1. **Title of the module**

ITAL5640 (IT564) – Istantanea: Visual Culture in Contemporary Italy

1. **School or partner institution which will be responsible for management of the module**

School of European Culture and Languages

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

Optional for BA Italian (Single and Joint Honours); BA Italian Studies (Single and Joint Honours)

Also available as a ‘Wild’ module

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Demonstrate the technical and artistic competency to read visual material;

8.2 Demonstrate their visual literacy;

8.3 Systematically analyse visual masterpieces within their social, historical and cultural context, and as their products;

8.4 Demonstrate comprehensive understanding of visual culture (ads, propaganda, social documentary, fashion, etc.) in Italy;

8.5 Evince the relationship between visual culture and the dominant philosophical and political trends.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Apply the skills needed for academic study and enquiry at a high level;

9.2 Evaluate information critically;

9.3 Synthesise information from different sources to gain deep and structured understanding of the subject;

9.4 Make use of advanced problem-solving skills;

9.5 Analyse and interpret visual products in a critical manner;

9.6 Study and reach conclusions independently and formulate original opinions.

1. **A synopsis of the curriculum**

This module aims at developing students’ visual literacy within the context of Italian studies, by teaching the skills necessary for the reading of visual materials. Contextually, it aims at developing and enhancing the critical response of students to such imagery, with particular focus on their social, cultural and political context.

This module will analyse the relationship between visual culture, society, politics and history. It will analyse topics such as the portrayal of the Risorgimento; Lombroso’s criminological and anthropometric use of photography; pseudo-anthropological photography in colonialist exploits, racism and eugenics; Fascist propaganda; futurism and modernism; neo-realist documentary photography and its influence on photojournalism of the 1960s-70s; the paparazzi, fashion and advertisement; photography and the contemporary visual arts; digital photography and social networks. By means of a close reading of visual materials, the students will gain a profound understanding of the practices—ideological, political, commercial, aesthetic, and social—that produce such materials within the modern Italian cultural context.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Hill, S. P. and Minghelli, G. (2014). *Stillness in Motion. Italy, Photography and the Meanings of Modernity*. Toronto: University of Toronto Press

Mirzoeff, N. (2009). *An Introduction to Visual Culture*. London: Routledge

Pelizzari, M.A. (2011). *Photography in Italy*. London: Reaktion Books

Sturken, M. and Cartwright, L. (2009). *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

1. **Assessment methods**
   1. Main assessment methods

* Essay 1 (1,000 words) – 35%
* Essay 2 (2,000 words) – 65%

13.2 Reassessment methods

* Reassessment Instrument: 100% Coursework

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Lecture | **x** | **x** |  | **x** | **x** | **x** |  |  |  |  | **x** |
| Seminar |  | **x** | **x** |  |  |  | **x** | **x** | **x** | **x** |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |
| Essay 1 | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

From the very inception of photography, Italy itself has been one of the favourite subjects of international itinerant photographers. Students will learn how the feeling of a united Italian nation was created through foreign eyes. Additionally, Italian photography has been very influential internationally. Students will engage with Italian photography and visual culture in its relationship with the wider European and international context. In this module students will engage with a variety of secondary materials, written by Italian and international scholars.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 25/02/19 | Major | September 2019 | 9, 13, 14 | No |
| 10/01/20 | Minor | September 2020 | 1, 8-11 | No |

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| Revised FSO Feb 2020 |