enterprise.

We will explore the growth of the fashion industry, from the origins of Italian design to the glamorous years of 'Hollywood on the Tiber' (1950s-60s), to the rise of global fashion houses like Gucci and Prada, and Instagram influencers. We will also investigate marketing strategies, branding, business models, and fashion sustainability, and the dark side of fashion.

Learning Aims

- To understand the history of Italian fashion, its cultural context and to have an overview of its links to Italian cinema and arts.
 - To understand what tactics Italian fashion companies are using for sustainability, marketing, and business models.

Learning Outcomes

By the end of this modules, if you've done the required work, you will have:

- grasped the history, cultural context, and major trends of 20th and 21st century Italian fashion
- understood how the industry draws on Italian art and creativity
- understand what business models and marketing models these Italian companies use and what factors led to them developing as leading players globally
 - understand what some Italian brands are doing to become sustainable

Assessment

- 1 multimedial project created in small teams (50%) with guidance provided by module lecturer and on Blackboard
- 1 essay of 2000 words, normally linked to your work on the project (50%)

Bibliography

Key texts

Kozinets, Robert, and Ulrike Gretzel, *Influencers and Creators: Business, Culture and Practice*, 2023. Trinity E-books

Steele, Valerie, *Fashion Italian Style*, 2003. Santry Stacks.

Barthes, R., 2010 (1967). *The Fashion System*. London : Vintage. Lecky Upper ARTS 301.16 M35.

Craik, J., 1994. *The Face of Fashion: Cultural Studies in Fashion*. London; New York: Routledge. Lecky Upper ARTS 301.2 N4

Corbellini, Erica and Stefania Saviolo, *Managing Fashion and Luxury Companies*.

Davis, F. 1992. *Fashion, Culture, and Identity*. Chicago; London: the University of Chicago Press. Lecky Upper ARTS 301.2 N4

Kawamura, Yukiya, *Fashion-ology: Fashion Studies in the Postmodern Digital Era (Dress, Body, Culture)*. 2023

Little, Tyler, *The Future of Fashion: Understanding Sustainability in the Fashion Industry*

Paulicelli, E. 1994. 'Fashion as a Text. Talking about Femininity and Feminism'. In: Miceli Jeffries, G. (ed.) 1994. *Feminine Feminists: Cultural Practices in Italy*. pp. 154-171.

Pedroni, Marco, 'Documenting Fashion in the Era of Instagram: A Critical Reading of Asri Bendacha's Follow Me and Chiara Ferragni's Unposted, Documenting Fashion, 2022

Savi, Lucia, *A New History of 'Made in Italy': Fashion and Textiles in Post-war Italy*. 2023. Trinity E-books.

Stanfill, Sonnet, *The Glamour of Italian Fashion: Since 1945*, 2014.

Scarpellini, Emanuela and Noor Giovanni Mazhar, *Italian Fashion since 1945: A Cultural History*. 2019 E book Trinity.

Tinarelli, Paolo, *Italian Glamour: The Essence of Italian Fashion from the Postwar Years to the Present Day*. 2015

SS and JS

ITU34102 – Religions in Italy

ECTS: 5

Lecturer: Dr Rebecca Walker

Contact hours: 2 (lecture and seminar)

Long title: Religions in Modern Italian Literature and Film

Module Aims:

- Help students to analyse literature and film in terms of religious and spiritual considerations;
- Establish the importance of studying religion for understanding societal and cultural change;
- Introduce post-secularism as a lens of cultural inquiry;
- Advance students' knowledge of 20th and 21st century Italian society.

Learning outcomes:

At the end of this module students should be able to:

- Understand modern Italy as a plural religious space where theologies, beliefs, and practices interact and conflict;
- Analyse verbally and in writing the representation of religion in a broad range of Italian texts and films from the 20th and 21st century;
- Employ theories of the post-secular to discuss shifts in society and culture;
- Articulate the relevance of studying religion from a literary or cinematic perspective in order to better understand societal and cultural change.

Module description:

Tensions between religious and secular models of society are a defining characteristic of the post-War political and cultural landscape of Italy. This module introduces modern Italy as a plural religious space where theologies, beliefs, and practices interact and conflict. Students will read and watch a broad cross-section of Italian texts and films addressing the interrelation of spirituality, society, and identity. Topics explored will include moral dilemmas in literature and film; the role of the Catholic Church in 20th century society and politics; Holocaust

literature and representation of Jewish-Italians; folklore and superstition; and Islamic voices in postcolonial Italy raising questions of gender, faith, migration, and belonging.

