

RADIO ITALIA:

A History of Postwar Italy through Music, 1947-1985



Professor:	Julianne VanWagenen
Course Hours:	3:00-4:20 M/W
Meeting Room:	TBD
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Office Hours:	W, TH, F 1:00-2:00 or by appt.
ITAL 320:	Radio Italia: A History of Italy through Music, 1947-1985

COURSE SUMMARY

This is a multimedia course that charts Italian sociopolitical history from the early second postwar period through the mid 1980s. Students will be submerged into the cultural climate through the music, along with selected readings (articles and short stories) and films. Students will be introduced (1) to economic miracle of the 1950s and 60s through the music of festival di Sanremo; (2) to the partisan resistance and resistance to the mainstream music industry through the music of the *Cantacronache* and *la scuola genovese*; (3) to the 1968 student and feminist movements as chronicled by their popular chants, and the various goals of those movements as revealed through the music; (4) to the years of sociopolitical strife in the 1970s, from *gli anni di piombo* to the *radio libere* movement, and the great Italian cantautori, such as Giovanna Marini; and (5) to the retreat from social issues that can be seen across media and genre as early as the 1960s, and, particularly, in the late 1970s and early 1980s.

Each week, students will listen to and analyze three relevant songs, and in addition, across the semester, they will watch four films, read two novels, one graphic novel, and a set of short essays and articles that will help them contextualize the cultural productions. Through class discussions, essays, and radio broadcasts they produce on their own—all in Italian—students will engage with the material both spontaneously together and rigorously on their own, through spoken and written language, and thus, the environment will provide near-full immersion for language-learners, while building a crucial foundation in popular, musical, and literary culture that will serve them well as a basis for both friendly conversations in Italy and academic pursuits.

FOURTH-SEMESTER ITALIAN LANGUAGE AND CULTURE COURSE

LEARNING OBJECTIVES

- Continue to review Italian language structures
- Become familiar with people, topics, and events from the second half of the last century, which are central in the contemporary Italian imagination
- Learn to analyze culture across media
- Consider the impact of popular music on the countercultural generation of the 1960s and 70s in Italy and the U.S. and consider, in turn, the relevance and possible impact of contemporary musical artists
- Contextualize contemporary Italy in the events of its past, from the end of the fascist period to the years leading up to Berlusconi's rise
- Develop arguments in classroom discussions and papers to enhance analytical and critical interpretive skills.
- Enrich, collaborate, and share knowledge about hegemonic culture, counterculture, and other ideas discussed in class.

LANGUAGE:

This class has been designed to be taught in Italian as an Italian 320 course to develop students' knowledge of Italian literature, music, and culture. All course materials—songs, novels, and readings—will be in Italian. Students must complete essays, radio broadcast presentations, in-class notes, as well as all class discussions, in Italian.

REQUIRED COURSE MATERIALS

Music

Songs will be provided for you in your COURSE READER and online, all listening can be done online via Youtube. In class, whenever possible, we will listen to original versions on vinyl with a portable turntable.

Films (Provided)

Io bacio... tu baci (Piero Vivarelli, 1961)

Cantacronache. 1958-1962: politica e protesta in musica (Michele Bentini, 2011)

Vogliamo anche le rose [excerpts] (Alina Marazzi, 2008)

Lavorare con lentezza (Guido Chiesa, 2004)

Leone and Peckinpah [excerpts]

COURSE REQUIREMENTS

- 20% Active Participation and preparation
- 20% Essays (Three 750-word essay, draft and revision)
- 30% Radio Broadcast Presentations (Three presentations)
- 15% Midterm and Final notes review
- 15% Final Essay (1,500-words)

FOURTH-SEMESTER ITALIAN LANGUAGE AND CULTURE COURSE

1. Participation (in-class discussions, group work, readings, quizzes)

Regular attendance of class meetings and film screenings, and quality participation are critical to the success of this course. Expected absences should be discussed with the instructor in advance and are limited to 3 total hours per semester.

2. Essays

- Each paper should have the specified length, typed in 12-pt. Times New Roman font, and have one-inch margins
- Include your name and the title of your paper at the top of the first page
- All papers must have titles
- You should number pages
- Spell check and proofread adequately
- Be sure that you cite all secondary material and present bibliographical information according to either the guidelines of either the Modern Language Association or Chicago Manual of Style
- You must list all material cited, even if you are only using the required text
- There will be information distributed in class for the papers

3. Radio Broadcast Presentations

Students will be assigned three presentations during the semester. The first two of these presentations (*Introduciamo la personalità radio DJ* and *Introduciamo il programma radiofonico*) will be due as videos via media upload to the course website. They will be individual presentations across which students develop a radio personality and radio show based on class materials: songs, other cultural media, and historical context. Students should keep their radio personality and show in mind as they listen to course songs and think about that fictional character's personal beliefs and tastes and what his or her stance would be on each song.

