



P r o g r a m o f c o u r s e s

academic year 2011-12

Aesthetics (Luca Bagetto)

The relationship between reality and representation in René Girard's thought.

Bibliography

- R.Girard, *Menzogna romantica e verità romanzesca. Le mediazioni del desiderio nella letteratura e nella vita*, Milano, Bompiani, 2002.
R.Girard, *La violenza e il sacro*, Milano, Adelphi, 2008;
R.Girard, *Delle cose nascoste sin dalla fondazione del mondo*, Milano, Adelphi, 2005.
R.Girard, *La pietra scartata*, Magnano (Bi), Qiqajon, 2000.
R.Girard, *Il capro espiatorio*, Milano, Adelphi, 1999.
R.Girard, *Portando Clausewitz all'estremo*, Milano, Adelphi, 2008.
M.Bachtin, *L'autore e l'eroe*, Torino, Einaudi, 1995.
M.Bachtin, *Estetica e romanzo*, Torino, Einaudi, 2000.
G.W.F.Hegel, *Estetica*, Torino, Einaudi, 2001.

Ancient History (Leone Porciani)

First part: Greek History

Herodotus: History at the dawn of historiography.

The main focus of the lectures will be on some significant parts of Herodotus' historical work, and on the complexity of his *Histories* as both a narrative structure and a means of interpreting and portraying historical reality.

Second part: Roman History

The Romans facing their past.

This part will be mainly devoted to exploring the Romans' attitudes toward the historical memory of Rome. Historiography, social institutions, and religious traditions will be the main foci of this inquiry.

The following texts are required:

- M. BETTALLI, A.L. D'AGATA, A. MAGNETTO, *Storia greca*, Roma, Carocci, 2006 (1st part);
G. GERACI, A. MARCONE, *Storia romana*, Firenze, Edmond Le Monnier, 2005 (2nd part);
ERODOTO, *Le Storie, libro IV. La Scizia e la Libia*, introd. and comm. by A. Corcella, transl. by A. Frascchetti, Milano, Fondazione Lorenzo Valla - Mondadori, 1993 (new ed., 2001);
POLIBIO, *Storie*, ed. by D. Musti, vol. 3 (libri V-VI), Milano, Rizzoli, 2002 (book 6);
Introduzione alla storiografia greca, ed. by M. Bettalli. 2. ed., Roma, Carocci, 2009, or as an alternative: A. CORCELLA, *Erodoto e l'analogia*, Palermo, Sellerio, 1984;
Storia di Roma, ed. by A. Giardina e A. Schiavone, Torino, Einaudi, 1999 (six essays, suggested by the teacher), or as an alternative: D. MUSTI, *Il pensiero storico romano*, in *Lo spazio letterario di Roma antica*, ed. by G. Cavallo, P. Fedeli e A. Giardina, vol. 1, Roma, Salerno Editrice, 1989, pp. 177-240.

Archaeology of the mediaeval manuscript (Marco D'Agostino)

Introduction to codicology: history of the mediaeval manuscript.

Some lectures on the manuscript description will be given at the Public Library of Cremona where mediaeval manuscripts are preserved.

Bibliography

- M. MANIACI, *Archeologia del manoscritto*, Roma, Viella, 2002;

M.L. AGATI, *Il libro manoscritto. Da Oriente a Occidente. Per una codicologia comparata*, Roma, L'Erma di Bretschneider, 2009;
Class Handouts

Bibliography and Library Science (Carlo Bianchini)

First topic: Bibliography and other bibliographic sciences. Bibliographic universe and its representation. Universal Bibliographic Control program. Bibliographies: classification and evaluation. Bibliographic tools. How to write a bibliography.

Second topic: Modern library: definition, function and services. Ranganathan's *Reference service*.

Any student should prepare, a month before the exam, a critical bibliography on a topic of library science agreed with the teacher.

Required readings:

First topic:

CARLO BIANCHINI, *010 Bibliografia*, in *Biblioteconomia. Guida classificata*, diretta da Mauro Guerrini, Milano, Bibliografica, 2007, pp. 74-91.

RINO PENSATO, *Manuale di bibliografia. Redazione e uso dei repertori bibliografici*, Milano, Bibliografica, 2007 (solo p. 87-226).

GIANFRANCO CRUPI, *010.72 Strumenti e strategie di ricerca bibliografica*, in *Biblioteconomia. Guida classificata*, diretta da Mauro Guerrini, Milano, Bibliografica, 2007, pp. 107-134.

Second topic:

Guida alla biblioteconomia, a cura di Mauro Guerrini con Gianfranco Crupi e Stefano Gambari; collaborazione di Vincenzo Fugaldi, Milano, Bibliografica, 2008.

Leggere Ranganathan, a cura di Mauro Guerrini, Roma, AIB, 2011.

Further bibliographic references will be furnished during the lessons.

Students are suggested to read two among the following works:

ANNA GALLUZZI, *Biblioteche per la città. Nuove prospettive di un servizio pubblico*, Roma, Carocci, 2009.

MICHAEL GORMAN, *I nostri valori: la biblioteconomia nel XXI secolo*, Udine, Forum, 2002.

MICHEL MELOT, *La saggezza del bibliotecario*, Milano, Sylvestre Bonnard, 2005.

STEFANO OLIVO, *La gestione delle biblioteche in Italia*, Cargeghe (SS), Editoriale Documenta, 2010.

S.R. RANGANATHAN, *Il servizio di reference*, a cura di Carlo Bianchini, Firenze, Le Lettere, 2010².

S.R. RANGANATHAN, *Le cinque leggi della biblioteconomia*, traduzione e note a cura di Laura Toti. Saggio introduttivo di Giovanni Solimine, Firenze, Le Lettere, 2010.

GINO RONCAGLIA, *La quarta rivoluzione. Sei lezioni sul futuro del libro*, Roma-Bari, Laterza, 2010.

Students that will not attend lessons should agree with the teacher different contents and further readings.

Byzantine Civilization (Gastone Breccia)

1. An introduction to Byzantine Civilization: main themes and evolution.
2. Sources and modern studies: an overview.

Byzantine History (Gastone Breccia)

Heraclius' Great Persian War (623-629 AD).

Byzantine Literature (Gastone Breccia)

1. Main characters and evolution of Byzantine literary culture (IV-XV c.).
2. *The Digenis Akritas*: a Byzantine popular hero between history and literature.

Byzantine Music Palaeography (Sandra Martani)

The program focuses on:

Fundamental research tools;

Musical genres and forms, melodic styles;

Tools to deciphering the sources in middle Byzantine notation with exercises in transcription from the syllabic repertory;

Problems connected with the deciphering of the palaeobyzantine notations and the ekphonetic notation;

Musical and liturgical books (in particular Heirmologion and Sticherarion);

Music theory, with readings and analysis of selected excerpts from the most important treatises.

The students who cant' attend the lessons must agree upon the program with the professor.

Bibliographie:

K. LEVY, C. TROELSGÅRD, voce *Byzantine Chant*, in *The New Grove Dictionary of Music and Musicians*, London, Macmillan, 2001², vol. 4, pp. 734-756;

A. LINGAS, *Musica e liturgia nelle tradizioni ortodosse*, in *Enciclopedia della musica*, diretta da J.-J. Nattiez, vol. 4, *Storia della musica europea*, Torino, Einaudi, 2004, pp. 68-85;

M. ALEXANDRU, *Preliminary Remarks on the Historiography of Byzantine Music and Hymnography*, in "Bollettino della Badia Greca di Grottaferrata" n.s. 3 (2006), pp. 13-47;

A. DONEDA, *I manoscritti liturgico-musicali bizantini : tipologie e organizzazione*, in ed. A. ESCOBAR, *El palimpsesto grecolatino como fenómeno librario y textual*, Zaragoza, Institución Fernando el Catolico, 2006, (Actas. Filología), pp. 83-111.

A. LINGAS, *Music*, in *The Oxford Handbook of Byzantine Studies*, ed. by E. Jeffreys, Oxford, Oxford University Press, 2008, pp. 915-938.

Byzantine philology (Mariarosa Cortesi)

The course introduces to Byzantine philology history by greek texts reading and analysis, with a focus on political religious and cultural factors that promoted their maintenance and circulation.

The patriarch Fotius: reading of some 'schede'

Essential bibliography

- N.G. Wilson, *Filologi bizantini*, Napoli, Morano Editore, 1990

- Photius, *Bibliothèque*, ed. par R. Henry, Paris, Les Belles Lettres, 1959-2009

- Fozio, *Biblioteca*, a cura di N. G. Wilson, Milano, Adelphi, 1992

Greek language knowledge is absolutely necessary. In the course a further specific bibliography will be indicated.

The students who cant' attend the lessons must agree upon the program with the professor.

Codicology (Marco D'Agostino)

Some topics dealt in the course of Archaeology of the manuscript will be examined closely in agreement with students. The course consists of seminar activity. Before the oral exam students must carry out a written practice to agree with the teacher.

Bibliography will be supplied in the course of lectures.

Contemporary History (Gianluca Albergoni)

The first part of the course will discuss key themes in contemporary history (XIXth-XXth centuries).

All the students are asked to read:

- A.M. BANTI, *Le questioni dell'età contemporanea*, Roma-Bari, Laterza, 2010.

All the students are required to study the following handbook:

- G. SABBATUCCI – V. VIDOTTO, *Storia contemporanea*, vol. I, L'Ottocento, Roma-Bari, Laterza, 2006 e vol. II, Il Novecento, *ibidem*, 2007.

The use of a good historical Atlas is recommended.

The second part of the course will be mainly devoted to studying the relationship between intellectuals and the process of national unification, namely the men of letters who played a fundamental role in creating and discussing the collective symbols that produced the *Risorgimento* discourse and promoted the nation building after the Unity. The main recent historiographical trends will be discussed.

All the students are required to read:

- A.M. BANTI, *La nazione del Risorgimento. Parentela, santità e onore alle origini dell'Italia unita*, Torino, Einaudi, 2000.

For students who will not attend lectures:

- A.M. BANTI - P. GINSBORG (a cura di), *Per una nuova storia del Risorgimento*, in *Storia d'Italia. Annali 22. Il Risorgimento*, Torino, Einaudi, 2007, pp. XXIII-XLI.
- G. ALBERGONI, *Sulla "nuova storia" del Risorgimento. Note per una discussione*, in *Società e storia*, n. 120, 2008, pp. 349-366.
- ID., *A proposito di "Fare l'Italia: unità e disunità nel Risorgimento". Uno sguardo d'insieme*, in *Società e storia*, n. 128, 2010, pp. 325-331
- *Gli italiani in guerra. Conflitti, identità, memorie dal Risorgimento ai nostri giorni*, vol. I, a cura di M. ISNENGI
- E. CECCHINATO, *Fare l'Italia: unità e disunità nel Risorgimento*, Torino, UTET, 2008, pp. 3-17.

Compulsory reading for students who will not attend lectures (choose one book among the following titles):

- G. ALBERGONI, *Il patriota traditore. Politica e letteratura nella biografia del "famigerato" Pietro Perego*, Milano, Franco Angeli, 2009.
- A. ARISI ROTA, *I piccoli cospiratori. Politica ed emozioni nei primi mazziniani*, Bologna, Il Mulino, 2010.
- M. BAIONI, *La religione della patria. Musei e istituti del culto risorgimentale*, Quinto di Treviso, Pagus, 1994.
- A.M. BANTI - R. BIZZOCCHI (a cura di), *Immagini della nazione nell'Italia del Risorgimento*, Roma, Carocci, 2002.
- M. BERLOTTI, *Le complicazioni della vita. Storie del Risorgimento*, Milano, Feltrinelli, 1998.
- E. CECCHINATO, *Camicie rosse. I garibaldini dall'unità alla grande guerra*, Roma-Bari, Laterza, 2007.
- M. ISABELLA, *Risorgimento in esilio. L'internazionale liberale e l'età delle rivoluzioni*, Roma-Bari, Laterza, 2011.
- M. ISNENGI, *Garibaldi fu ferito. Storia e mito di un rivoluzionario disciplinato*, Roma, Donzelli, 2007.