Primary texts:

All module texts will be read in English and films will be watched with subtitles.

Grazia Deledda, *The Mother* (1920)

Giorgio Bassani, *The Garden of the Finzi-Continis* (1962)

Pietro Germi (dir.), *Divorce: Italian Style* (1961)

Pier Paolo Pasolini (dir.), *The Gospel According to Matthew* (1964)

Michela Murgia, *Accabadora* (2009)

Paolo Sorrentino (dir.), *The Great Beauty* (2013)

Elena Ferrante, *The Lying Life of Adults* (2020)

Shirin Ramzanali Fazel, *Islam and Me: Narrating a Diaspora* (2020)

Assessment:

Essay of 3,500 words (100%)

SS

ITU4400Y – Italian Language 4

ECTS: 10

Lecturers: Silvia Bertoni and Laura Montagna

Module Aims:

- enhance the language skills of Listening, Reading, Writing, Speaking
- advance in the knowledge and use of grammatical structures and vocabulary
- deepen knowledge of Italian culture and society.
- attainment of up to level C1+ of the Common European Framework of Reference for Languages (CEFR).

Learning Outcomes:

On successful completion of this module, students will:

- work with long and complex texts from a range of media on both familiar and unfamiliar, concrete and abstract topics
- understand everybody they talk to, asking occasionally to confirm something if the accent is unfamiliar to them;
- follow lectures and presentations with ease;
- consistently maintain a higher degree of grammatical accuracy;
- source, select, summarise, analyse and present information, ideas and arguments orally and in writing on a range of topics;
- interact orally and in writing using a range of media and with a higher degree of fluency and accuracy;
- express themselves in written and oral Italian accurately and fluently, using appropriate vocabulary, structures and conventions;
- demonstrate a high level of intercultural awareness;
- engage in relevant mediation activities;
- contribute to a debate on abstract and complex topics.

Teaching and learning

Contact hours	33 hours
Independent learning	60+ hours

CEFR level attained:

Mark 40-54 > B2

Mark 54-69 > B2+

Mark 70-80 > C1

≥80 > C1+

Student Support

All class materials as well as additional materials available on Blackboard; Silvia, the module coordinator, is available by appointment (email: sbertoni@tcd.ie); Laura is available on montagnl@tcd.ie.

Prescribed textbooks

- G. Massei, R. Bellagamba, *Nuovo Espresso 5*, libro + audio e video online, Alma Edizioni, (ISBN: 9788861827479).

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 9 MT, date TBC: Language structures, vocabulary and reading class test (1.5 hours) *	15%	1. Questions to test structures, vocabulary and reading
2. Weeks 11-12 MT Oral examination (about 20 minutes)	15%	2. <ul style="list-style-type: none"> • Spoken production: presentation of an article • Spoken interaction: conversation/interview based on the presentation
3. Week 8 HT, date TBC): language structures and written production test (1.5 hour) *	15%	3. Questions to test structures and written production skills
4. Trinity Week, date TBA: Oral examination (about 20 minutes)	20%	4. See the guidelines on Blackboard
5. Examination period: 2- hour Language examination	35%	5. Questions to test structures, vocabulary, reading and writing

* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

REASSESSMENT (AUGUST):

Oral 40%

Written language examination 60%

CEFR level attained

Mark 40-54 > B2

Mark 54-69 > B2+

Mark 70-80 > C1

≥80 > C1+

ITU4404Y – Italian 4C Minor

ECTS: 10

Lecturer: Serena Vandi

Module Aims:

- enhance the language skills of Listening, Reading, Writing, Speaking
- advance in the knowledge and use of grammatical structures and vocabulary
- deepen knowledge of Italian culture and society as well as global issues
- attainment of up to level B2+ of the Common European Framework of Reference for Languages (CEFR)

Learning Outcomes:

Teaching and learning

Contact hours	44 hours
Independent learning	80+ hours

Student Support

All class materials as well as additional materials available on Blackboard; Serena, the module coordinator, is available by appointment (email: vandis@tcd.ie)

Prescribed textbooks

M. Birello, S. Bonafaccia, F. Bosc, D. Donati, G. Licastro, A. Vilagrasa, *Al dente 4 Edizione Premium*, Casa delle Lingue (ISBN: 9788417710866).

