

CIEE Global Institute – Rome

Course name:	Music, Media and Public Sphere
Course number:	(GI) COMM 3005 ROIT
Programs offering course:	Rome Open Campus (Communications, Journalism and New Media Track)
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Fall 2019

Course Description

This course examines music markets and the ongoing evolution of the music industry with a focus on the cultural and social influence of music, the changing perspective of music consumers, and the role of artists and producers. Students will learn about varying debates and models within the music industry, the interaction of music with other media, and the intersection of traditional music forms (radio, records, and concerts) with new technologies such as on-line audio streaming. The course will also explore the importance and economic contribution of popular and alternative music festivals. Utilizing the city as a field site for study, this course will encourage students to engage with a range of music performances and events. The course is taught using a dynamic mix of lectures, case study discussions, student presentations, and a field trip to a local music label.

Learning Objectives

This course will allow students to:

- Gain an overview of the Italian music industry
 - Analyze the role of music in shaping the Italian public sphere
 - Demonstrate an appropriate use of specific vocabulary in the field of music studies
- Develop informed knowledge of opera, folk songs, popular music, film music, and Avant-garde Italian music.
- Develop the ability to write critically about different musical products (a song, an album, or a live concert)

Course Prerequisites

No specific prerequisites are needed for this course.

Methods of Instruction

This course will combine lectures, class debates, walking tours, live concerts, film screenings, and press reviews.

Assessment and Final Grade

Quizzes:	20%
Music Review:	15%
Review Presentation:	15%
Final Exam:	30%
Class Participation	20%

Course Requirements

Quizzes

There will be two in-class quizzes during Week 2 and Week 3 of the course. These quizzes will cover the topics that we analyze and discuss during these two weeks. The format of the quizzes will be multiple-choice. The quizzes will focus on the Italian Opera and the Italian folk music tradition.

Music Review

Students must write a review. These reviews may be on a song, film soundtrack, or music piece discussed during class during Weeks 4 and 5.

Review Presentation

The students must present their reviews to the class. Students must creatively give their peers a deeper understanding of the piece, album, or film soundtrack that they have chosen to review.

Final Exam

Students will take a final exam at the end of the course. The exam (consisting of two short essay questions and one long essay question) will cover topics discussed and analyzed in class. Prior to the exam, the professor will give students the specific topics that will be addressed in the short essay questions. For the short answer part of the exam, the students will be given three questions from which they must choose two. For the long essay portion of the exam students must write a review of one of the live concerts attended during the course. Students must write well-constructed essays that demonstrate their complete understanding of the topic.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements.
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Please note this schedule is subject to change if opportunities arise to enhance the curriculum

Weekly Schedule

Week 1

Music, social life and national identity

Session 1 – This class will introduce the complex concept of the public sphere. The syllabus will be presented and reviewed, with emphasis on assessment methods and course requirements.

Week 2

The History of Italian Opera

Session 1

A Journey through History. The beginnings of the Italian opera, from Monteverdi to Rossini, will be discussed through the analysis of famous operas and the study of the process by which this musical form was created. Using the relationship between opera and the history of Italy we will analyze some aspects of the role opera played in the construction of Italy's social and national identity.

Session 2

«**Viva Verdi!**». This session will focus on Giuseppe Verdi, whose operas are the backbone of the international opera scene. Verdi was born amidst a turbulent political environment, and politics became a major influence on Verdi's operas in later life.

The Triumph of Puccini. Puccini's operas are cinematic in their nature with ravishing, passionate and clever music, as he brought Italian opera into the 20th century. This session will analyze Puccini's most popular operas and their impact on post-war Italian Film Melodrama.

Quiz 1 will be given during Session 2

Week 3

Regional identities: folk music

Session 1

Italian Treasury: Folk Music & Song of Southern Italy.

Regional musical traditions in Campania, Apulia, Calabria and Sicily will be analyzed in their historical and social contexts. Special emphasis will be placed on the research and field recordings made by Alan Lomax with Diego Carpitella in 1954-55.

Session 2

Film screening and debate. *Passione* (2010) directed by John Turturro, a documentary film on the historical, cultural and social value of the Neapolitan song.

Quiz 2 will be given during Session 2

Week 4

Mapping Italian Popular Music

Session 1

Sanremo Music Festival. The history of the most prestigious and oldest (1951) Italian music festival will be analyzed with emphasis on its social, economic and cultural aspects. The role of the RAI, Italy's national public broadcasting company, will also be addressed.

Session 2

Songs for a wider audience: *musica leggera*. By analyzing lyrics and critical receptions of famous songs performed by Domenico Modugno, Mina, and many others, students will discuss the contradictory usage of *musica leggera* as a comprehensive category.