U. LEVRA, *Fare gli italiani. Memoria e celebrazioni del Risorgimento*, Torino, Comitato di Torino dell'Istituto per la storia del Risorgimento italiano, 1992.
 S. PATRIARCA, *Italianità. La costruzione del carattere nazionale*, Roma-Bari, Laterza, 2010.
 M. PETRUSEWICZ, *Come il Sud divenne una questione*, Soveria Mannelli, Rubbettino, 1995.
 I. PORCIANI, *La festa della nazione. Rappresentazioni dello Stato e spazi sociali nell'Italia unita*, Bologna, Il Mulino, 1997.
 A. QUONDAM, *Risorgimento a memoria. Le poesie degli italiani*, Roma, Donzelli, 2011.
 L. RIALI, *Garibaldi. L'invenzione di un eroe*, Roma-Bari, Laterza, 2007.
 C. SORBA, *Teatri. L'Italia del melodramma nell'età del Risorgimento*, Bologna, Il Mulino, 2001.
 L. TASCA, *Le vite e la storia. Autobiografie nell'Italia dell'Ottocento*, Bologna, Il Mulino, 2010.
 M. TATTI, *Il Risorgimento dei letterati*, Roma, Edizioni di storia e letteratura, 2011.
 B. TOBIA, *Una patria per gli italiani. Spazi, itinerari e monumenti nell'Italia unita (1870-1900)*, Roma-Bari, Laterza, 1991.

Cultural Heritage Legislation

(Ivana Iotta)

The university course includes discussion of key issues topics relating to national and international legislation on cultural heritage, with particular reference to the "Code of Cultural Heritage and Landscape", approved by Legislative Decree 22 January 2004, n 42 and recent additions and changes.

The aim is to provide students with useful tools for the protection and management of cultural heritage, addressing issues related to the historical and artistic heritage (notion of cultural heritage, legal and institutional arrangements, circulation, international and UE protection, sanctions regime, etc.).

A part of the course will be focused to legislation concerning the protection of copyright about creative intellectual works belonging to literature, music, visual arts, architecture, theater, cinema, etc..

The text and legislative sources needed to prepare for the exams will be provided the beginning of the university course.

Documentation for musical heritage

(alternating with Music Bibliography)

(Pietro Zappala)

Felix Mendelssohn Bartholdy: the years of his music education.

The musician's life and works from the years of his early musical education (1819-1820) up to the Grand Tour (1830-1832).

The environment of the early 19th-century Berlin; the family environment: his study with C. F. Zelter; the Singakademie; his first compositions; trips outside Berlin; the concerts in the Sonntagsmusiken; the revival of Bach's St. Matthew Passion: The first England trip; the European trip.

Basic Bibliography:

R. Larry Todd, *Mendelssohn: a life in music*, Oxford, Oxford University Press, 2003

The analyzed scores and additional literature will be reported during the lessons.

Early Modern History

(Miriam Turrini)

The course will develop some fundamental themes of the early modern age (1492-1815).

Required readings:

a) for students that will attend lectures:

1) one handbook among the following titles:

C. CAPRA, *Storia moderna (1492-1848)*, Firenze, Le Monnier, 2005;
A. MUSI, *Le vie della modernità*, Milano, Sansoni, 2000;
F. BENIGNO, *L'età moderna. Dalla scoperta dell'America alla Restaurazione*, Roma-Bari, Laterza, 2007³;
M. ROSA, M. VERGA, *Storia dell'Età moderna. 1450-1815*, Milano, Bruno Mondadori, 1998;
Storia moderna, Roma, Donzelli, 1998 (esclusi i capitoli VIII, IX, X, XI, XV, XVI, XIX, XXIII).

2) P. PRODI, *La storia moderna*, Bologna, il Mulino, 2005.

b) for students that will not attend lectures:

1) one handbook among the following titles:

C. CAPRA, *Storia moderna (1492-1848)*, Firenze, Le Monnier, 2005;
A. MUSI, *Le vie della modernità*, Milano, Sansoni, 2000;
F. BENIGNO, *L'età moderna. Dalla scoperta dell'America alla Restaurazione*, Roma-Bari, Laterza, 2007³;
M. ROSA, M. VERGA, *Storia dell'Età moderna. 1450-1815*, Milano, Bruno Mondadori, 1998;
Storia moderna, Roma, Donzelli, 1998 (esclusi i capitoli VIII, IX, X, XI, XV, XVI, XIX, XXIII).

2) two following works:

P. PRODI, *La storia moderna*, Bologna, il Mulino, 2005;
G.P. ROMAGNANI, *La società d'antico regime (XVI-XVIII secolo)*, Roma, Carocci, 2010.

3) one work among the following titles:

R. BIZZOCCHI, *In famiglia. Storie di interessi e affetti nell'Italia moderna*, Roma-Bari, Laterza, 2001;
C.M. CIPOLLA, *Contro un nemico invisibile. Epidemie e strutture sanitarie nell'Italia del Rinascimento*, Bologna, il Mulino, 2007;
E.L. EISENSTEIN, *Le rivoluzioni del libro. L'invenzione della stampa e la nascita dell'età moderna*, Bologna, il Mulino, 1997;
N. ELIAS, *La civiltà delle buone maniere. La trasformazione dei costumi nel mondo aristocratico occidentale*, Bologna, il Mulino, 1998;
J.H. ELLIOTT, *Imperi dell'Atlantico*, Torino, Einaudi, 2010;
G. FIUME, *Schiavitù mediterranee. Corsari, rinnegati e santi di età moderna*, Milano, Bruno Mondadori, 2009;
B. GEREMEK, *La pietà e la forza. Storia della miseria e della carità in Europa*, Roma-Bari, Laterza, 2001;
C. GINZBURG, *Il formaggio e i vermi. Il cosmo di un mugnaio del '500*, Torino, Einaudi, 1999;
M. LIVI BACCI, *Conquista. La distruzione degli indios americani*, Bologna, il Mulino, 2005;
F. MAIELLO, *Storia del calendario. La misurazione del tempo, 1450-1800*, Torino, Einaudi, 1996;
O. NICCOLI, *Il seme della violenza. Putti, fanciulli e mammoli nell'Italia tra Cinque e Seicento*, Roma-Bari, Laterza, 1995;
P. ROSSI, *La nascita della scienza moderna in Europa*, Roma-Bari, Laterza, 2000;
K. THOMAS, *L'uomo e la natura. Dallo sfruttamento all'estetica dell'ambiente 1500-1800*, Torino, Einaudi, 1994;
T. TODOROV, *La conquista dell'America. Il problema dell'“altro”*, Torino, Einaudi, 1992;
P. VISMARA, *Questioni di interesse. La Chiesa e il denaro in età moderna*, Milano, Bruno Mondadori, 2009;
N. ZEMON DAVIS, *Donne ai margini. Tre vite del XVII secolo*, Roma-Bari, Laterza, 2001.

Elements of computer science
(Pierluigi Bontempi)

The course wants to offer to the students a basic introduction to Web communication. Specifically, the following topics will be covered:

- elements of Web writing

- advanced use of social networks (in particular Facebook, MySpace and Twitter)
- websites construction using CMS like Wordpress
- elements of Web programming
- websites positioning strategy

In the last ten hours of the course, Musicology students will attend lessons about digital audio (exercises by Giuseppe Bonavita); Letters students will deal with the basis of digital video and image editing.

The bibliography will be provided during the course.

English Language

(Lisa Navach)

English Grammar and Syntax, learned through scientific essays, musical videos and documentaries, in order to be able to read and translate different models of texts and to improve conversation and listening skills. During the course, grammar exercises and translations will be made using only the English monolingual Dictionary.

The exam consists of an oral interview in English: the student must show the knowledge of the issues and readings examined during the course (reading and translation in Italian). Moreover, the student should be able to present an oral report in English on an article (literary, musicological, historical or artistic), chosen with the professor.

If students have not reached 75% attendance of the course, they must sit the written exam consisting of a translation English-Italian and a grammar test (2 hours exam duration). During the written exam, students may use only the English monolingual Dictionary.

Materials and literature will be handed out during the course.

English Language 2

(Lisa Navach)

English advanced Grammar and Syntax, learned through scientific essays, musical videos and documentaries, in order to be able to read and translate different kind of poetical and drama texts and to improve conversation and listening skills. During the course, grammar exercises, translations and creative writing exercises will be made using only the English monolingual Dictionary.

The exam consists of an oral interview in English: the student must show the knowledge of the issues and readings examined during the course (reading and translation in Italian). Moreover, the student should be able to present an oral report in English on a literary text (novel, short story, poem, opera libretto) connected to the course programme, chosen with the professor.

If students have not reached 75% attendance of the course, they must sit the written exam consisting of a grammar test, an English-Italian translation and/or the analysis and summarizing of an English text (2 hours exam duration). During the written exam, students may use only the English monolingual Dictionary.

Materials and literature will be handed out during the course.

Ethnomusicology

(Fulvia Caruso)

From comparative musicology to anthropology of sound.

Students will be acknowledged about basic theories of ethnomusicology and anthropology of music (fields of interest, analysis and fieldwork methods and techniques, etc.);

Trough audio and video examples students will be introduced to diverse traditional instruments and music forms.

Exegesis of the sources for Roman History (Leone Porciani)

Texts and historical problems of the late Empire (3rd-5th cent. AD).

A good acquaintance with the *histoire événementielle* of this age is normally prerequisite. As for the methodology of historical research, students have some useful tools at their disposal:

H. Bengtson, *Introduzione alla storia antica*. 2nd ed., Bologna, il Mulino, 2003;

Storia antica. Come leggere le fonti, ed. by L. Cracco Ruggini. 2nd ed., Bologna, il Mulino, 2000.

The following books are required, in addition to the texts supplied during the course:

P. Brown, *Il mondo tardo antico. Da Marco Aurelio a Maometto*, Torino, Einaudi, 1974;

Y. Le Bohec, *Armi e guerrieri di Roma antica. Da Diocleziano alla caduta dell'impero*, Roma, Carocci, 2008;

B. Ward-Perkins, *La caduta di Roma e la fine della civiltà*, Roma-Bari, Laterza, 2008.

Film History (Elena Mosconi)

General part: Outlines of the history of cinema and film language.

The course explores the historical development of cinema, from its beginnings through to the present day, from an integrated, problematic perspective paying attention on the formal and stylistic evolution of the medium. In the second part the course provides a framework for some methods and problems of film analysis.

Specialist subject: Hollywood on Hollywood: the image of Hollywood in American contemporary movies.

Bibliography

P. Bertetto (a cura di), *Introduzione alla storia del cinema*, Torino, UTET Libreria, 2002 o, in alternativa, S. Bernardi, *L'avventura del cinematografo*, Venezia, Marsilio, 2007.

E. Mosconi (a cura di), *Hollywood Ending? L'immagine e il mito di Hollywood nel cinema americano contemporaneo*, EDUCatt, Milano, 2011 (in corso di stampa).

Class Handouts.

Film Theory and Analysis (Elena Mosconi)

The course provides students with the basic elements of filmic and audiovisual language, in order to introduce them to text analysis, taking examples from films directed by Orson Welles.

The course introduces furthermore students to an advanced understanding of film as a complex cultural medium through the discussion of key theoretical approaches.

Required Texts

A. Sainati, M. Gaudiosi, *Analizzare i film*, Venezia, Marsilio, 2007.

F. Casetti, *Teorie del cinema (1945-1990)*, Milano, Bompiani, 1993 (selected pages).

A. Bazin, *Orson Welles*, a cura di E. Dagrada, Trento, Temi, 2005.

A syllabus with further informations and references will be given during the first lesson.

Assessment Methods

Knowledge of the film directed by Orson Welles is required.

The examination is managed by an essay concerning the analysis of a film and an oral discussion through a talk with the professor based on bibliography.

Fundamental elements of geography (Fulvio Adobati)

The course will develop some fundamental themes of geography according to a humanistic approach.

The themes in the course are:

the evolution of the relationship between human societies and the environment, and implementation process of the territory and the landscape. A special section will explore the contemporary dynamics of environment, territory and landscape of our time;

documentary sources and maps as tools of study;

tools and policies for the enhancement of the landscape and cultural heritage, with case study of international interest.

General Linguistics (Giovanni Bonfadini)

The course is an introduction to Linguistics in synchronic perspective. Main themes of the lessons: Language as a semiotic pattern; Foundations of Phonetics and Phonology; Principles of Morphology and Syntax; Linguistic Typology.

German Language 1 (Artemio Focher)

The sole purpose of the course is to acquire all the skills necessary for the study and comprehension of written texts in German. The course will cover the grammatical structures of the language and the learning of different reading techniques using various types of texts (literary, musicological, etc.).

German language 2 (Artemio Focher)

Advanced course of reading in German offering the necessary skills for the study and comprehension, also at a very demanding level, of texts using the Gothic alphabet dating from 18th and 19th Century or texts involving other types of archaic orthography or grammar as well as poetry, Lieder lyrics, diaries and librettos.