S. Nocchi, *Grammatica pratica della lingua italiana*, Alma Edizioni (EAN: 9788861827363). Unless you already purchased it.

Please use the code inside the book *Al dente* to register it to BlinkLearning and have access to the digital version of the book. However, please wait until your teacher tells you it is time to register your book; the licence for your digital book lasts for 14 months. By registering *Al dente 4* right at the time you start using it, you'll make the most of your licence.

Textbooks can be ordered online or through International Books, 18 South Frederick Street, Dublin 2. Make sure you buy the correct edition of the books.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

Summative assessment:

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Week 11 MT, date TBC (during class time): language structures, vocabulary and communicative functions test (1 hour)*	40%	Testing language structures, vocabulary and communicative functions
2. Examination period: 2-hour language examination	60%	Questions to test structures, vocabulary, reading and writing

* Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

REASSESSMENT (AUGUST): Exam

CEFR level of attainment

40-49 B1

50-59 B1+

60-69 B2

70-80 B2+

On successful completion of this module, students will:

- work with longer and more complex texts from a range of media;
- follow standard spoken language, also when it is complex;
- demonstrate enhanced knowledge and use of vocabulary, grammatical structures and pragmatic competences;
- maintain grammatical control and correct their own mistakes;
- summarise, analyse and present information, ideas and arguments;
- interact in writing in informal and formal situations and with a higher degree of fluency and accuracy;
- produce a range of texts and summaries, expressing opinions and ideas, manipulating content and reformulating information;
- demonstrate increased knowledge and understanding of cultural aspects and global issues;
- demonstrate a good level of intercultural awareness;

- engage in relevant mediation activities

Capstone Project ITU44CPY

A distinctive cultural element in the final year is the preparation of an independent degree dissertation

Course coordinator: Professor Clodagh Brook

Your Supervisor: You will be assigned a supervisor after your initial meeting with the course coordinator (Clodagh). You can meet with your supervisor up to 3 times in MT and up to 3 times in HT.

Length of dissertation: **12,000 words** (approx. 40 pages), excluding Footnotes, Bibliography, Appendix(es).

Language: The dissertation is normally written in English.

Presentation: Present the Introduction to your project to your peers and supervisor/s in a group meeting in Week 1 of HT, in preparation for finalising the first draft. Provide a short description of the project, the main research questions, and the key theories to be used in no more than 4 PowerPoint slides. You will get constructive feedback.

Timeline:

Deadline	Action
30 June (end of JS year)	Choose the topic.
Summer between JS and SS years	Do preparatory reading
13 th October 2023	Send an indicative title, rough abstract of your dissertation, the proposed contents by chapter, aims and scope of the dissertation, initial bibliography.
Week of 20 th January	The course coordinator will arrange a group class for this week, in which you present and pitch your project to the group, and get feedback
2nd February 2024 (Friday)	The first complete draft of a dissertation must be submitted to Sophister coordinator (Clodagh Brook)
9th March 2024 (Friday)	After corrections following the supervisor's comments, the final version, properly typed and corrected in every detail, must be submitted

Important

- The title is subject to approval by the Department. If you don't find a supervisor, you will be assigned one by the course coordinator.
- The range of topics is wide even though, of course, only topics for which a supervisor is available will be approved.
- Consult your course co-ordinator initially about this, and then keep in touch with the supervisor assigned to you.

Research Ethics

If you intend interviewing anyone as part of your dissertation, or you think that your research might have an (un) ethical aspect to it, please read this carefully and note the deadline.

Research ethics applications must be submitted to the School (Morrin Kilgallon MKILGALL@tcd.ie) by **Close of Business on 27 October**. Late submissions won't be considered and will be referred to the next Research Ethics deadline in HT.

This is particularly relevant for Capstone projects which are normally submitted in the second half of HT, so, **please make sure that you flag this to your supervisor and are working on the Research Ethics application now.**

Students should consult the information on the SLLCS RE website, starting with the 'Key information' document: <https://www.tcd.ie/langs-lits-cultures/research/ethics/index.php>

ITU44161 – Italian Language and Society: A Journey through Italian Sociolinguistics

N.B.