Session 3

Cantautori and Canzone d'autore. The role of Italian singer-songwriters in shaping the national musical scene will be discussed through a study of the lives and works of

Fabrizio De Andrè, Lucio Battisti, Lucio Dalla and Franco Battiato, among others. The class will examine the difference between *Cantautori* and *Canzone d'autore*, two distinct labels that are often used interchangeably.

Week 5

Italian music from the '60s to the '90s

Session 1

Cult Cinema. Composers like Morricone, Nicolai, Ortolani, Piccioni, Rota, Trovajoli and Umiliani, as well as the rock band Goblin, created a large number of scores for a range of film genres including horror, police thrillers, sci-fi, *b-movies* and *spaghetti* western. The class will be discussing the work of these composers, celebrated for their innovative blend of avant-garde, pop, rock, jazz, and many other musical styles.

Session 2

A short cultural history of the Avant-garde. The mixture of avant-garde music, political songs and folk revival initiated the Italian musical innovation and experimentation of the 1970s. The class will examine this *repertoire*; special emphasis will be placed on the year 1976 (and the *Festival del proletariato giovanile*), which in retrospect had a decisive impact on Italian politics and culture.

Music Review Due via online submission at midnight on Monday, December 12th

Week 6

Shaping the 21st century public sphere

Session 1

Review

Presentations



Session 2

Music, media and public spheres. This session will discuss the complex relationship between music, media and public spheres in the 21st century, more specifically the role of the changes in the music industry, the actual modalities of music fruition, and the Internet.

Session 3

Final Exam. Wrap up and conclusions.

Field trips

- On-site class at the *Accademia Nazionale di Santa Cecilia*: one of the oldest musical institutions of the world, founded in 1585 (www.santacecilia.it (Links to an external site.)).
- On-site class at Rome Opera Theatre (www.operaroma.it (Links to an external site.)): *Rigoletto* by Giuseppe Verdi, December 7th.
 - Live concerts: TBD

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

Suggested Readings

- Bennet T. (Ed.), *Rock and Popular Music: politics, policies, institutions*. London: Routledge, 1993, pp. 1-5.
- Carter T., *Understanding Italian Opera*, New York: Oxford University Press, excerpts by chapters 1, 2, 5, 6.
 - Cohen D. R., Alan Lomax. *Selected Writings: 1934-1997*, New York - London: Routledge, pp. 128-132; 182-185.
- Cooke M., *A History of Film Music*, Cambridge: Cambridge University Press, chapter 9: *From Italy to Little Italy*



- Eyerman R. and Jamison A. *Music and Social Movements: mobilizing traditions in the twentieth century*. Cambridge University Press, 1998, pp. 6-47.
- Fabbri F. and Plastino G., *Made in Italy: Studies in Popular Music*, New York - London, Routledge, Introduction and excerpts by parts I-III.
- Kimbell D., *Italian Opera*, Cambridge: Cambridge University Press, pp. 1-15.
- Negus K. Identities. *Popular music in theory: an introduction*. Cambridge: Polity, 1996, excerpts.
- Plastino G., Sciorra J., *Neapolitan Postcards: The Canzone Napoletana as Transnational Subject*, Lanham (MD): Rowman & Littlefield, pp. XV-XXIII.
- Turino T. *Music as social life: the politics of participation*. University of Chicago Press, 2008, pp. 1-22.
- Webb M. *Italian 20th century music*. London: Kahn & Averill, 2008, chapters: *Darmstadt and beyond; The good, the bad and the popular*.

These reading materials will be useful during the group presentation preparation. Furthermore, they can help to provide a greater understanding of the relationship between music, media and the public sphere as well as Italian music history.

Media Resources

- Berio, L., *C'è musica e musica* [2 videodiscs of the RAI television series *C'è musica & musica*, 1972; conductor: Luciano Berio], RAI / Feltrinelli, 2013.
- Gallone, C. (Director), *Avanti a lui tremava tutta Roma* [Motion picture], Excelsa Film, 1946.
- Lomax A., *Manuscripts, Italy, 1954-1955*, Library of Congress; <https://www.loc.gov/item/afc2004004.ms070343/> (Links to an external site.)
- Pappano A., *Opera Italia* [videos of the BBC television broadcast *Opera Italia*; conductor: Antonio Pappano], BBC Four, 2011; <http://www.bbc.co.uk/programmes/b00sll44/episodes/guide> (Links to an external site.)
- Rastelli, A. (director), *Nudi verso la follia*. Festival di Parco Lambro, 1976, [Documentary film], 2004;
- Turturro, J. (Director), *Passione* [Motion picture], New Yorker Films, 2010. Please Note:



Though we will use many different media resources in class, those listed above are the most important.