German literature (Artemio Focher)

German Expressionist Poetry (circa 1910-1920)

The main themes of the German Expressionist Poetry through the poems by Georg Heym, Gottfried Benn, Alfred Lichtenstein, Georg Trakl, Ernst Stadler, August Stramm, Else Lasker-Schüler, Jakob van Hoddís and others.

Greek language and literature (Fausto Montana)

Poetic communication in archaic and classical Greece.

In the first part of the course an outline will be traced of the main "literary" genres (epic, lyrics, drama) by checking contexts, occasions, ways and types of ancient poetic (oral, aural, and written) communication. The second part will focus on a sample of quite recent papyrological finds which opened new perspectives to the modern view of ancient Greek poetic performances. Understanding of ancient Greek language is required.

Examination programme (only oral):

1. matter and texts proposed during the lectures;
2. history of Greek literature from the beginnings to the imperial age (recommended handbooks, in Italian: F. MONTANARI, *Storia della letteratura greca*, Roma-Bari, Laterza, 1998; alternatively, with anthology: F. MONTANARI-F. MONTANA, *Il telaio di Elena. Storia e antologia della letteratura greca*, 3 voll., Roma-Bari, Laterza, 2008-2009);
3. one ancient Greek literary text in original language, to be chosen with the teacher.

To obtain any further information please contact the teacher (fausto.montana@unipv.it).

Greek Palaeography (Giancarlo Prato – Marco D'Agostino)

First Module:
(Giancarlo Prato)

Reading and critical evaluation of the greek handwriting during the various phases and typologies.

Bibliography

La scrittura greca dall'antichità all'epoca della stampa. Una introduzione, a cura di E. Crisci e P. Degni, Roma, Carocci, 2011;
G. PRATO, *Studi di paleografia greca*, Spoleto, Centro Italiano di Studi sull'Alto Medioevo, 1994;
Class Handouts

Second Module:
(Marco D'Agostino)

Greek Handwriting of South-Italy from IXth to the XVth Century.

Bibliography

E. FOLLIERI, *Le scritture librarie nell'Italia bizantina*, in *Libri e documenti d'Italia dai Longobardi alla rinascita delle città*, a cura di C. Scalon, Udine, 1996;
Class Handouts

Harmony and musical analysis 1 (Pietro Zappala - Ingrid Pustijanac)

First module:
(Pietro Zappala)

The course aims to the acquisition of the basics of traditional functional harmony
Chord definition. The triads and their use on the scale degrees; root position and inversions. The seventh chords and their types. The concept of dissonance. The secondary dominant and the tonicization of the

scale degrees. Suspensions and altered chords. Harmonic functions. Voice leading. Cadences. The form construction through the cadence succession. The expansion of tonal space: sequences and modulations. Practical exercises will be done, aiming at building of simple chord structures.

Basic Bibliography:

W. PISTON, *Armonia*, ed. italiana a cura di G. Bosco, G. Gioanola e G. Vinay, Torino, EdT, 1989;
D. ZANETTOVICH, *Appunti per il corso di armonia principale. Vol. 1*, Milano, Sonzogno, 1985²

Second module:

(Ingrid Pustijanac)

The course will focus on methodological tools for analyzing classical musical form, using concepts primarily proposed in the 18th century texts of *Formenlehre*, further supplemented by principles developed by Arnold Schoenberg and his students (in particular, Erwin Ratz). Basic components of form, such as *proposition*, *motiv*, *Gestalt*, and bigger thematic relationships to form will be examined, as well as ideas of *framing*, *fragmentation*, and *intensification*, and we will attempt to understand what constitutes 'tight-knit' versus 'loose' structure. Techniques of variation, development, and variation within development will also be looked at.

Some emphasis will be given to the formal structures in the piano music of Haydn, Mozart, and Beethoven.

The scores of works chosen for analysis will be distributed during the course; among the extracts are the following literature:

A. SCHÖNBERG, *Elementi di composizione musicale*, revisione di G. Strang e L. Stein, trad. italiana di G. Manzoni, Milano, Suvini Zerboni, 1969;

E. RATZ, *Einführung in die musikalische Formenlehre: über Formprinzipien in den Inventionen und Fugen J.S. Bachs und ihre Bedeutung für die Kompositionstechnik Beethovens*, Wien, Universal Edition, 1973;

E. RATZ, *Analysis and Hermeneutics, and Their Significance for the Interpretation of Beethoven*, "Music Analysis", 3/3, 1984, pp. 243-254;

C. DAHLHAUS, *Phrase et période. Contribution à une théorie de la syntaxe musicale*, "Analyse musicale", 13/4, 1988, pp. 37-44;

W. CAPLIN, *Classical form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*, New York-Oxford, Oxford University Press, 1998.

Harmony and music analysis 2 (Daniele Sabaino – Ingrid Pustijanac)

First module (Harmony)

(Daniele Sabaino):

The module presents a historical survey of the evolution of tonal language of the common practice. Particular emphasis is placed on melodic analysis and harmonisation of the Chorale in the style of J.S Bach and on the development of tonal harmony from Beethoven to Debussy.

Second module:

(Ingrid Pustijanac)

The course will:

- introduce the student to the main analytical methodologies developed for 18th-20th Centuries music;
- offer appropriate tools for analyzing the repertoires of the periods before so-called "harmonic tonality" was developed.

For every methodology, the student will be given specific examples and theoretical bases, as well as concrete applications derived from recent musicological literature.

Basic literature:

M. DE NATALE, *Analisi musicale. Principi teorici, esercitazioni pratiche*, Milano, Ricordi, 1991, 2 voll.

N. COOK, *Guida all'analisi musicale*, ed. it. a cura di G. Salvetti, Milano, Guerini e associati, 2000³.

I. BENT, W. DRABKIN, *Analisi musicale*, ed. it. a cura di C. Annibaldi, Torino, EDT, 1990 (in particolare pp. 1-134).

W. DRABKIN – S. PASTICCI – E. POZZI, *Analisi schenkeriana. Per un'interpretazione organica della struttura musicale*, Lucca, LIM, 1995.

S. PASTICCI, *Teoria degli insiemi e analisi della musica post-tonale*, «Bollettino del G.A.T.M.» 2/1, 1995, pp. 7-111.

Didactic material and further bibliographic indications will be given during the lessons.

History of Dance and Dance Music
(alternating with History of Performance Practice 2)
(Angela Romagnoli)

Dance and feast culture in 17th -18th centuries Europe

The great development of the dance theater in the 17th and 18th century is often tied to contexts of celebration and festivity, as demonstrated by studies on a specific genre like the *Festa teatrale*. The course aims to present the characteristics assumed by the dance performances in various festive occasions, covering a period that sees the courts of Europe to invest heavily in building its image through a specific targeting of the theater. Some specific contexts, such as Vienna, Turin, Parma, Mantua and Milan, with their differences in political and cultural orientation, will be analyzed as examples.

The second part of the course has a seminar format, and therefore attendance is strongly recommended. Students who can not attend regularly are invited to contact the professor on time. Is required (even in the examination) a good understanding of the historical contexts of the period.

Bibliography

H. SEIFERT, *Der Sig-prangende Hochzeit-Gott. Hochzeits am Wiener Kaiserhof 1622-1799*, Wien, Musikwissenschaftlicher Verlag, 1988 (Dramma per musica, 2)

ANDREA SOMMER-MATHIS, *Tu felix Austria nube. Hochzeitsfeste der Habsburger im 18. Jahrhundert*, Musikwissenschaftlicher Verlag, Vienna 1994 (Dramma per musica, 4)

A. ROMAGNOLI, *Li sacrifici di Silvio per la salute di Vienna*, in *Intorno a Silvio Stampiglia. Librettisti, compositori e interpreti nell'età premetastasiana*. Atti del Convegno internazionale di studi (Reggio Calabria, 5-6 ottobre 2007), a c. di Gaetano Pitarresi, Laruffa, Reggio Calabria 2010, pp. 119-157

A. ROMAGNOLI, «*Va': della danza è l'ora*»: *balli da festa a Vienna nel Settecento*, in *La festa teatrale nel Settecento: dalle corti di Vienna alle corti italiane*, Atti del convegno Venaria Reale (Torino), 13-14 novembre 2009, a cura di A. Colturato e A. Merlotti, LIM, Lucca, in corso di stampa

Further references will be provided during the course.

History of Greek Literature
(Eleonora Rocconi)

This course aims at offering a general introduction to Greek literature in its historic development and at furnishing the essential elements for the knowledge of forms and contents of the main literary genres developed between the Archaic and the Graeco-Roman age.

During the exam, topics and texts presented during the lectures will be discussed. Other topics of conversation will be:

general features of Greek literary history. Concerning this, students should read in full F. MONTANARI, F. MONTANA, *Storia della letteratura greca. Dalle origini all'età imperiale*, Roma-Bari, Laterza, 2010;

three literary texts in translation;

two critical essays, chosen among the bibliographic references given during the lectures.

For the analyses of the texts, the knowledge of ancient Greek language is not necessary. Students who are not going to attend lectures must talk with the teacher before the exam.

History of Musical Instruments

(*Laura Mauri*)

It introduces to the history of European musical instruments from the Renaissance to our age. Syllabus and bibliography will be provided during the course.

History of ancient Greek and Roman drama

(*Fausto Montana*)

From Athens to Rome.

The object of this course will be contexts, occasions, features and personalities of ancient Greek and Roman dramaturgy, taking into special consideration the highpoints and most representative circumstances of its historical development.

Examination programme (only oral):

1. matter and texts proposed during the lectures;
2. history of ancient Greek and Roman dramaturgy (two recommended handbooks, both in Italian: G. MASTROMARCO-P. TOTARO, *Storia del teatro greco*, Firenze, Le Monnier, 2008; and W. BEARE, *I Romani a teatro*, Roma-Bari, Laterza, 1986, or reprints);
3. two dramatical works (one Greek and one Roman) in modern translation.

To obtain any further information please contact the teacher (fausto.montana@unipv.it).

History of book illumination

(*Massimo Bernabò*)

The illustration of classical text in antiquity

An introduction to the illustration of Greek and Latin classical texts, beginning from the images for the poems of Homer and the tragedies of Euripides in Hellenistic bowls and *tabulae*, by means of which a reconstruction of lost illustrated papyri of Homer, the cycle of Troy and Euripides will be proposed. The illustration of scientific texts, Latin poems (Virgil) and dramas (Terence), and Greek poems (Iliad) in manuscripts handed down to us – such as the Late Antique manuscripts of Virgil, the Mediaeval manuscripts of Terence, and the *Ilias Ambrosiana* – will follow.

Literature:

1 *Voci dell'Oriente. Miniature e testi classici da Bisanzio alla Biblioteca Medicea Laurenziana*, ed. M. Bernabò, catalogue of the exhibition held in Firenze, Biblioteca Medicea Laurenziana, March 4 – June 30, 2011, Firenze, Polistampa, 2011.

2 K. WEITZMANN, *Ancient Book Illumination*. Martin Classical Lectures, volume XVI, Cambridge, Mass.: Harvard University Press, for Oberlin College and the Department of Art and Archaeology of Princeton University, 1959 (Italian translation: *L'illustrazione del libro nell'antichità*, ed. M. Bernabò, Spoleto, Fondazione Centro Italiano di Studi sull'Alto Medioevo, 2004).

History of Classical Art (Anna Maria Riccomini)

Classical and Late-Classical Greek Art. This course aims at providing basic notions for the analysis of the main works of ancient Greek art between the 5th and 4th c. BC. (Sculpture, Architecture and Painting), particular attention being paid to stylistical, iconographical issues as well as patronage.

References:

G. Bora, G. Fiaccadori, A. Negri, A. Nova, *I luoghi dell'arte. Storia, opere, percorsi*, vol. 1, Milano, Electa-Bruno Mondadori 2002, chapters 2, 3, 4

L. Giuliani, *Il ritratto*, in S. Settis (ed.), *I Greci. Storia, cultura, arte e società*, 2.II: Una storia greca: definizione, Torino, Einaudi 1997, pp. 983-1011

A.H. Borbein, *La nascita di un'arte classica*, in S. Settis (ed.), *I Greci. Storia, cultura, arte e* 191-248 and pp. 1275-1303

L. Beschi, *L'Atene periclea*, in *Storia e civiltà dei Greci/4. La Grecia nell'età di Pericle. Le arti figurative*, Milano, Bompiani 1989, pp. 557-630

History of contemporary art (Sara Fontana)

Course 1: History of Contemporary Art A

The contemporary art system

The course will be introduced by some methodological, historiographic and critic lectures for the study of contemporary art and the interpretation of art works. An analysis follows, through a sociological approach but with clear historical references, about significant aspects of the contemporary art system such as the shift from the Academy to the private market, art galleries and auction houses, collecting and critics, art magazines and contemporary art publishing, contemporary art museums and great exhibitions like the Venice Biennale and Documenta in Kassel. The last section finally addresses the main facets and dynamics of public art from the twentieth century to today.