- **This module is taught and assessed in Italian**
- **More information on the module contents will be made available on Blackboard**

ECTS: 5

Lecturer: Silvia Bertoni

Module Aims:

- understand how Italy became linguistically united and the different varieties of Italian;
- explore some key concepts in Italian sociolinguistics in relation to the Italian used today;
- work on a range of aspects of language such as register, jargon, etc.;

- engage in close-reading of the inputs provided to enhance understanding and appreciation of the great variety of lexicon, stylistic and linguistic registers involved in the making of texts belonging to different genres.

Learning Outcomes:

On successful completion of this module, students will:

- have deepened their knowledge of the richness of the Italian linguistic landscape and its complexities;
- be able to understand the key factors underlying the Italian linguistic landscape;
- be able to recognise and assess linguistic behaviours in Italian speakers based on a range of social and individual variables;
- have improved logical and critical thinking through close-reading/textual analysis and summarising a text;
- display high levels of comprehension of oral and written texts in Italian produced for different purposes and media, including a variety of styles of written and oral communication;
- understand a wide range of idiomatic expressions and colloquialisms, appreciating shifts in style and register;
- have engaged in more sophisticated language activities that will enable you to analyse and reflect on texts from a variety of written and oral sources;
- have enhanced your use of written Italian, using appropriate vocabulary, structures and conventions within different language varieties, genres and subject areas.

Teaching and learning

Contact hours	22 hours
Independent learning	33+ hours

Student Support

All class materials as well as additional materials available on Blackboard; Silvia, the module coordinator, is available by appointment (email: sbertoni@tcd.ie).

Course Outline:

Week 1: Introduction to the course, historical factors underlying Italian ‘plural identity’, timeline of evolution of the linguistic unification of Italy after political unification, language variability, the concepts of standard and neo-standard Italian

Week 2: language vs dialects and regional Italian

Week 3: Historical language minorities and their protection

Week 4: new language minorities and the debate around the rights of ‘new Italians’

Week 5: The cultural production of second-generation Italians

Week 6: Language registers, jargons (particularly the jargon of young people)

Week 8: Politically correct language

Week 9: Neologisms (words of new formation)

Week 10: Sexism in language and the debate on inclusive language

Week 11: Use of foreign words in Italian, as well as the legacy of Latin and Ancient Greek in Italian vocabulary

Week 12: Class test

Reading

Reading materials will be made available or recommended throughout the course, topic by topic.

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
1. Continuous Assessment *	40%	1. 3 pieces of designated homework (in Italian)**
2. W12 class test, date TBC: critical analysis (in Italian) of a text (2 hours) ***	60%	2. Questions in Italian on a text to test the acquisition of aspects of language variability covered during the course

* There are penalties for late submission of written coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline

** The third piece of homework is mandatory as follows: submission of text (including video) accompanied by reflective piece in Italian on how it reflects aspects of language variability covered (about 1000 words). See guidelines on Blackboard.

*** Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

REASSESSMENT:

Critical analysis of a text (written examination) 100%

ITU44162 – Italian Language and Society: A Journey through Italian Sociolinguistics

N.B.

- **This module is taught and assessed in Italian**
- **More information on the module contents will be made available on Blackboard**
- **The content of this module is different from that of its MT equivalent**

ECTS: 5

Lecturer: Silvia Bertoni

Module Aims:

- become aware of the different varieties of Italian;
- explore some key concepts in Italian sociolinguistics in relation to the Italian used today;
- work on a range of aspects of language such as register, jargon, etc.;
- engage in close-reading of the inputs provided to enhance understanding and appreciation of the great variety of lexicon, stylistic and linguistic registers involved in the making of texts belonging to different genres.

Learning Outcomes:

On successful completion of this module, students will:

- have deepened their knowledge of the richness of the Italian linguistic landscape and its complexities;
- be able to understand the key factors underlying the Italian linguistic landscape;
- be able to recognise and assess linguistic behaviours in Italian speakers based on a range of social and individual variables;
- have improved logical and critical thinking through close-reading/textual analysis and summarising a text;
- display high levels of comprehension of oral and written texts in Italian produced for different purposes and media, including a variety of styles of written and oral communication;
- understand a wide range of idiomatic expressions and colloquialisms, appreciating shifts in style and register;
- have engaged in more sophisticated language activities that will enable you to analyse and reflect on texts from a variety of written and oral sources;

- have enhanced your use of written Italian, using appropriate vocabulary, structures and conventions within different language varieties, genres and subject areas.