The final presentation will be a group podcast in which two to three radio personalities come together for one show in which the hosts discuss contemporary topics and introduce, analyze, and play their song list for the day. Each individual presentation should be 6-8 minutes, the final presentation should last 20 minutes (plus the time for the songs). The final presentation will be recorded as a podcast or played on live radio depending on the resources available on campus.

4. Midterm and Final Notes Review

This course acts as a bridge course between language courses and literature/culture courses. Therefore, in this course students will be encouraged to begin to take notes, in Italian, in class. To encourage active and useful note taking, students' notebooks will be collected and reviewed twice during the semester. Students who are unable to take robust notes during class may fall behind and are encouraged to take down keywords and fill in details outside of class by looking up terms/people/events that were not fully understood in class.

5. Final Paper

The final paper will be written in Italian and it will investigate a course theme that is of interest to the student. Students must begin to think about and develop their theme during the first week after midterms and they should meet with the professor twice between week 9 and week 11, to discuss and elaborate their interest.

COURSE CALENDAR

Assignments are listed under the day for which they are to be completed.

FILM SCREENINGS will be available to watch on your own via the course website. ALL LYRICS will be available in the course reader and all songs are available online. Whenever possible, we will listen to original songs in class on vinyl with a portable turntable.

Introduzione (Week 1) *La storia attraverso la musica*

- August 30
Wednesday
 - Canzoni
 1. “Nel blu dipinto di blu” (Domenico Modugno, 1958)
 2. “Festival” (Francesco De Gregori, 1976)
 3. “La locomotiva” (Francesco Guccini, 1972)
 - Canzone e storia d'Italia: dal Dopoguerra agli anni di piombo
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Module 1 (Weeks 2 - 3) *Il Festival di Sanremo negli anni '50 e '60*

- September 4 - 8
Monday: NO CLASS

Wednesday
 - Canzoni
 4. “Grazie dei fior” (Nilla Pizzi, 1951)
 5. “Tutte le mamme” (Giorgio Consolini, 1954)
 6. “Aprite le finestre” (Franca Raimondi, 1956)
 - Grammatica: *Buono, Bello, Quello*
 - September 11 - 15
Wednesday
 - Canzoni
 7. “Addio, Addio” (Claudio Villa, 1962)
 8. “Non pensare a me” (Claudio Villa, (1967)
 9. “Chi non lavora non fa l'amore” (Adriano Celentano, 1970)
 - Grammatica: *L'imperativo*
- To watch after Wednesday:
- Film: *Io bacio... tu baci* (Piero Vivarelli, 1961)
-

Module 2 (Weeks 4 - 5) *Cantacronache* & *La scuola genovese*

- September 18 - 22

Wednesday

- Canzoni
 10. "Canzone triste" (Cantacronache and Italo Calvino, 1958)
 11. "Il ratto della chitarra" (Cantacronache, 1960)
 12. "Partigiano sconosciuto" (Cantacronache, 1959)
- Lettura: "L'avventura di due sposi," Italo Calvino
- Grammatica: 'Si': *i verbi riflessivi e reciproci e l'impersonale e passivante*

To watch after Wednesday

- Film: *Cantacronache. 1958-1962: politica e protesta in musica*
- Spunto per il saggio (750 parole): *Adesso racconta tu una storia di una coppia la cui canzone si potrebbe intitolare "Canzone triste." Usa il linguaggio di Calvino: secco, privo d'emozione, documentarista, neorealista. Scrivi il racconto nel passato, scegliendo tra l'imperfetto e passato prossimo, e, come Calvino, includi anche vari verbi riflessivi e reciproci per descrivere le azioni in coppia.*

- September 25 - 29

Wednesday

- Canzoni
 13. "S'i fosse foco" (Fabrizio De André, 1968)
 14. "Li vidi tornare" / "Ciao amore ciao" (Luigi Tenco, 1967)
 15. "Il soldato di Napoleone" (Sergio Endrigo, 1962)
- Grammatica: *Il periodo ipotetico e i pronomi relativi*

DUE WEDNESDAY, September 27: Saggio 1, Bozza (750 parole)

Module 3 (Weeks 6 - 8) 1968 -> Utopia, punizione & il movimento femminista

- October 2 - 6
Wednesday
 - Canzoni
 - 16. "Contessa" (Paolo Pietrangeli, 1966)
 - 17. "Dio è morto" (Francesco Guccini, 1967)
 - 18. "L'isola non trovata" (Francesco Guccini, 1970)
 - Grammatica: *Ci e Ne*
 - Spunto per il saggio (750 parole): *Cos'è la libertà? Se tu potessi cambiare il mondo per renderlo più libero, come lo faresti? Se tu fossi vissuto/a negli anni '60 che tipo di persona saresti stata?*