Course 2: History of Contemporary Art B

Origins and development of Arte Povera, 1962 - 1972

The course aims to reconstruct the origins and development of Arte Povera, investigating the poetics through the voices of its main protagonists. The language of these artists will be compared with that of many Italian and international artists, with a special look at new avant-garde trends such as Conceptual Art, Process Art, Anti-Form, Land Art, Video Art and Body Art. In the meantime we will discuss about the main exhibitions of the period, its writings and critical essays, along a path that winds from the early sixties to the beginning of the next decade.

The chronological period 1962 - 1972 was suggested by the exhibition organized by Tate Modern in London and the Walker Art Center in Minneapolis in 2001, while the term "Arte Povera" was used for the first time in 1967 by Germano Celant to define the radical and revolutionary work of some Italian artists, including Alighiero Boetti, Luciano Fabro, Jannis Kounellis, Giulio Paolini, Pino Pascali, Piero Gilardi, Mario Merz and Michelangelo Pistoletto, that were later joined by Mario Ceroli, Marisa Merz, Giuseppe Penone and others. The research of the main artists developed after 1972 will be then mentioned.

History of Mediaeval Art (Massimo Bernabò)

The illustration of the Bible and the apocrypha in the Middle Ages. The stories of the infancy of Jesus and Mary.

Introduction on the formation of the Bible and its canon, biblical versions in Semitic languages (targumim, Peshitta) and non-Semitic (Greek, Latin), Jewish and Christian commentaries (midrashim, *catenae*), pseudepigrapha and apocrypha. In the final part of each lesson, students are required to examine the contents of a Biblical picture, in relation with the text it illustrates, writing a short description and analysis of the picture. Tests will be kept by the teacher, and will be discussed during the final exam. While attending at classes, students must have a edition of the Old and New Testament, provided of a good apparatus of notes and cross-references. Students missing more than three classes are required the knowledge of supplementary essays for the examination.

Written test on the knowledge of Biblical contents, in particular the books of Genesis, and Exodus and the New Testament, before the November intermission.

The second part of the course deals with the investigation of picture cycles of the Gospels in illuminated manuscripts – such as the Arabic Gospel of the Infancy of Jesus in the Laurentian Library in Florence, a manuscript which was written in Mardin (Turkey) in the year 1299 and is illustrated by fifty pen drawings – frescoes and mosaics – such as the stories of Joachim and Anna by Giotto in the Scrovegni Chapel, Padua, the Maestà by Duccio in Siena, and the mosaics in the church of St. Saviour in Chora, Istanbul (reproduction of the pictures will be available during classes).

Final exam (oral): students are required to know the contents of the course, which includes miniatures, frescoes and mosaics shown in the classes, and to show in particular the capacity of an iconographical investigation on them.

A reading of the Pentateuch, the Four Gospels, and the apocryphal Gospels on the infancy of Jesus and Mary is strongly recommended before the beginning the course.

Preliminary literature:

M. BERNABÒ, *Pseudepigraphical Images in Early Art*, N. Richlands Hills (Tx), Berkeley Institute for Biblical Archaeology and Literature, 2001;

K. WEITZMANN, *The Illustration of the Septuagint*, in K.W., *Studies in Classical and Byzantine Manuscript Illumination*, ed. H. L. Kessler, Chicago-London, University of Chicago Press, 1971, pp. 45-75;

ID., *Le illustrazioni nei rotoli e nei codici*, Firenze, Cusl, 1991;

The Cambridge History of the Bible, vol. 1, *From the Beginnings to Jerome*, ed. P. R. Ackroyd and C. F. Evans, Cambridge, Cambridge University Press, 1970;

G. VERMES, *Jesus and the Word of Judaism*, London, SCM Press, 1983;

G. VERMES, *Gesù l'ebreo*, Roma, Borla, 2001;

I Vangeli apocrifi, ed. M. Craveri, Torino, Einaudi, 1969;

Il Vangelo arabo dell'infanzia di Gesù, a cura di S. J. Voicu, Roma, Città Nuova, 2002.

In the Beginning. Bible before the year 1000, ed. M. P. Brown, Washington, The Freer Gallery of Art, 2006;

Imaging the Early Medieval Bible, ed. J. Williams, University Park (Penn.), The Pennsylvania State University Press, 1999.

Il Tetravangelo di Rabbula, Firenze, Biblioteca Medicea Laurenziana, *Plut. 1.56. L'illustrazione del Nuovo Testamento nella Siria del VI secolo*, ed. M. Bernabò, Roma, Edizioni di storia e letteratura, 2008.

History of Modern Art

(Francesco Frangi)

Leonardo and the leonardesque culture.

The course explores the career of Leonardo, from the Florentine youth season to the fundamental experiences in Milan, at the turn of the fifteenth century, until to the late activity.

Particular attention is devoted to the propagation of Leonardo's models at the contemporary painting, with particular reference to the context of Milan.

History of music of Christian rites

(Daniele Sabaino)

The class is a seminar focusing on the situation of Catholic liturgical music after the second Vatican council. Successes and weaknesses in the Italian repertoire of the last forty years will be analysed textually and musically through the lens of the recent *Repertorio Nazionale di Canti per la Liturgia* in order to test its implicit theology, its literary value, its music characteristics, its liturgical connotations, and its ecclesiological implications.

History of musical forms and techniques in composition 1 (Rodobaldo Tibaldi)

Genres and forms of instrumental music in the fifteenth and sixteenth centuries. The argument assumes a good general knowledge of music history of these centuries.

Basic bibliography:

H. M. BROWN - K. POLK, *Instrumental Music, c. 1300-1520*, in R. STROHM - B. J. BLACKBURN (ed.), *Music as Concept and Practice in the Late Middle Ages*, Oxford, Oxford University Press 2001 (The New Oxford History of Music 3/1), pp. 97-161.

D. KÄMPER, *La musica strumentale nel Rinascimento : studi sulla musica strumentale d'assieme in Italia nel 16. secolo*, Torino, ERI 1976.

Voci « Sources of instrumental ensemble music to 1630», « Sources of keyboard music to 1660», Sources of lute music» in Grove Music Online.

Material and literature will be reported during the course: given its nature, attendance is strongly recommended. Not attending students will have to agree with the teacher.

History of musical forms and techniques in composition 3 (Angela Ida De Benedictis)

The course deals with tendencies and compositional techniques which characterized Italian music in the second half of the 20th Century (integral serialism, open work, electronic experimentation etc.). A part of the course will be structured as a seminar, concentrating on historical-aesthetic questions and analysis, following different methods, of instrumental and/or vocal works written by the most important European composers (Berio, Boulez, Ligeti, Maderna, Nono, Stockhausen). The investigation of specific cases aims to the acquisition of methodological and critical tools adequate to historical-musicological research on this area. All material (scores, analytical and biographical literature etc.) will be provided during the course.

History of musical theories in ancient world (Eleonora Rocconi)

The appearance and development of music theories in ancient Greek culture. After a general introduction, in this academic year the course will focus on the relationships between ethics and aesthetics in ancient Greek thought, especially in Plato and Aristotle, as if to say the remarks of the 'pleasure' produced by music for the human ear, which Greeks considered inextricably connected with its ethical and educational values.

Bibliography:

S. HALLIWELL, *L'estetica della mimesis. Testi antichi e problemi moderni*, Palermo, Aesthetica Edizioni, 2009 (ed. or. Princeton, Princeton University Press, 2002).

Further bibliography will be quoted and discussed during the lectures. Students who are not going to attend lectures must talk with the teacher before the exam.

History of Performance Practice 1 (Angela Romagnoli)

The course aims to provide some basic methodological tools for a correct approach to the study of performance practice, particularly around some central issues, as sources, specific primary and secondary literature, the concept of "HIP – historically informed practice", the debate on authenticity, historical dance, ornamentation and improvisation in different stylistic and cultural contexts, theatrical practice.

Bibliography

C. LAWSON, R. STOWELL, *The Historical Performance of Music*, Cambridge, Cambridge University Press, 1999;
A. PLANCHART, *L'interpretazione della musica antica*; C. DESHOULIÈRES, *La regia moderna delle opere del passato*; J.J. NATTIEZ, *Interpretazione e autenticità*, in *Enciclopedia della musica*, diretta da J.-J. Nattiez, con la collaborazione di M. Bent, M. Baroni e R. Dalmonete, vol. 2, *Il sapere musicale*, Torino, Einaudi, 20

Further references will be provided during the course.

History of Roman literature (Luigi Galasso)

Latin literary culture in Rome from Livius Andronicus to Cicero.

The course aims to illustrate the main features and problems of Latin literature in its historical development in the republican age.

Students should know Latin literary history from the origins to the Severians. For preparation it is recommended:

G.B. CONTE, *Profilo storico della letteratura latina*, Firenze, Le Monnier Università, 2008 (the *Late Empire* excluded).

Moreover, students are required to know the following texts in Italian translation:

SALLUSTIO, *La congiura di Catilina*;

VIRGILIO, *Eneide*, books 2 and 6.

History of the Italian Language (Piera Tomasoni)

A concise history of the Italian language.

The foundations of the historical grammar of the Italian language.

Analysis of ancient literary texts and documents in order to reconstruct the ancient *scriptae*.

Essential Bibliography

C. MARAZZINI, *La lingua italiana. Profilo storico*, Bologna, il Mulino, 1998.

Choice of one among the following handbooks:

P. D'ACHILLE, *Breve grammatica storica dell'italiano*, Roma, Carocci, 2001;

G. PATOTA, *Lineamenti di grammatica storica dell'italiano*, Bologna, il Mulino, 2002;

L. SERIANNI, *Lezioni di grammatica storica italiana*, Roma, Bulzoni, 1998.

Choice of one chapter from *Storia della lingua italiana*, a cura di L. Serianni e P. Trifone, 3 voll., Torino, Einaudi, 1993-1994.

History of the relationships between poetry and music 1 (Stefano La Via)

Introductory course.

Preliminary definitions, theoretical principles and basic notions of the relationship between poetry and music in various repertoires of the classical and popular traditions. Literary-musical analysis of vocal compositions drawn from the following repertoires: Medieval troubadour *canço*, 16th- / early 17th-century polyphonic and monodic madrigal, Baroque cantata, Romantic *Lied*, 20th-century and contemporary British and North American Song, French *chanson*, Italian *canzone*, Brazilian *canção*.

Bibliography:

- * S. LA VIA, *Poesia per musica e musica per poesia. Dai trovatori a Paolo Conte*, Roma, Carocci, 2006, Part One and Part Two (CD-ROM): *Introduzione* and at least one analytical chapter;
- * Handouts, analytical tables, further bibliographic and documentary material distributed during the course.

History of the relationships between poetry and music 2

(Stefano La Via)

Specialised course and seminar meetings.

Poetry and drama *per musica* in the early 18th century. Händel in Italy.

1. Definition of the aesthetic principles, formal models and dramaturgical conventions which, between the end of the 17th century and the beginning of the 18th century, have gradually led to the so called 'Arcadian reform'.
2. The relationships between verbal structure, dramatic action and musical representation in Georg Friedrich Händel's early production, with particular reference to the cantatas, operas and oratorios composed during his first Italian journey (1706-10).
3. Comparisons between Händel and some of his most influential contemporary Italian colleagues (A. Scarlatti, G. Bononcini, F. Gasparini). Persistence of the 'Italian' stylistic element in Handel's later opera and oratorio production.

Bibliography:

- R. Strohm, *Händel in Italia: nuovi contributi*, "Rivista Italiana di Musicologia", 9 (1974), pp. 152-74.
- E. T. Harris, *Le cantate romane di Händel*, in *Le Muse galanti. La musica a Roma nel Settecento*, a cura di B. Cagli, Roma, Istituto dell'Enciclopedia Italiana, 1985, pp. 59-76.
- E. Rosand, *Handel paints the Resurrection*, in *Festa musicologica: Essays in honor of George J. Buelow*, ed. by T. J. Mathiesen e B. V. Rivera, Stuyvesant, Pendragon Press, 1995, pp. 7-52.
- S. La Via, *Poesia per musica e musica per poesia. Dai trovatori a Paolo Conte*, Roma, Carocci, 2006: Part One; Part Two (cd-rom), *Introduzione* and chap. 5.2: *Georg Friedrich Händel, "Armida abbandonata" (Anonimo dal Tasso)*.
- * S. La Via, "Ha l'inganno il suo diletto": *gl'intrighi di Agrippina, il trionfo di Amore, la rivincita veneziana di Händel*, "La Fenice prima dell'Opera", 6, 2009, pp. 13-56.
- * T. Best, *Preface to G. F. Händel, La Resurrezione*, ed. by T. Best, Kassel, Bärenreiter, 2010.
- * Handouts, analytical tables, further bibliographic and documentary material distributed during the course.