Teaching and learning

Contact hours	22 hours
Independent learning	33+ hours

Student Support

All class materials as well as additional materials available on Blackboard; Silvia, the module coordinator, is available by appointment (email: sbertoni@tcd.ie).

Week 1: Irony, sarcasm, and humour

Week 2: Italian yesterday and today: some examples

Week 3: Breaking with the past: the example of Futurism

Week 4: The language of politics: Fascism

Week 5: The Language of politics: The 'First Republic' and subversive movements

Week 6: The language of politics: from Lega Nord onwards - La lingua dell

Week 8: Language and gastronomy: Pellegrino Artusi, foreign words in Italian, Italian borrowings in other languages, regional terms.

Week 9 and 10: Language and fashion and trends, and the 'Paninari' movement

Week 11: The language of social media

Week 12: Class test

Assessment

N.B. More detailed information on Assessment can be found on Blackboard.

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

WHEN, TASK, LENGTH	WEIGHTING	STRUCTURE
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1. Continuous Assessment *	40%	1. 3 pieces of designated homework (in Italian)**
2. W12 class test, date TBC: critical analysis (in Italian) of a text (2 hours) ***	60%	2. Questions in Italian on a text to test the acquisition of aspects of language variability covered during the course

* There are penalties for late submission of written coursework without an approved extension or acceptable explanation (e.g. Medical certificate):

- a daily penalty of 2% mark reduction
- a mark of 0 two weeks after the submission deadline

** The third piece of homework is mandatory as follows: submission of text (including video) accompanied by reflective piece in Italian on how it reflects aspects of language variability covered (about 1000 words). See guidelines on Blackboard.

*** Please save the dates for your class tests, which are announced at the beginning of the academic year. If you miss a test, you will be marked 'zero', unless you can provide a medical certificate or evidence of other grave cause.

REASSESSMENT:

Critical analysis of a text (written examination) 100%

ITU44182 – History and Forms of Italian Satire

ECTS: 5

Lecturer: Serena Vandi

Module description

Module overview

This module will trace a history of Italian satire, starting from the origins of this metamorphic 'non-genre' in ancient Rome. An introduction on the phallic songs and *satura*, the theatrical performance which gave its name to satire, will show the fundamental elements which distinguish satire, namely variety, of form and content, and the aim to unveil the truth. After a look at the main Roman satirists – Horace and Juvenal –, we will examine fundamental case studies across the Italian tradition. This path will allow us to look at some examples of satiric writing from the Middle Ages to the 19th century, such as Dante, Ariosto, and Leopardi, and then to explore in depth the 20th- and 21st-century context, from an intermedial perspective: literature (Flaiano and Gadda),

theatre (Fo), cinema (Moretti and Sorrentino), TV and social media. Throughout the module we will discuss, starting from our case studies, the different forms which this special 'non-genre' takes and we will refer to the main theories of satire elaborated especially in the last few decades. The second lecture will be specifically devoted to an introduction to the theoretical framework, which will then emerge in the module. Textual analysis will be always accompanied by a theoretical approach and a contextual one. Each lecture will also include a Q&A sessions and interactive parts. In the seminars, students will work in groups and all together on selected texts and critical bibliography.

Syllabus

- 1) *Fescennini* and *Satura*: Origins of Satire
- 2) Theories of Satire
- 3) *Tota nostra est*: Latin Satire
- 4) 'Satirical prince of the river Arno': Dante and the Middle Ages
- 5) Modern Satire: From Ariosto to Parini
- 6) Leopardi and the XIX century
- 7) [Study Week]
- 8) Prose: Carlo Emilio Gadda
- 9) Theatre: Dario Fo
- 10) Cinema: Nanni Moretti and Paolo Sorrentino
- 11) Satire on TV
- 12) Satire on Social Media

Module aims

This module aims to provide students with:

- an overview of the history of satire from antiquity to the present day;
- an overview of theories of satire;
- a detailed knowledge of a selection of texts from antiquity to the present day;
- an ability to analyse, discuss, link, and compare, individually and in groups, works belonging to different media;
- an ability to contextualise satirical texts.

