### COURSE
CAS IT 344  TOPICS ON ITALIAN MUSIC HISTORY

### COURSE LANGUAGE
Italian

### INSTRUCTOR
Piergabriele Mancuso, Ph.D.

### INSTRUCTOR EMAIL
gmancuso@bu.edu

### OFFICE HOURS

### SCHEDULE

### COURSE VALUE
4 credits

### LEARNING OUTCOMES

**Learning Outcomes for IESP Program**

- Develop new perspectives on one’s own culture and an ability to think critically about one’s own values and beliefs.
- Demonstrate increased proficiency in Italian language from elementary to low-intermediate level.
- Demonstrate knowledge of Italian culture with respect to three of the following areas: history, politics, economics, religion, literature, film and the arts.
- Develop an awareness of cultural difference and an understanding of culture’s role in shaping beliefs and practices.

### COURSE DESCRIPTION

Music is probably one of the commonest and most accessible forms of art. Being non-semantic and non-iconic, music has often been said to have a universal language and a message that everybody can understand. This is only partially true: music is the product of a specific cultural milieu and the expression of a socio-cultural evolution. Every composer and every composition bear the peculiar marks of a specific time and socio-cultural environment.

While focusing mainly on Italian music history and on the main of stylistic features that characterized the different periods of learned music in Italy, students will be required to frame the topic in the wider European cultural and intellectual context.

Special attention will be paid to local operating traditions, more specifically to the birth and development of public theatre and operatic production in mid-17th-18th century Venice. Course will include an evening show at the Fenice Opera House in Venice.

### LEARNING STATEMENT

Students are expected to arrive in class on time and prepared for the class discussion, to take note of what is discussed in class, having completed the assigned readings. All this will certainly require at least 6/8 hours per week from a student outside calls.

### TEACHING METHODOLOGY

In addition to two 110-minute classroom-taught lessons per week, students are required to read and study all home assignments as indicated in the syllabus, to prepare short review of previous classes and submit a final paper to work on immediately after the assignment of the research topic.

One of the key aspects in the study of history of music is the ability to exercise critical understanding and frame a specific music topic in the broader socio-
cultural context. An interdisciplinary approach, it follows, is strongly encouraged. Opera and instrumental compositions will also be analysed analytically, reading from the original scores. Students also are invited to exercise critical understanding and approach the analysis of Italian historical issues from an interdisciplinary perspective. For some of the topics the teacher will use PowerPoint slides simply aiming at summarizing the most important features of the topic analysed in class. Active participation to class discussion and to guest-speaker sessions is among the requirements.

**COURSE MATERIALS**

- **Textbook:** Mario Baroni, Enrico Fubini, et als., *Storia della musica*. Einaudi, Turin, 1988 (Reprint 1999) - ([available at BUSA Padua Library](#)).
- **Operas:** available to watch at the BU Academic Center
- **Readings:** available on the course blackboard site. Students will be automatically registered and asked to log in at the beginning of the course.

**BIBLIOGRAPHY**


---

**Operas and melodramas (DVD and recording available at BU Padua’s library):**


---

**On-line sources:**

[http://www.jstor.org.ezproxy.bu.edu/action/showAdvancedSearch?acc=on&wc=on](http://www.jstor.org.ezproxy.bu.edu/action/showAdvancedSearch?acc=on&wc=on) (*Jstor* is one of the richest and most comprehensive academic databases. It includes millions of articles and academic materials covering virtually any aspect of the humanities, including history of music and Italian music tradition. It’s accessible for free from any BU’s registered account and it’s the most useful user-friendly tool for the composition of final papers and dissertation).


AIMS OF THE COURSE

The aim of the course is to offer students a concise and yet comprehensive view on the most important phases and periods of learned music production in Italy, from approximately late Renaissance to early 20th century. Though chronologically structured, the course includes also topic-oriented sessions aiming at analysing the technical features of specific compositions and to define the broader intellectual/cultural milieu and historical contexts where they were conceived. Listening and screening sessions will also be included.

GRADING CRITERIA

- Attendance and participation: 15%
- Mid-term written exam: 20%
- Two class presentations: 20% (10% each)
- Final paper: 20
- Final exam: 25% (includes all topics studied after mid-term, including visit’s topics and student presentations).

**Attendance and participation:** Students are expected to be punctual, ask and answer questions (especially when concerning homework and course readings), express curiosity and participate actively in the discussions.

**Mid-term written exam:** the exam consists of 15 multiple choice questions and three two questions with long answers (ca. 500 words each) on any aspect of the topics studied in class and the field trips during the first part of the course, from the time of the first melodramas composed in late Renaissance Florence (ca. 1598-1606) to the beginning of the Baroque age (ca. 1650). Students are expected to:
1) offer a concise but also comprehensive analysis;
2) offer a chronological contextualization together with references to the events, places and most prominent historical figures.

The students will be sitting this exam on Monday 6 November 2019.

**Two class presentations:** two in-class presentations, one during the first part of the course, the second after mid-term exam, on a subject/topic approved by the professor. Presentations should last about 20 minutes. Use of PowerPoint and other similar technological devices and tools are strongly encouraged. Presentation 1 will take place on Wednesday 30 October 2019; Presentation 2 will take place on Monday 9 December 2019.

**Final paper:** A comprehensive analysis on a selected topic assigned by the teacher and concerning any aspect of Italian music and operatic lore, 6 pages long, written in Times New Roman 12 double-spaced and justified, 2.5 cm/1inch per side, together with footnotes and bibliography that can include also a list of relevant websites. Bibliography is
required for evaluation, but it should be not included in the 5-6 pages paper. A substantial **book and at least five relevant scholarly articles** on the topic are the minimum requirement for the composition of the paper. Students will send their work by e-mail (gmancuso@bu.edu) by deadline indicated in the syllabus.

**Final oral exam**: students will be asked to answer orally questions concerning **any topic studied after mid-term** including on-site visits, guest speaker’s lecture and fellow students’ presentations done during the course. The instructor will provide a list of specific questions on concepts and facts discussed during the course on which students are expected to show their historical and critical competence. Final oral exam will take place on  

<table>
<thead>
<tr>
<th>BU POLICIES</th>
</tr>
</thead>
</table>
| **Examinations**
All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F. Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class. If a student is ill or has another extenuating circumstance which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.

**Attendance**
Students should note that attendance will be taken into account by faculty. Boston University Padua students are expected to attend each and every class session, tutorial, on-site class, internship work appointment, and activity required for the class as indicted in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.

**Absences**
Unjustified absences from class, and any class related activity, will affect the students’ participation grade, which will be lowered by one letter grade for each absence.

**Absence for Religious Reasons**
According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

**Lateness**
Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

**Late Assignments**
Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

**Plagiarism**
Simply stated, plagiarism is taking another’s work and presenting it as you own.
Definitions of plagiarism frequently include terms such as ‘theft’ or ‘steal’. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University’s Code of Student Responsibilities: http://www.bu.edu/lifebook/universitypolicies/policies-code.html

Disability accommodations
If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Disability and Access Service office (DAS) at 617-353-3658 to coordinate any reasonable accommodation requests. For more information, please visit: http://www.bu.edu/disability

Interruption of program or early departure
Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice
The Director and Assistant Academic Director serve as the head of the faculty and as academic advisors. The Director/Assistant Academic Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students’ home institutions’ policies and transfer credit information, non-Boston students should also contact their school’s academic advisors.

Tutorials
BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.