History of Theatre

(Laura Peja)

The aim of the course is to teach students the methodological tools and specific skills required for understanding and studying theatre. It plans to provide the basic notions for a theory of the theatre and history of its development in the West. Attention will focus on the dialectics between written texts and stage.

General part:

Elements of the theatre (space, time, text, actor, spectator)
Historical lines of the theatre

Special subject part:

Hamlet between page and stage: writing and rewritings of a character

Reading list:

General part:

- Course notes and papers given at lectures
- C. MOLINARI, *Storia del teatro*, Roma-Bari, Laterza, 1996
or E. WILSON, A. GOLDFARB, S. PIETRINI, *Storia del teatro*, Milano, McGraw-Hill, 2010
or R. ALONGE, *Nuovo manuale di storia del teatro. Quell'oscuro oggetto del desiderio*, Torino, UTET, 2008
or *Storia essenziale del teatro*, a cura di C. Bernardi e C. Susa, Milano, Vita e Pensiero, 2005

Special subject part
A reading list will be given at lectures

Italian contemporary Literature (Claudio Vela)

A masterpiece of Italian prose in the 20th century: Carlo Emilio Gadda's *L'Adalgisa. Disegni milanesi* (1944).

Italian Linguistics (Piera Tomasoni)

1. Structures and different uses of the present Italian language.
2. The common Italian and the literary language.
3. Analysis of different kinds of texts.

Essential Bibliography

I. BONOMI, A. MASINI, S. MORGANA, M. PIOTTI, *Elementi di linguistica italiana*, Nuova edizione, Roma, Carocci, 2010;
Lingua e identità. Una storia sociale dell'italiano, a cura di P. Trifone, Roma, Carocci, 2006;
V. COLETTI, *Storia dell'italiano letterario dalle Origini al Novecento. Parte terza. La prosa narrativa*, Torino, Piccola Biblioteca Einaudi, 1993.

Italian Literature (Giorgio Panizza)

A prose work for a new Italy: the «Operette morali» by Leopardi.

Please provide with the following edition of the work:

G. Leopardi, *Operette morali*, a cura di Laura Melosi, Milano, BUR Rizzoli, 2008
G. Leopardi, *Operette morali*, selezione e commento di Giorgio Panizza, Milano, Edizioni scolastiche Bruno Mondadori, 1991 (disponibile da riprodurre in Facoltà).

About other works as the *Zibaldone* I will give further information later during the course. I suggest anyway:
G. Leopardi, *Tutte le poesie, tutte le prose e lo Zibaldone*, Roma, Newton Compton, 2010

During the course I will use the critical edition of the *Operette morali*, a cura di Ottavio Besomi, Milano, Fondazione Arnoldo e Alberto Mondadori, 1979.

For the examination will be required:

- to know the works we have been working on, using the introduction and the comments indicated;

- to study the following texts:

Cesare Luporini, *Leopardi progressivo. Il pensiero di Leopardi. L'officina dello Zibaldone. Naufragio senza spettatore*, Roma, Editori Riuniti, 2006

Emilio Bigi, *Tono e tecnica delle «Operette morali»*, in *Dal Petrarca al Leopardi*, Milano-Napoli, Ricciardi, 1954, pp. 111-142

Sebastiano Timpanaro, *Alcune osservazioni sul pensiero del Leopardi, e Il Leopardi e i filosofi antichi*, in *Classicismo e illuminismo nell'Ottocento italiano*, Pisa, Nistri-Lischi, 1969, pp. 133-228

Luigi Blasucci, *La posizione ideologica delle «Operette morali»*, in *Leopardi e i segnali dell'infinito*, Bologna, il Mulino, 1985, pp. 165-226

Mario Andrea Rigoni, *L'estetizzazione dell'antico*, in *Il pensiero di Leopardi*, Torino, Aragno, 2010, pp 3-40;

- the general knowledge of Leopardi's biography, works and career. I suggest to use: Gino Tellini, *Giacomo Leopardi*, in *Storia della letteratura italiana*, diretta da Enrico Malato, vol. VII, Roma, Salerno, 1998, pp. 727-830;

- to study the history of literature in that particular age. I suggest to use: G. Ferroni, *Storia e testi della letteratura italiana*, vol. VI, *L'età della ragione e delle riforme - La rivoluzione in Europa (1690-1815)*, e vol. VII, *Restaurazione e Risorgimento (1815-1861)*, Milano, Mondadori Università.

The students who can't attend the lessons must agree upon the program with the professor.

Italian Philology (Claudio Vela)

After an introductory illustration and exemplification of the meaning of 'critical edition' in the Italian literature, the course will examine the problems and characteristics of the so-called 'unitestimoniale' transmission (texts transmitted in a single manuscript), and will illustrate in particular some poetic texts of the 13th century.

Italian Stylistic and Metrics (Giorgio Panizza)

This elective will be a workshop on texts that I will choose to analyze and that I will bring each time to lesson. During the elective I will give the students some task.

Please provide yourself with the following texts:

Pietro Beltrami, *La metrica italiana*, Bologna, il Mulino, 2011

C. Segre, *Testo*, in Id., *Avviamento all'analisi del testo letterario*, Torino, Einaudi, 1985;

R. Jakobson, *Linguistica e poetica*, in Id., *Saggi di linguistica generale*, Milano, Feltrinelli, 2002;

P. V. Mengaldo, *Prima lezione di stilistica*, Bari, Laterza, 2001.

Latin language and literature (Luigi Galasso)

- a. Latin literary culture in Rome from Livius Andronicus to Plautus.
- b. The style of Latin prose from Cato to Tacitus.

Some texts of the fragmentary poets of the archaic age, Plautus and the most important Latin prose writers will be read in the original and discussed during the course. The texts will be delivered at lesson.

Students should know the outlines of the history of Latin literature. They could use a good handbook for Italian secondary school (it is recommended G.B. CONTE, *Letteratura latina*, Firenze, Le Monnier Università, 2002), from the origins to the death of Septimius Severus.

It is required to read and translate CICERO, *Catilinarians* and VIRGIL, *Aeneid*, book 4.

Students are also required to know the following essays:

G. CAVALLO, P. FEDELI, A. GIARDINA (curr.), *Lo spazio letterario di Roma antica, Volume II, La circolazione del testo*, Roma, Salerno Editrice, 1989, pp. 93-267 e 307-378;

E. NARDUCCI, Introduzione a CICERONE, *Bruto*, Milano, BUR, 1995.

Latin Palaeography (Marco D'Agostino)

History of the Latin writing from the origin to Renaissance. The lectures will be integrated by practices of reading of all the writings used before the print.

Bibliography

A. PETRUCCI, *Breve storia della scrittura latina*, Roma, Bagatto Libri, 1992.

A. PETRUCCI, *Prima lezione di paleografia*, Roma–Bari, Laterza, 2002.

Linguistics (Giovanni Bonfadini)

The course is an introduction to foundations of Linguistics both in synchronic and diachronic perspective. Main themes of the lessons: Foundations of Phonetics and Phonology; Fashions and reasons of linguistic change; Dialects of Italy.

Medieval and humanistic literature (Marianosa Cortesi)

Basic elements of the literary Latin production between VI and XIV centuries
Between biography and historiography in the Renaissance

In the course extracts from Leonardo Bruni, Guarino Guarini, Lorenzo Valla, Biondo Flavio will be read and expounded with the specific bibliography.

Essential bibliography

I secoli VI- XIV, in *Letteratura latina medievale (secoli VI-XV)*, a cura di C. Leonardi, Firenze, Edizioni del Galluzzo, 2002.

The students who can't attend the lessons must agree upon the program with the professor.

Medieval and humanistic philology (Marianosa Cortesi)

With the reading and analysis of the texts the students will be able to know the philology in the Middle Age and Renaissance

From politic imperium to culture supremacy: Lorenzo Valla and humanistic philology.

Essential bibliography

- L.D. Reynolds-N.G. Wilson, *Copisti e filologi: la tradizione dei classici dall'antichità ai tempi moderni*, traduzione di M. Ferrari, con una premessa di Gius. Billanovich, Padova, Antenore, 19873

- S. Rizzo, *Lessico filologico degli umanisti*, Roma, Edizioni di Storia e Letteratura, 1973

- Lorenzo Valla, *Orazione per l'inaugurazione dell'anno accademico 1455-1456*, a cura di Silvia Rizzo, Roma, Roma nel Rinascimento, 1994

In the course a further specific bibliography will be indicated.
The students who can't attend the lessons must agree upon the program with the professor.

Medieval History (Adelaide Ricci)

First Module

The Middle Ages (centuries V-XV)

During the lessons of the first module will be critically displayed some topics of the Middle Ages, in the long-term perspective and comprehensive framework of summary, to supplement and complement to the study of the institutional (medieval history textbook).

For the preparation you need:

1) For all students (attending and not attending):

a) the study of a medieval history textbook, which may be one of the following (a brief description will be given in the first lesson):

R. BORDONE, G. SERGI, *Dieci secoli di medioevo*, Torino, Einaudi, 2009;

A. CORTONESI, *Il Medioevo. Profilo di un millennio*, Roma, Carocci, 2008;

M. MONTANARI (in partnership with G. ALBERTONI, T. LAZZARI, G. MILANI), *Storia medievale*, Roma-Bari, Laterza, 2002;

G. PICCINNI, *I mille anni del Medioevo*, Milano, Bruno Mondadori, 1999;

G. VITOLO, *Medioevo. I caratteri originali di una transizione*, Milano, Sansoni, 2000;

C. CAPRA, G. CHITTOLINI, F. DELLA PERUTA, *Storia medievale*, Firenze, Le Monnier, 1995;

b) a critical reading of one of the following books (a brief description will be given in the first lesson):

M. BLOCH, *Apologia della storia o Mestiere di storico*, Torino, Einaudi, 1994;

G. M. CANTARELLA, *Medioevo. Un filo di parole*, Milano, Garzanti, 2002;

G. SERGI, *L'idea di Medioevo. Tra senso comune e pratica storica*, Roma, Donzelli, 2005².

2) Only for attending students:

the study of notes recorded during the course lectures;

3) Only for not attending students:

a critical reading of P. DELOGU, *Introduzione alla storia medievale*, Bologna, il Mulino, 2003.

It is necessary to use a good historical atlas (it will be explained during the course lectures).

Second Module

'Limina': marginals, marginalized and ambiguous in the Middle Ages

During the lessons of the second module will be investigated the theme of marginality, especially during the XII-XV centuries. The approach to the issues and their analysis will also serve to bring the student to the historical method and to the current issues, to the sources and their use, to interdisciplinary approach. Attending students will participate in a seminar.

For the preparation you need:

1) For attending students:

a) the study of notes recorded during the course lectures (required), including the analyzed sources;

b) the participation in a seminar study (methods and paths will be indicated during the lessons).

3) For not attending students:

a) the study of B. GEREMEK, *L'emarginato*, in *L'uomo medievale*, ed. J. LE GOFF, Roma-Bari, Laterza, 1987, pp. 393-421;

b) a critical reading of G. TODESCHINI, *Visibilmente crudeli: malviventi, persone sospette e gente qualunque dal Medioevo all'età moderna*, Bologna, Il Mulino, 2004 (you can set with the teacher other alternative studies).

Further bibliographical references and details will be indicated during the lessons.

Students who do not attend, however, are required to make contact with the teacher.

The members of 509/99 must agree on the program with the teacher.

Methodology in bibliographic search (Pietro Zappalà)

Listing, practical knowledge and assessment of the main tools for establishing and developing a musicological study.

The beginning of a search through dictionaries and encyclopedias (New Grove 2, Neue MGG, DEUMM).

Tools for finding literature on music. The current bibliographies: RILM, BMS, MI, IIMP.

Review of historical repertoires (outline). The RIPM.

Updating through magazines and music publishing catalogs.

Directories of theses and dissertations.

Tools for locating music sources. The RISM. Eitner's publications.

Other tools: magazines, thematic catalogs, publishers' catalogs.

Internet and musicological research: OPACs, digital libraries.

The main music libraries and musicological research centers in Italy.