Learning outcomes

- understand the history of Italian satire from its Latin origins to the present day;
- recognise different forms of satire across different genres and media;

- contextualise satirical texts;
- analyse, compare, and interpret different kinds of texts;
- carry out independent research;
- deal with abstract ideas;
- engage with different kinds of texts and media;
- communicate ideas and sustain an argument, using relevant critical material, both orally and in writing;
- work both independently and in a team;
- manage time and deadlines.

Teaching and learning

Lectures	11 hours
Tutorials	11 hours
Independent learning	100 hours

Student Support

Blackboard

Reading and References

Primary Texts

- Alighieri, Dante, *Inferno*, commented by Anna Maria Chiavacci Leonardi (Milan: Mondadori, 1991)
- Ariosto, Ludovico, *Satire*, ed. by Cesare Segre (Turin: Einaudi, 2021)
- Fo, Dario, *Morte accidentale di un anarchico: due atti* (Turin: Einaudi, 2004)
- Gadda, Carlo Emilio, *Eros e Priapo* (Milan: Adelphi, 2016)
- Leopardi, Giacomo, *Paralipomeni della Batracomiomachia*, ed. by Marco Antonio Bazzocchi and Riccardo Bonavita (Rome: Carocci, 2002)
- Moretti, Nanni, *Il caimano* (2006) [film]
- Parini, Giuseppe, *Il giorno. Le odi*, ed. by Giuseppe Nicoletti (Milan: BUR, 2011)
- Sorrentino, Paolo, *Loro* (2018) [film]

Critical Bibliography

- Alfano Giancarlo (ed.), *La satira in versi: storia di un general letterario europeo*, Rome, Carocci, 2015
- Alfie, Fabian, Applauso, Nicolino, *'Dante satiro'. Satire in Dante Alighieri's 'Comedy' and Other Works* (Lanham: Lexington Books, 2019)
- Bogel, Fredric V., *The Difference Satire Makes*, Ithaca (NY), Cornell University Press, 2001
- Boria, Monica, 'Silenced Humour on RAI TV: Daniele Luttazzi, Sabina Guzzanti & Co.', in Daniele Albertazzi, Clodagh Brook, Charlotte Ross, Nina Rothenberg (eds.), *Resisting the Tide: Cultures of Opposition Under Berlusconi (2001-06)* (New York-London: Continuum, 2009), pp. 97-109

- Brilli, Attilio (ed.), *La satira. Storia, tecniche e ideologie*, Bari, Dedalo, 1979
- Brook, Clodagh, 'The Cinema of Resistance: Nanni Moretti's *Il caimano* and the Italian Film Industry', in Daniele Albertazzi, Clodagh Brook, Charlotte Ross, Nina Rothenberg (eds.), *Resisting the Tide: Cultures of Opposition Under Berlusconi (2001-06)* (New York-London: Continuum, 2009), pp. 110-123
- Camozzi Pistoja, Ambrogio, 'Profeta e satiro. A proposito di *Inferno XIX*', *Dante Studies*, 133 (2015), 27-45
- Caron, James E., *Satire as the Comic Public Sphere: Postmodern 'Truthiness' and Civic Engagement*, University Park (PA), The Pennsylvania State University Press, 2021
- Elliott, Robert C., *The Power of Satire. Magic, Ritual, Art*, Princeton, Princeton University Press, 1960
- Freudenburg, Kirk (ed.), *The Cambridge Companion to Roman Satire*, Cambridge, Cambridge University Press, 2005
- Frye, Northrop, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 1957)
- Godioli, Alberto, '*La scemenza del mondo*'. *Riso e romanzo nel primo Gad-da* (Pisa: ETS, 2011)
- Greenberg, Jonathan, *The Cambridge Introduction to Satire*, Cambridge, Cambridge University Press, 2018
- Hodgart, Matthew, *Satire*, New York, McGraw-Hill, 1969
- Honess, Claire, 'The Language(s) of Civic Invective in Dante: Rhetoric, Satire, and Politics', *Italian Studies*, 68/2 (2013), 157-174
- Mazzoncini, Carlotta, Rigo, Paolo (eds.), *La satira in prosa: tradizioni, forme e temi dal Trecento all'Ottocento*, Florence, Franco Cesati, 2019
- Parsons, Ben, '"A Riotous Spray of Words": Rethinking the Medieval Theory of Satire', *Exemplaria*, 21/2 (2009), 105-128
- Papponetti, Giuseppe, 'La solitudine del satiro: Carlo Emilio Gadda', *Otto/Novecento*, 2 (2002), 187-199
- Reynolds, Suzanne, *Medieval Reading. Grammar, Rhetoric and the Classical Text*, Cambridge, Cambridge University Press, 1996
- Reynolds, Suzanne, 'Orazio satiro (*Inferno* IV, 89): Dante, the Roman satirists, and the medieval theory of satire', in '*Libri Poetarum in Quattuor Species Dividuntur*'. *Essays on Dante and 'genre'*, ed. by Zygmunt G. Barański, *The Italianist*, Supplement 2, 15 (1995), 128-141
- Sbragia, Albert, *Carlo Emilio Gadda and the Modern Macaronic* (Gainesville, FL: University Press of Florida, 1996)
- Seidel, Michael A., *Satiric Inheritance: Rabelais to Sterne* (Princeton: Princeton University Press, 2016)
- Van Rooy, C.A., *Studies in classical satire and related literary theory*, Leiden, Brill, 1965
- Vandì, Serena, *Satura. Varietà per verità in Dante e Gadda*, preface by Paola Italia and Giuseppe Ledda (Milan-Udine: Mimesis, 2021)
- Vandì, Serena, 'Doppia ecolalia. Sulla satira di *Eros e Priapo*', in *Cinquant'anni dalla morte. Carlo Emilio Gadda (1973-2023). Gadda Transmissions*, ed. by Luca Mazzocchi and Serena Vandì, *Strumenti critici*, 3/163 (2023), 595-617