DUE WEDNESDAY, October 4: 1. Saggio 1, Riveduto e corretto
 2. Presentazioni: *Introduciamo le personalità DJ'*

- October 9 - 13
Wednesday
 - Canzoni
 - 19. "Ballata degli impiccati" (Fabrizio De André, 1968)
 - 20. "Il testamento di Tito" (Fabrizio De André, 1970)
 - 21. "La libertà" (Giorgio Gaber, 1972)
 - Grammatica: *Il congiuntivo presente e i suoi usi*

DUE WEDNESDAY, October 11: Midterm notes for review

- October 16 - 20
Wednesday
 - Canzoni
 - 22. "La canzone di Marinella" (Fabrizio De André, Mina, Collettiva femminista)
 - 23. "Tango della femminista" (Movimento femminista romano, 1973)
 - 24. "Storia di una cosa" (Movimento femminista romano, 1970)
 - 25. "Abortire" (Movimento femminista romano, 1973)
 - Grammatica: *Il comparativo e il superlativo relativo*

Film to watch after Wednesday

- Film [estratti]: *Vogliamo anche le rose* (Alina Marazzi, 2008)

DUE WEDNESDAY, October 18: Saggio 2, Bozza (750 parole)

Module 4 (Weeks 9 - 10) *Le radio libere e gli anni di piombo*

- October 23 - 27
Wednesday
 - Canzoni
 - 26. "Canzone di maggio," (De André, 1973)
 - 27. "I treni per Reggio Calabria", (Marini, 1975)
 - 28. "L'avvelenata" (Guccini, 1976)
 - Lettura: "1976: Nascono le radio libere," Marcello Lorrai
 - Grammatica: *La concordanza dei tempi I*
 - Spunto per il saggio (750 parole): In "Canzone di maggio," De André dice "se avete preso per buone / le "verità" della televisione." Lui sta parlando nel 1973 di un argomento molto di moda oggi: le false verità dei mass media. Come sono similari e diversi i discorsi allora e oggi, in Italia e negli Stati Uniti?

DUE WEDNESDAY, October 25: Saggio 2, Riveduto e corretto

- October 30 - November 3
Wednesday
 - Canzoni
 - 29. "Mio fratello è figlio unico" (Rino Gaetano, 1977)
 - 30. "Bomba o non bomba" (Antonello Venditti, 1978)
 - 31. "Viva l'Italia" (Francesco De Gregori 1979)
 - Grammatica: *La concordanza dei tempi II*

Film to watch after Wednesday

- Film: *Lavorare con lentezza* (Guido Chiesa, 2004)

DUE Wednesday, November 1: Saggio 3, Bozza (750 parole)

Module 5 (Weeks 11 - 12) *I cantautori italiani e gli Stati Uniti*

- November 6 - 10
Wednesday
 - Canzoni
 - 32. “La risposta (è caduta nel vento)” (Luigi Tenco, 1964)
 - 33. Talkin’ Milano (Francesco Guccini, 1966)
 - 34. “Avventura a Durango” (Fabrizio De André, 1978)
 - Grammatica: *L’arte del tradurre*
 - Spunto per il saggio finale annunciato in classe (1500 parole)

DUE WEDNESDAY, November 8: Saggio 3, Riveduto e corretto

- November 13 - 17
Wednesday
 - Canzoni
 - 35. “Bufalo Bill” (Francesco De Gregori, 1976)
 - 36. “Piccola città” (Francesco Guccini, [1972] 1984)
 - 37. “Amerigo” (Francesco Guccini, 1978)
 - Film in classe: Excerpts from *C’era una volta il West* (Sergio Leone, 1968) and *Pat Garrett and Billy the Kid* (Sam Peckinpah, 1973)

DUE WEDNESDAY, November 15: Presentazioni: *‘Introduciamo il programma radiofonico’*

Conclusione (Week 13 - 14) *Una retrospettiva con Giorgio Gaber*

- November 20 - 22
Wednesday: NO CLASS
- 20 minute individual meetings in Italian to discuss the final paper.

DUE AT INDIVIDUAL MEETING: Final notes for review

- November 27 - December 1
Wednesday
 - Canzoni
 - 38. “Destra - Sinistra” (Giorgio Gaber, 2001)
 - 39. “Il conformista” (Giorgio Gaber, 2001)
 - 40. “Qualcuno era comunista” (Giorgio Gaber, 2001)

TBD

- PRESENTAZIONI FINALI: ‘In onda: Ultra Mixed Tape 2017’

DUE WEDNESDAY, November 29: Saggio Finale (1500 parole)