Basic Bibliography:

G. MERIZZI, *La ricerca bibliografica nell'indagine storico-musicologica*, Bologna, CLUEB, 1996;

N. SCHWINDT-GROSS, *Musikwissenschaftliches Arbeiten: Hilfsmittel, Techniken, Aufgaben*, Kassel, Bärenreiter, 2010⁷;

Additional literature will be reported during the lessons.

Middle Ages and Renaissance Musical Texts: Historical and Textual Criticism (Maria Caraci Vela)

Part I:

Orality and Writing in medieval music. The musicological debate, 1990-2010. Notations of *mensural* and *simple* polyphonies. The monodic *ballata*'s tradition. Synergies between Writing and Memory.

Part II

The *Llibre Vermell de Montserrat* as a meeting point between *simple* polyphony, polyphonic *Ars nova* forms and mensural monodies. Forms; textual exegesis; problems of performance practices (voices, instruments, dance).

Bibliographical references:

- David Olson, *The word on Paper. The Conceptual and Cognitive Implications of Writing and Reading*, Cambridge, Cambridge University Press, 1994;

- Anna Maria Busse Berger, *Medieval Music and the Art of Memory*, Berkeley, University of California Press, 2005 (trad. it.: *La musica medievale e l'arte della memoria*, Subiaco, Fogli volanti, 2008);

- Maria Caraci Vela, *Oralità e scrittura* in *La filologia musicale. Istituzioni, storia, strumenti critici*, vol. 2, *Approfondimenti*, Lucca, LIM, 2009, pp. 3-60;

- Maria Carmen Gomez Muntané, *El llibre vermell de Montserrat. Cants i dances s. XIV*, Barcelona, Els llibres de la Frontera, 1990.

Further references will be suggested during the course.

Modality and Counterpoint (Daniele Sabaino – Antonio Delfino)

Module A (Modality) (Daniele Sabaino)

The eight-mode system in Medieval and Renaissance theoretical tradition and musical practice.
Solmization and mode transposition.
The cadence in the polyphonic repertoire: function and taxonomy.
The twelve-mode system and the changes in tonal space between 16th and 17th century.
Interpretations of modality in contemporary musicology

Main purpose of the module is to introduce students into the organisation of tonal space of Middle Ages and Renaissance music, with particular emphasis on the modal implications of 16th century polyphonic music and, in it, on the structural and aesthetic role of the cadence.
For this, Medieval and Renaissance theory will be considered, and music by such authors as Ingegneri, Josquin, Lasso, Marenzio, Morales, Mouton, Palestrina, Rore, Victoria, and Willaert analysed.

Module A (Counterpoint) (Antonio Delfino)

The program will supply the bases of Renaissance counterpoint's technique by means of analysis of important authorial examples and exercises of composition.
Main subjects: the voices and their motions, the imitation, the structure of polyphonic form, and the *cantus firmus*.
Examination: composition of a two-part counterpoint on *cantus firmus* or previous melody.

Modern Christianity History (Miriam Turrini)

The first part of the course is an introduction to the development of Christianity from its origins to today. The second part will focus on the Christians and resistance in Europe during the Second World War.

Bibliography:

G.L. POTESTÀ - G. VIAN, *Storia del cristianesimo*, Bologna 2010, pp. 273-455.

For students that will not attend lectures:

- 1) G.L. POTESTÀ - G. VIAN, *Storia del cristianesimo*, Bologna 2010, pp. 273-455.
- 2) one biography of don Lorenzo Milani (1923-1967) among the following titles:
 - N. FALLACI, *Vita del prete Lorenzo Milani. Dalla parte dell'ultimo*, Milano, Rizzoli, 20069;
 - M. DI GIACOMO, *Don Milani tra vangelo e solitudine (1923-1967)*, Roma, Borla, 20012;
 - M. LANCISI, *Don Milani. La vita*, Casale Monferrato (AL), Piemme, 2007.
- 3) two following works:
 - *L'obbedienza non è più una virtù. Documenti del processo di don Milani*, Firenze, Libreria Editrice Fiorentina, 1991;
 - SCUOLA DI BARBIANA, *Lettera a una professoressa*, Firenze, Libreria Editrice Fiorentina, 1967.

Modern Philology
(Claudio Vela)

The teaching of Giorgio Pasquali and the philology of Gianfranco Contini: from the *Storia della tradizione e critica del testo* to the *Breviario di ecdotica*.

Museology
(alternating with History of art criticism)
(Francesco Frangi)

From collections to the museum.

The course explores the long history that leads from the birth of art collecting to the first museums and to the subsequent developments of form and concept of the museum, during the nineteenth and twentieth centuries.

Bibliographie:

C.De Benedictis, *Per la storia del collezionismo italiano. Fonti e documenti*, Ponte alle Grazie, Firenze, 1991.

A.Mottola Molino, *Il libro dei musei*, Allemandi, Torino, 1998.

and one work among the followings titles:

M.C.Mazzi, *In viaggio con le Muse. Spazi e modelli del museo*, Edifir, Firenze, 2006 (solo la prima parte, fino a p.273).

K.Schubert, *Museo. Storia di un'idea. Dalla Rivoluzione francese a oggi*, Il Saggiatore, Milano, 2004.

Music aesthetics 1
(Michela Garda)

Perspectives on music aesthetics

This course will offer a general outline of music aesthetics from the 18th Century to the most recent discussions through close readings of philosophical sources. We will focus on four key concepts: the musical work of art; music as a language; sense and meaning in music; music and time.

Students who cannot attend class are invited to ask the professor for an individual program.

Bibliographie

M. Garda, *L'estetica musicale nel Novecento. Tendenze e problemi*, Roma, Carocci 2007.

Music aesthetics 2
(Michela Garda)

Drama and rite between religion and aesthetics in Wagner's Parsifal

The course will focus on Wagner's Parsifal within the context of the composer's poetics and the discussions on religion and art in the second half of the 19th century. A comprehensive bibliography will be given at the beginning of class.

Students who cannot attend class are invited to ask the professor for an individual program.

Bibliographie

Lucy Beckett, *Parsifal*, Cambridge (Mass.), Cambridge University Press 1981.

William Kinderman-Katherine R.Syer (eds.), *A Companion to Wagner's Parsifal*, Camden House, Harvard Rochester 2005.

W. Frisch, *German Modernism: Music and the Arts*, Los Angeles, University of California Press 2005.

A. Schönberg, *Stile e pensiero: scritti su musica e società*, a cura di Anna Maria Morazzoni, Milano, Il Saggiatore 2008.

Music History 1

(Rodobaldo Tibaldi – Maria Caraci)

Section 1: the Middle Ages (Rodobaldo Tibaldi)

Overview on the formation of European musical culture from the Middle Ages to the late XIV century. The repertoires of liturgical chant. Gregorian chant: hypothesis about his birth and dissemination from the IX century. New genres and forms of liturgical chant: tropes, sequences, rhythmic offices. Paraliturgical and devotional music. Gregorian chant and polyphony. The vernacular monody. The sacred and secular polyphony of the *Ars Antiqua* and *Ars Nova*. Analysis of the main forms and compositional techniques.

Basic bibliography

R. CROCKER - D. HILEY (ed.), *Early medieval music to 1300*, Oxford, Oxford University Press 1990/2 (The New Oxford History of Music 2).

G. CATTIN, *La monodia nel medioevo*, nuova ed. ampliata riveduta e corretta, Torino, EDT 1991 (Storia della musica, a cura della Società Italiana di Musicologia, 2).

F. A. GALLO, *La polifonia nel medioevo*, nuova ed. ampliata riveduta e corretta, Torino, EDT 1991 (Storia della musica, a cura della Società Italiana di Musicologia, 3).

D. HILEY, *Western Plainchant: a Handbook*, Oxford, Clarendon Press 1993.

G. BAROFFIO - E. JU KIM, *Cantemus Domino Glorioso. Introduzione al canto gregoriano*, Saronno, Urban 2003.

Material and literature will be reported during the lessons. The detailed program of examination, including a list of analyzed compositions, will be available at the end of the course.

Section 2: Renaissance music

The main compositional forms and techniques of vocal, instrumental, secular, devotional liturgical music in the fifteenth and sixteenth centuries, in Italy, England, France.

Ciconia, Dunstable, Dufay, Ockeghem, Busnois, Josquin, and the music of their time. French and Italian *Formes fixes*; polyphonic mass and motet. Compositional techniques *on Tenor, Parody, Paraphrase*. The *Frottola*; the tablatures.

The development of *durchkomponiert* forms; the sixteenth-century madrigal and its aesthetic, genesis, diffusion, evolution. Archadelt, Rore, Wert, Luzzaschi, Marenzio, Gesualdo, A. Gabrieli.

Polychoral compositions; the polyphony in Rome and Venice; trends and schools in Italy and in major European countries. Palestrina, Lassus, Victoria, G. Gabrieli.

The development of instrumental music, the statement of the accompanied monody and its impact in the dramatic and devotional repertoires, and in chamber music. Monteverdi.

Reference books:

- A.W. ATLAS, *Renaissance Music: Music in Western Europe, 1400-1600*, New York-London, Norton, 1998;

- A.W. ATLAS, *Anthology of Renaissance Music: Music in Western Europe, 1400-1600*, New York-London, Norton, 1998;

- L. PERKINS, *Music in the Age of the Renaissance*, New York, Norton, 1999.

Further references will be provided during the course.

Music History 2

(Fabrizio Della Seta)

The Concerto principle

The concept of "concerto", with its related "concertato" and "concertante", emerges forcefully at the beginning of the 17th century crossing the whole history of modern and contemporary music, whether vocal and instrumental, sacred and secular. It can designate a group of performers, a performing practice, a

compositional style, a genre, a form, a musical event. Ideas of variety and harmony, competition and cooperation are shared across different meanings of the term.

After an introduction on the history of the term and concept, significant works from the 17th up to 20th centuries will be examined, by way of listening and reading of the scores: the concerted sacred and secular music of the first and middle 17th century, the concerto grosso and the solo concerto between 17th and 18th centuries, the operatic *concertato* between 18th and 19th centuries, the *sinfonia concertante*, the great solo concertos of the classical-romantic era, the recoveries of the various meanings of the term during the 20th century.

Bibliography

For the initial approach the student may use the entry *Concerto*, by Paul Griffiths, in *Grove Music Online* (available from Faculty's workstations at

http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737?q=Concerto&search=quick&pos=1&_start=1#firsthit).

Further ideas can be drawn from:

A. J. B. HUTCHINGS, *The baroque concerto* (London: Faber & Faber, 1961) [available at

<http://ia600208.us.archive.org/4/items/baroqueconcerto011232mbp/baroqueconcerto011232mbp.pdf>];

L. BIANCONI, *Il Seicento* (Turin: EDT, 1991), 34-38, § 6, "Concerto" (*Storia della musica*, ed. by the Società italiana di Musicologia, new edition, vol. 5); also in English: *Music in seventeenth century* (Cambridge: Cambridge University Press, 1987), 33-36.

F. PIPERNO, "'Concerto' e 'concertato' nella musica strumentale italiana del secolo decimo settimo", *Recercare* 3 (1991): 169-202;

F. PIPERNO, "Modelli stilistici e strategie compositive della musica strumentale del Seicento", in *Enciclopedia della musica*, ed. by J.-J. Nattiez et al., 4, *Storia della musica europea* (Turin: Einaudi, 2004), 430-446;

C. FERTONANI, *Orchestra e stili orchestrali*, *ibid.*, 498-526;

G. PAGANNONE, *W. A. Mozart: concerto per pianoforte e orchestra K491 in do minore* (Rome: Carocci, 2006); *The Cambridge companion to the concerto*, ed. by Simon P. Keefe, Cambridge, Cambridge University Press, 2005.

Examination program

The student must demonstrate the knowledge of the development of the musical history from the 17th to 20th centuries. The reference textbook is:

M. CARROZZO, C. CIMAGALLI, *Storia della musica occidentale*, vol. 2 (Rome: Armando, 1998 and further reprints); vol. 3 (*ibid.*, 1999 and further reprints).

Preparation includes the study (through listening and reading of the scores) of the compositions commented in each chapter of the textbook ("Approfondimenti"); they may be substituted with compositions at student's choice, provided that they are of comparable historical and artistic importance. Students who regularly attend classes may choose to replace some of the compositions commented in the textbook with equivalent compositions discussed in the classroom; the choice can be agreed in advance with the teacher.