Assessment

Oral Presentation (30%)

Essay (70%)

ITU44191 - Renaissance History and Politics: A Critical Reading of Machiavelli's *The Prince*.

ECTS: 5

Lecturer: Igor Candido

Module description: Modern reflection on politics and historiography would be unthinkable without Niccolò Machiavelli's treatise *On the Princedoms* or *The Prince*. The module sets the work in its historical context (clarifying the story of 'Machiavellism' in the Anglophone world) and offers a reading of the work's key questions at stake: the nature of princedoms, the figure of the prince, his behaviour, fortune, the meaning of the work in Machiavelli's development of a new vision of history and politics.

Learning Outcomes: The module aims to familiarize students with a major figure of Italian Renaissance literature, Niccolò Machiavelli. Machiavelli's *The Prince* will be analysed in depth. Assuming students have attended all or most lectures, completed their assignments and engaged in independent learning, at the end of this module students should be able to: read and understand 16th century Italian language

- 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
- set the work under examination in its historical context
- comment on 16th century Italian history, society and politics
- learn about ancient, medieval and Renaissance historic and political theories
- consider the importance of the author and his texts for contemporary society, ethics and politics.

Teaching and learning

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

Lectures	11 hours
Tutorials	11 hours
Independent learning	100+ hours

Student Support

Blackboard

Reading and References

Required:

- N. Machiavelli, *Il principe*, ed. by R. Ruggiero (Milan: Bur, 2008)
- N. Machiavelli, *The Prince*, ed. by Q. Skinner and Russel Price, 2nd edition (Cambridge: Cambridge UP, 2019). 1st edition 1988 [LEN 320.01 MAC:11 N8;1/2]
- Christopher S. Celenza, *Machiavelli: A Portrait* (Cambridge, Mass: Harvard UP, 2015) [HL-372-130]
- Robert Black, *Machiavelli. From Radical to Reactionary* (London: Reaktion, 2022)

Suggested:

- Virginia Cox, *A Short History of the Italian Renaissance* (New York and London: I.B. Tauris, 2015) [PL-611-89]

Further bibliography will be uploaded on Blackboard.

Assessment

The module will be assessed through one 3,500 word essay (100% of the module mark).

ITU44201 - Independent Study Project

Lecturer: Team

Learning outcomes: Specific learning outcomes will depend on the actual content of the module.

The students will learn to:

- work independently
- focus on an area of their election
- explore topics that are not covered by the core programme.
- experience one-to-one learning

Seminars	11 hours
Independent learning	100+ hours

Assessment

4,500 word-essay