1. **Title of the module**

ITAL5780 (IT578) *Musica Maestro*! Music and Society in Modern 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 5

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**

IT301 Italian Beginners Intensive A1-A2 (Intensive), or the equivalent demonstration of Italian language at least Level A2 of the CEFR

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

Optional for BA Italian (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 knowledge of key aspects of Italian culture, history and society in relation to music as a cultural product, and the ways in which this has developed across the decades;

8.2 Demonstrate critical understanding of Italian society from the mid-nineteenth century to the present in relation to music as well as music production, dissemination, consumption, and representation;

8.3 Apply concepts and principles derived from the analysis of musical products to achieve a critical understanding of Italian cultural history;

8.4 Demonstrate the ability of closely reading lyrics, of critically evaluating textual sources, and of analytically evaluating their limitations.

8.5 Demonstrate awareness of the importance of music in processes of inculturation, acculturation and dissemination of socio-political ideas;

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

9.1 Analyse primary materials as appropriate, using the up-to-date theoretical frameworks and relating works to the relevant socio-historical context;

9.2 Carry out independent analysis and research on cultural products and present their findings in oral and written form;

9.3 Demonstrate critical thinking skills;

9.4 Undertake independent research in the library, using appropriate academic databases online.

1. **A synopsis of the curriculum**

This module introduces students to key concepts in the analysis of musical products such as opera, traditional songs, pop and counter-culture songs. It also introduces students to the use of music in literature and film in Italy from mid-nineteenth century to the present. It does so by considering a selection of relevant cultural products from a variety of sources, such as nineteenth-century opera (e.g. Giuseppe Verdi; Giacomo Puccini), literature on music (e.g. Anna Banti’s *Lavinia Fuggita*; Alessandro Baricco’s *Novecento*), 1960s ‘cantautori’, Italian progressive rock bands and political *impegno* (e.g. Fabrizio De Andrè, Banco del Mutuo Soccorso, Area), soundtrack composers (e.g. Ennio Morricone), and contemporary singers (e.g. Simone Cristicchi, Caparezza, etc.). The module uses musical products as a point of access to understand Italian culture and history and analyses how these mirror, criticise and try to change Italian social, cultural and political beliefs. Special attention will be given to the textual and literary aspect of musical products, focusing on close readings of lyrics.

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

Banti, A. (1996). *Lavinia Fuggita: Racconti*. Milan: Mondadori.

Carter, T. (2015). *Understanding Italian Opera*. Oxford: Oxford University Press.

Cosi, C. and Ivaldi, F. (2011) *Fabrizio De Andrè. Cantastorie tra parole e musica*, Rome: Carocci.

Còveri, L. (1996). *Parole in musica: lingua e poesia nella canzone d’autore italiana: saggi critici e antologia di testi di cantautori italiani*. Novara: Interlinea.

Kalinak, K. (2010). *Film Music: A Very Short Introduction*. Oxford: Oxford University Press.

Fornari, F. (1984) *Psicoanalisi della musica*. Milan: Longanesi.

Morricone, E. and Miceli, S. (2013). *Composing for the Cinema: The Theory and Praxis of Music in Film*. Lanham: Scarecrow 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) – 40%
* Essay 2 (2,000 words) - 60%
	1. Reassessment methods

This module will be reassessed by 100% coursework.

* Reassessment Essay (3,000 words) – 100%
1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

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

Music has always been one of the keystones of the export of Italian culture abroad. Opera, for instance, introduced in Italy in the sixteenth century, remains a quintessentially Italian art form, and it is still adapted internationally in the most varied of forms and media. The module will allow students to compare (primarily) Anglo-American musical forms, which were particularly influential in Italy in order to draw attention to the cultural specificities of Italian musical forms, and the way these have in turn been disseminated around the world. Students will also learn how Italy gained an international reputation for its musical tradition at various stages of its history, from nineteenth-century opera to the recent vogue for concert performances by Italian film composers.

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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.**

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| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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