The following tools may be useful to complete the preparation:

Breve lessico musicale, ed. by Fabrizio Della Seta e del Dottorato di ricerca in Musicologia dell'Università di Pavia, Roma, Carocci, 2009;

Le parole del teatro musicale, ed. by Fabrizio Della Seta and the Dottorato di ricerca in Musicologia dell'Università di Pavia, Roma, Carocci, 2010;

Gli strumenti musicali, ed. by Fabrizio Della Seta and the Dottorato di ricerca in Musicologia dell'Università di Pavia, Roma, Carocci, 2011.

Students who are unable to attend classes will integrate the study by reading at least one of the following volumes, or volume groups, from the *Storia della musica*, ed. by the Società italiana di Musicologia, new edition (Turin: EDT, 1991-93 and subsequent reprints):

vol. 5: L. BIANCONI, *Il Seicento* (also in English: *Music in seventeenth century* [Cambridge: Cambridge University Press, 1987]);

vol. 6: A. BASSO, *L'età di Bach e di Haendel*;

vol. 7: G. PESTELLI, *L'età di Mozart e di Beethoven*; (also in English: *The age of Mozart and Beethoven* [Cambridge: Cambridge University Press, 1984])
vol. 8: R. DI BENEDETTO, *Romanticismo e scuole nazionali nell'Ottocento*;
vol. 9: FABRIZIO DELLA SETA, *Italia e Francia nell'Ottocento*;
vol. 10: G. SALVETTI, *La nascita del Novecento*;
VOL. 11: G. VINAY, *Il Novecento nell'Europa orientale e negli Stati Uniti* + vol. 12: ANDREA LANZA, *Il secondo Novecento*.
Note: the study of these volumes includes the *Lecture* (readings) at the end of each of them.

Music in ancient Greek and Roman civilizations (Eleonora Rocconi)

Music in ancient Greek and Roman cultures: music in social and religious life, musical instruments, theory, notations and musical documents.

Bibliography

For a general introduction:

A.D. Barker, *Euterpe. Ricerche sulla musica greca e romana*, a cura di F. Perusino e E. Rocconi, Pisa, ETS, 2002.

Among the handbooks, the student may choose among the following titles:

G. Comotti, *La musica nella cultura greca e romana*, Torino, EDT, 1991 (Storia della musica, a cura della Società italiana di Musicologia, nuova edizione, vol. 1);
E. Rocconi, *Mousikè téchne. La musica nel mondo greco*, Milano, I.S.U. Università Cattolica, 2004;
M.L. West, *Ancient Greek Music*, Oxford, Clarendon Press, 1992.

The greatest part of documents with musical notation, which will be analyzed during the lectures (at least three fragments must be analyzed), is published in:

E. Pöhlmann, M.L. West, *Documents of Ancient Greek Music: the Extant Melodies and Fragments*, Oxford, Oxford University Press, 2001.

Student who will not attend lectures must choose a chapter of the following book:

D. Castaldo, D. Restani, C. Tassi (curr.), *Il sapere musicale e i suoi contesti da Teofrasto a Claudio Tolomeo*, Ravenna, Angelo Longo Editore, 2009.

Further bibliography will be quoted during the lectures. Students who are not going to attend lectures must talk with the teacher before the exam.

Music notation in the Renaissance and Baroque Era (Antonio Delfino)

The white mensural notation in the Renaissance period, particularly from Josquin's time to first half of seventeenth-century: reading of related theory writings and analysis of excerpts from important sources. Main subjects: basic elements of the notation (notes, rests, *ligaturae*), *Modus – tempus – prolatio*, the four *mensurae*, the *color* and the proportions, the canons, and the *tactus*.

The 'void' notation in Italian and French seventeenth-century.

Practical transcriptions from facsimiles into modern music notation.

Music Palaeography (Daniele Sabaino)

The course presents an overview of the different ways in which music was written down in the Middle Ages and in the Renaissance, with particular regards on plainchant, vocal polyphony and instrumental music. Selected examples will also illustrate the apport of palaeography to music philology and to the field of general historical research.

Music Theories 1 (Gianmario Borio)

Theory of musical form in the 19th and 20th Centuries. During the course, the student will work on the treatises on musical form since Adolf Bernhard Marx. The theoretical principles will be discussed with reference to instrumental works of Beethoven and Schubert.

For a preliminary orientation, please consult the following literature:

- A. SCHÖNBERG, *Elementi di composizione musicale*, Milano, Suvini Zerboni, 1969;
E. RATZ, *Einführung in die musikalische Formenlehre*, Wien, Universal Edition 1951 (1973³);
E. RATZ, *Analysis and Hermeneutics, and their Significance for the Interpretation of Beethoven*, "Music Analysis", 3/3, 1984, pp. 243-254;
U. KRÄMER, *Il metodo di insegnamento di Schönberg e la morfologia musicale dell'Ottocento*, in *Schönberg*, a cura di G. Borio, Bologna, il Mulino 1999, pp. 211-229;
G. BORIO, *Schenker versus Schoenberg versus Schenker. The Difficulties of a Reconciliation*, "Journal of the Royal Musical Association", 126/2, 2001, pp. 250-274;
G. BORIO, *La concezione dialettica della forma musicale da Adolf Bernhard Marx a Erwin Ratz. Abbozzo di un decorso storico*, in *Pensieri per un maestro. Studi in onore di Pierluigi Petrobelli*, a cura di S. La Via e R. Parker, Torino, EDT 2002, pp. 361-386;
S. BURNHAM, *Form*, in *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen, Cambridge, Cambridge University Press, 2002, pp. 880-906;
N. COOK, *Forma e sintassi*, in *Enciclopedia della musica*, diretta da Jean-Jacques Nattiez con la collaborazione di Rossana Dalmonte e Mario Baroni, vol. 2 (*Il sapere musicale*), Torino, Einaudi, 2002, pp. 116-142;
G. BORIO, *Forma come sintassi o come energia: la morfologia musicale dopo Beethoven*, in *Storia dei concetti musicali, 1/2, Espressione, forma, opera*, a cura di G. Borio e C. Gentili, Roma, Carocci 2007, pp. 191-211;
F. SALZER, *Die Sonatenform bei Franz Schubert*, "Studien zur Musikwissenschaft", 15, 1928, pp. 86-125;
E. RATZ, *Schuberts unvollendete Klaviersonate in C-Dur (1825). Eine Analyse des ersten Satzes*, in ID., *Gesammelte Aufsätze*, Wien, Universal Edition, 1975, pp. 75-92;
J. WEBSTER, *Schubert's Sonata Form and Brahms's First Maturity* [1. parte], "19th-Century Music", 1/2, 1978, pp. 18-35;
C. DAHLHAUS, *Sonata Form in Schubert: The First Movement of the G-Major String Quartet, op. 161 (D 887)*, in *Schubert: Critical and Analytical Studies*, ed. by Walter Frisch, Lincoln/London, University of Nebraska Press 1986, pp. 1-12;
D. BEACH, *Schubert's Experiments With Sonata Form: Formal-Tonal Design versus Underlying Structure*, "Music Theory Spectrum", 15/1, 1993, pp. 1-18.

Music Theories 2 (Gianmario Borio)

Musical poetics in the 20th Century. The theoretical work of an artist, which acts not as a neutral observer but an active participant of the historical process, is defined as 'poetics'; this is an individual genre, distinguished from aesthetics and criticism. The most relevant part of musical poetics of the 20th Century is represented by theoretical elaborations centred on compositional techniques; therefore, it can be considered as integral component of the history of music theory. The goal of the course is to compare different perspectives, become acquainted with new terminology and inquire into the relationships between composers' writings and their musical creatività.

For a preliminary orientation, please consult the following literature:

- A. BERG, *Suite lirica_Suite lirica. Tutti gli scritti*, a cura di A.M. Morazzoni, Milano, il Saggiatore, 1995.
P. BOULEZ, *Note di apprendistato*, Torino, Einaudi, 1968.
P. BOULEZ, *Pensare la musica oggi*, Torino, Einaudi, 1975.
J. CAGE, *Silenzio*, Città di Castello, ShaKe edizioni, 2010.
H. COWELL, *Nuove risorse musicali*, Milano/Lucca, Ricordi/LIM, 1998.
P. HINDEMITH, *Unterweisung im Tonsatz. I. Theoretischer Teil*, Mainz, Schott, 1940.
G.M. KOENIG, *Genesi e forma : origine e sviluppo dell'estetica musicale elettronica*, Roma, Semar, 1995.
O. MESSIAEN, *Traité de rythme, de couleur, et d'ornithologie : 1949-1992 : en sept tomes*, Paris, Leduc, 1994-2002.
H. POUSSEUR, *Scritti*, a cura di Gabriele Bonomo e Luigi Pestalozza, Milano/Lucca, Ricordi/LIM, 2007.
A. SCHÖNBERG, *Manuale di armonia*, Milano, Il Saggiatore, 1991.
A. SCHÖNBERG, *Stile e pensiero. Scritti su musica e società*, a cura di A.M. Morazzoni, Milano, Il Saggiatore, 2008.
K: STOCKHAUSEN, *Texte zur elektronischen und instrumentalen Musik*, Bd. 1, hrsg. von D. Schnebel, Köln, DuMont, 1963.
I. STRAVINSKIJ, *Poetica della musica*, Milano, Curci, 1983.
E. VARÈSE, *Il suono organizzato. Scritti sulla musica*, a cura di L. Hirbour, Milano, Ricordi/Unicopli, 1985.
A. WEBERN, *Il cammino verso la nuova musica*, Milano, SE, 1989.

A general view on the topic is given in:

- G. BORIO, *Il pensiero musicale della modernità nel triangolo di estetica, poetica e tecnica compositiva*, in *L'orizzonte filosofico del comporre nel ventesimo secolo* (Quaderni di "Musica e storia" 4, Fondazione Ugo e Olga Levi), a cura di G. Borio, Bologna, Il Mulino, 2003, pp. 1-47.

Musical Dramaturgy 1 (Michele Girardi)

The golden Age of Opera: Le nozze di Figaro, Don Giovanni and Così fan tutte by Mozart & Da Ponte.

Musical Dramaturgy 2 (Michele Girardi)

Men and Animals in two Masterpieces of Twentieth Century Music: *Příhody Lišky Bystroušky* (The Cunning Little Vixen, 1924) and *L'enfant et les sortilèges* (1925).

Musical Dramaturgy 3 (Michele Girardi)

Opera and Politics from the Age of Enlightenment to the present day.

Musical Philology 1 (Maria Caraci Vela)

Text and context. The concept of text: definitions and text spectrum of meanings.
Orality and Writing. Phenomenology of textual tradition and aspects of music reception. Intertextuality.
Author philology. Evaluation of the authenticity and attribution.

Methods and problems of textual criticism. Interdisciplinary implications of musical philology. Supportive disciplines.

Musical editions. Visualisation of textual movement. The critical edition.

Bibliography:

- Maria Caraci Vela, *La filologia musicale. Istituzioni, storia, strumenti critici*, vol. 1, Fondamenti storici e metodologici della filologia musicale, Lucca, LIM, 2005;
- a critical essay to be chosen among a proposed bibliography.

Musical Philology 3

(alternating with Problem of the Music Historiography)

(Fabrizio Della Seta)

Il barbiere di Siviglia by Gioachino Rossini: comparing editions

Il barbiere di Siviglia was premiered in Rome, Teatro Argentina, on 20 January 1816; since then it has been constantly staged throughout the world, becoming in fact the first real "repertoire" opera. Its ubiquity and popularity have produced an overwhelming and intricate textual tradition, increasingly deviating from the original text, fortunately preserved in the autograph score. *Il barbiere* was also the first nineteenth-century opera to be subjected to an attempt of restoring its text (1969); two different critical editions appeared recently almost simultaneously. Such editions will be examined, in order to highlight similarities and differences, strengths and weaknesses of each of them. The course also aims to focus and discuss the methodological assumptions of textual music criticism as applied to 19th-century opera.

Bibliography

Editions:

G. ROSSINI, *Il barbiere di Siviglia*, ed. by Alberto Zedda (Milano: Ricordi, 1969), 2 vols. (score and critical commentary) [Archivio.C: II. 285. 1-2];

G. ROSSINI, *Il barbiere di Siviglia (Almaviva o sia L'inutile precauzione)*, ed. by Patricia B. Brauner (Kassel etc.: Bärenreiter, 2008), 2 vols. (score and critical commentary) (Works of Gioachino Rossini, published with the collaboration of the Center for Italian Opera Studies, The University of Chicago, general editor Philip Gossett) [Stamperia: Rossini.Bärenreiter 2. 1-2];

G. ROSSINI, *Il barbiere di Siviglia (Almaviva o sia L'inutile precauzione)*, ed. by Alberto Zedda et al., Pesaro, Fondazione Rossini, 2009, 4 vols. (2 of score, 2 of commentary) (Edizione critica delle opere di Gioachino Rossini, sez. 1, Opere teatrali, vol. 17) [Stamperia: Rossini 1. 17/1-4]

A basic working tool:

G. ROSSINI, *Il barbiere di Siviglia, facsimile facsimile of the autograph score*, Bologna, Civico Museo bibliografico musicale (UU.2/1-2), with an essay by Philip Gossett (Lucca: Libreria musicale italiana, 1993), 3 vols. (L'arte armonica, serie 1, Fonti, vol. 2) [Bibliografico: Stauffer 355. 1/2/1-3].

Further readings:

F. DELLA SETA, "Il testo del melodramma", *Belfagor* 56 (2006): 617-631;

S. LAMACCHIA, *Il vero Figaro o sia il falso factotum: riesame del "Barbiere" di Rossini* (Turin: EDT/De Sono, 2008);

P. GOSSETT, *Divas and Scholars: Performing Italia Opera* (Chicago: University of Chicago Press, 2006).

Further readings can be suggested by the teacher or proposed by students during the course.

The course has a seminar format: after the teacher's introduction, students should accomplish a personal work they will present and discussed in classroom. Active participation is required: students who have not been present at least 3/4 of the meetings cannot take the exam.

The examination consist of a presentation of the work done in the classroom; the latter will form the cornerstone of the evaluation.

Popular and folk music studies (Fulvia Caruso)

Uses, functions and symbolic behaviours in musics.

In the first part of the course students will be introduced to the different theories about uses and functions of popular and folk musics and the studies about musical symbolic behaviours. In the second part texts, musics and performances of numerous events of popular and folk music will be analyzed with the aim of individuate specific uses, functions and symbolic behaviours.

Popular music studies (Gianmario Borio)

Musical cultures around 1968. The decade 1967-1977 represents a profound cesura in the Western world, concerning life style, social interactions and the role of culture. In the variegated galaxy, which was defined as 'counterculture', music had a fundamental function as a vehicle for political messages and an identity building factor. This historical phase is characterized by the intersection of genres which until then developed in separate areas: rock, jazz, folk, poets' songs and experimental composition. The course will deal with the most relevant questions of the musical cultures which emerged in this decade.

For a preliminary orientation, please consult the following literature:

- N. BALESTRINI – P. MORONI, *L'orda d'oro: 1968-1977*, Milano, SugarCo, 1988;
L. BERIO, *Commenti al rock*, in «Nuova Rivista Musicale Italiana» 1/1 (1967), pp. 3-13
C. BERMANI, *Una storia cantata, 1962-1997. Trentacinque anni di attività del Nuovo Canzoniere Italiano* Milano, Jaca Book, 1997;
V. CAPORALETTI, *Esperienze di analisi del jazz*, Lucca, LIM, 2007
Composizione e sperimentazione nel rock britannico: 1966-1976, a cura di G. Borio e S. Facci, in *philomusica on-line*, Rivista del Dipartimento di Scienze Musicologiche e Paleografico-Filologiche, numero speciale 2007 (<http://www.unipv.it/britishrock1966-1976>).
G. DEBORD, *La società dello spettacolo*, Milano, Baldini Gastoldi Dalai, 2004;
G. GASLINI, *Musica totale. Intuizioni, vita ed esperienze musicali nello spirito del '68*, Milano, Feltrinelli, 1975;
E. MACAN, *Rocking The Classics: English Progressive Rock and The Counterculture*, Oxford, Oxford University Press, 1997;
I. MACCHIARELLA, *Il canto necessario. Giovanna Marini compositrice, didatta e interprete*, Udine:,Nota, 2005.
Ma non è una malattia. Canzoni e movimento giovanile, a cura di R. Màdera, Roma, Savelli, 1978;
H. MARCUSE, *Saggio sulla liberazione*, Torino, Einaudi, 1969;
E. MERLIN – V. RIZZARDI, *Bitches Brew. Genesi del capolavoro di Miles Davis*, Milano, Il Saggiatore, 2009;
B. MILES, *In the Sixties*, London, Pimlico, 2006;
A.F. MOORE, *Rock: The Primary Text. Developing a Musicology of Rock*, Ashgate, Aldershot, 2001;
P. ORTOLEVA, *Saggio sui movimenti del 1968 in Europa e in America*, Roma, Editori Riuniti, 1998;
M. REVELLI, *Movimenti sociali e spazio politico*, in *Storia dell'Italia repubblicana*, a cura di F. Barbagallo et al., vol. 2: *La trasformazione dell'Italia: sviluppo e squilibri, 2. Istituzioni, movimenti e culture*, Torino, Einaudi 1995, pp. 385-476
A. VALCARENghi, *Underground: a pugno chiuso!* (Rimini: NdA Press / Roma: Arcana), 1973 (2007)

Preservation and restoration of musical instruments (Alternating with Music Iconography) (Laura Mauri)

Those attending must already know the main features of European musical instruments from the Renaissance to our age. The course introduces theories and practices of conservation and restoration, offering direct verification of some methods of intervention and calling for a critical reflection on the subject. Syllabus and bibliography will be provided during the course.

Romance Literatures

(Maria Sofia Lannutti)

Linguistic hybridism in medieval romance literatures. The topic will be addressed through reading of texts in various romance languages and analysis of their manuscript tradition.

Sciences of Archives

(Valeria Leoni)

Program of the lessons:

- definition of archive, phases in the life of archival documents;
- Current records and semi-active records: records management practises;
- Archival documents: principles of arrangement;
- Finding aids (guides, inventories and other descriptive lists);
- Italian archival organization

Practical activities:

Students will be also involved in a field-based experience, working for 30 hours with the teacher in the Archivio di Stato di Cremona. They will arrange and describe a small archival fund using standards adopted by the international archival community.

Seminar of Musicology

(Michela Garda – Stefano La Via)

Michela Garda (30 h.)

Voice without words: a cross-cultural enquiry about unarticulated vocality.

When we sing, we usually use words. Even when singing, therefore, voice is deeply related to verbal language. Thanks to the historical familiarity between words and music, western instrumental music (but not exclusively, Indian classic music, for instance, is another case in point) has developed a bent for meaning on three levels: formal-rhetorical; topical (regarding correspondences between cultural meanings and musical stylistic features and eventually emotional-expressive. The sub-linguistic level of screaming, moans and whispers was largely excluded from musical practice and aesthetic reflection and confined in the realm of exceptionality and emotional outburst. There are, however, several repertoires that attest the richness of practices in which the voice doesn't articulate words: in the Fifties and in the Sixties, musical avant-garde (Nono, Berio, Cathy Berberian, Ligeti, Schnebel), poetic experimentation (sonic poetry), jazz and progressive and metal Rock (Demetrios Stratos, Diamanda Galás) have explored this particular use of the voice; the practice of singing without words can also be found in traditional Mongolian (Khoomi) and African music. This seminary will focus on these practices, their forms and contexts, by questioning their aesthetics and cultural implications.

Stefano La Via (30 h.)

Canzone d'autore: definitions, critical thought, literary-musical analysis.

What is a *canzone d'autore* (Author-Song)? Each of the two terms involved, if taken separately, does not seem to create particular problems of definition. We all know, more or less, what a Song is about and what is the role played by the Author (or by the Authors). The union of the two concepts in a single expression, however, refers to an aesthetic category which is less easy to make up in objective terms, being implicitly linked to the necessity of expressing a value-judgement. If any Song has one or more authors, on which ground can we establish that one given piece *is* an 'Author-Song' while another one *is not*? In other words, even in an alternative repertoire such as the so-called 'Popular Song', is it possible to single out values of 'quality', 'authenticity', 'experimentation'?

In search for answers to these and other basic questions, the present seminar will try first of all to clarify the genre's textual, formal and expressive nature—underlying, on each level, its transversal aspects of linguistic and cultural interaction (between the verbal and musical texts, as well as between the 'popular' and 'classical/learned' traditions). Specific literary-musical analyses will be devoted to the Songs composed and

performed during the 20th century by widely recognized Authors such as George and Ira Gershwin, Dorival Caymmi, Georges Brassens, Fabrizio De André, Paolo Conte, Chico Buarque, and others to be chosen by the students—in agreement with the teacher—for their respective seminar presentations.

Sociology of music (Angela Ida De Benedictis)

The course, organized as a seminar, considers the production and the reception of music in relation with the born of the radiophonic broadcasting in Italy. The students can consult, as preliminary introduction, the following texts:

- TH. W. ADORNO, *Introduzione alla sociologia della musica*, Torino, Einaudi, 1971;
TH. W. ADORNO, *Current of Music. Element of a Radio Theory*, Suhrkamp, Frankfurt a.M. 2006;
J. SHEPHERD, voce *Sociology of Music*, in *The New Grove Dictionary of Music and Musicians*, London, Macmillan, 20012, vol. 23, 603-6;
Franco Monteleone, *Storia della radio e della televisione in Italia. Un secolo di costume, società e politica*, Marsilio, Venezia 2001;
Enrico Menduni, *I linguaggi della radio e della televisione. Teorie, tecniche, formati*, Bari-Roma, Laterza 2008;
H. BECKER, *I mondi dell'arte*, Bologna, il Mulino, 2004.

Theoretical Philosophy (Luca Bagetto)

The problem of the rule and its violation. Carl Schmitt, Walter Benjamin, Jacob Taubes, Jacques Derrida, Jacques Lacan, René Girard, Giorgio Agamben.

The course will analyse the problem of the foundation of a political order as to its revolutionary start and its effort to keep. Several perspectives will be at stake about the link between the violence of the origin and the law fixing.

Bibliography

- W. Benjamin, *Il dramma barocco tedesco*, Torino, Einaudi, 1980;
W. Benjamin, *Angelus Novus. Saggi e frammenti*, Torino, Einaudi, 2006;
J. Derrida, *Forza di legge. Il «fondamento mistico dell'autorità»*, Torino, Bollati Boringhieri, 2003;
J. Derrida, *Politiche dell'amicizia*, Milano, Cortina, 2000;
J. Derrida, *Donare la morte*, Milano, Jaca Book, 2002.
J. Derrida, *Il fattore della verità*, Milano, Adelphi, 2004.
J. Lacan, *Dei Nomi-del-Padre*, Torino, Einaudi, 2006.
J. Lacan, *Il Seminario. Libro XXIII. Il sintomo 1975-1976*, Roma, Astrolabio Ubaldini, 2006.
C. Schmitt, *Le categorie del «politico»*, Bologna, Il Mulino, 1986;
C. Schmitt, *Il Nomos della terra nel diritto internazionale dello «jus publicum europaeum»*, Milano, Adelphi, 2006;
C. Schmitt, *Terra e Mare. Una riflessione sulla storia del mondo*, Milano, Adelphi, 2002;
C. Schmitt, *Teoria del partigiano. Integrazione al concetto del politico*, Milano, Adelphi, 2008;
J.Taubes, *Escatologia occidentale*, Milano, Garzanti, 1997;
J.Taubes, *La teologia politica di San Paolo*, Milano, Adelphi, 1997;
J.Taubes, *In divergente accordo. Scritti su Carl Schmitt*, Macerata, Quodlibet, 1996;
R.Girard, *Menzogna romantica e verità romanzesca. Le mediazioni del desiderio nella letteratura e nella vita*, Milano, Bompiani, 2002.
R.Girard, *La violenza e il sacro*, Milano, Adelphi, 2008;
R.Girard, *Delle cose nascoste sin dalla fondazione del mondo*, Milano, Adelphi, 2005.
R.Girard, *Il capro espiatorio*, Milano, Adelphi, 1999.
R.Girard, *Portando Clausewitz all'estremo*, Milano, Adelphi, 2008.
G.Agamben, *Homo sacer. Il potere sovrano e la nuda vita*, Torino, Einaudi, 2005.
G.Agamben, *Lo stato di eccezione*, Torino, Bollati Boringhieri, 2003.
G.Agamben, *Il Regno e la Gloria. Per una genealogia teologica dell'economia e del governo*, Torino, Bollati Boringhieri, 2009.

G.Agamben, *Il tempo che resta. Un commento alla Lettera ai romani*, Torino, Bollati Boringhieri, 2000.

Writing laboratory
(Piera Tomasoni)

After some preliminary lessons, the students will practise exercises of analysis, rewriting, summary, and production of different kinds of written texts.

Essential Bibliography

L. Serianni, *Italiani scritti*, Bologna, Il Mulino 2007.

The students must attend the lessons.