**COURSE SPECIFICATION FORM**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Department/**  **School** | | | Music | | | | | | | | | | | | | | | | | | | | | | |
| **With effect from Academic Session** | | | 2017-18 | | | | | **Availability**  (Please state which teaching terms) | | | | | | | | term 1 0r 2 | | | | | | | | | | |
| **Course Title**  **(max 70 characters)**  *Please also give short title where applicable (30 characters max)* | | | Russian Music, Literature and Film | | | | | **Course Unit Credit Value** | | | | | | | | 15 unit | | | | | | | | | | |
| **Course Code** | | | MU3260 | | | | | **Course JACS Code(s)** | | | | | | | | W342 | | | | | | | | | | |
| **Academic level** | | | Level 4 | | Level 5 | | | X Level 6 (honours level) | | | | | | | | X Level 7 (Masters level) | | | | | | | Level 3 (Sub-HE) | | |
| **Programme(s) for which the course is chiefly intended.** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Programme(s)** | | | | | | | | Course status  (i.e. Mandatory or Optional) | | | | | | | | | | | Indicate whether or not a fail in the course is **condonable** or **non-condonable** | | | | | | |
| BMUS | | | | | | | | optional | | | | | | | | | | | condonable | | | | | | |
| **UG programmes only:** If a course unit is optional, please indicate, where applicable, what group/basket of options this course unit belongs to.  Honours level options | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Co-requisites:** (List any course units that the student MUST take WITH this course unit.)  None | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Pre-requisites:** (List any course units the student must have completed (and passed if applicable) before taking this course unit.)  N/A | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Banned Combinations:** (List any course units that the student MUST NOT take if they take this course.)  N/A | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Learning Outcomes:** | | *(Describe no more than 6 outcomes that students should be expected to achieve by the end of the course)*  By the end of the course students should be able to: | | | | | | | | | | | | | | | | | | | | | | | |
| 1. understand Russian cultural life from the 20th century onwards | | | | | | | | | | | | | | | | | | | | | | | |
| 2. develop interdisciplinary perspectives on Russian cultural practices (music, literature and film) | | | | | | | | | | | | | | | | | | | | | | | |
| 3. view 20th Century Russian music on screen through the lens of cultural theory | | | | | | | | | | | | | | | | | | | | | | | |
| 4. consider a wide range of musical practices in this geographic context | | | | | | | | | | | | | | | | | | | | | | | |
| 5. relate the Russian musical examples to other ones globally | | | | | | | | | | | | | | | | | | | | | | | |
| 6. consider ethnographic and historical work on Russian cultural life | | | | | | | | | | | | | | | | | | | | | | | |
| **Course Summary:** | | *Please outline the course aims and content, max 300 words*  Russia is a vast country with diverse musical traditions. This course provides an in-depth exploration of Russian cultural life, focusing on a wide range of musical practices from the 20th century onwards. It considers the establishment of conservatoires and the politics informing compositional practices. It examines musicological debates about the construction of 'Russian' music and ethnographic approaches to, for example, Nenets and Kola Peninsula creative practices. It also adopts interdisciplinary perspectives in looking at music alongside literature and film, and ethnographic approaches to the shifting cultural scenes in Russia's shared geographic region with Finland (Karelia). Musical practices in this context are interlinked with literature and film (especially Soviet examples). This course will explore examples such as Shostakovich's film scores and texts such as Leskov's 'Lady Macbeth of Mtsensk'. The course will highlight music in various political contexts from imperialism, border territories, communism and indigeneity to glasnost and the new economies emerging from current political alliances.  The course will include practical elements as appropriate so that students gain performance experience of the examples considered. | | | | | | | | | | | | | | | | | | | | | | | |
| **Teaching & Learning Methods:** | | Notional learning hours: \_\_150\_\_\_ (there are 10 notional learning hours per credit)  The notional learning hours will normally be divided between the following activities: | | | | | | | | | | | | | | | | | | | | | | | |
| **Type of Activity** | | | | **Check the boxes where applicable** | | | | | **KIS Category**  **(See Note \*)** | | | **Length (in minutes)** | | | | | | **Number of weeks** | | **Times per week** | | | **Total Hours** |
| Lectures /seminars | | | | X | | | | |  | | | 120 | | | | | | 9 | | 1 | | | 18 |
| Seminars | | | | X | | | | |  | | |  | | | | | |  | |  | | |  |
| Practical Classes and Workshops | | | | X | | | | |  | | | 120 | | | | | | 1 | |  | | | 2 |
| Guided Independent Study: calculate the notional hours minus total of other hours above | | | |  | | | | | I | | | n/a | | | | | | n/a | | n/a | | | type here |
| *\* KIS Category: \*\*Please enter ‘S’ for Scheduled, ‘P’ for Placement, and ‘I’ for Independent* | | | | | | | | | | | | | | | | | | | | | | | |
| **Reading list materials:** | | **Core/essential reading list material (print, electronic, etc.) for the course (6-10 titles only):**  *Please list*  Taruskin,*On Russian Music*  Sultanova, *From Shamanism to Sufism*  Abramovich-Gomon, *Nenets' Song*  Sargeant, *Harmony and Discord: Music and the Transformation of Russian Cultural Life*  Shostakovich, *Russian Symphony: Thoughts about Tchaikovsky*  Suutari, *Karelian music* (forthcoming)  Ingold, *The Skolt Saami*  Leskov, *Lady Macbeth of Mtsensk*  Bartlett, *Shostakovich and Chekhov*  Walden, *Sounding Authentic: The Rural Miniature and Musical Modernism* | | | | | | | | | | | | | | | | | | | | | | | |
| **Summative Assessment**  *(assessment which contributes to the final marks awarded for the course unit)* | | **Method of Assessment** | | **%** | | | **Length** | | | **Units of Length** | | | **Must Pass? (Y/N)** | | | | **Marked out of? eg 100** | | | | **KIS Category**  **See Note \*\*** | | | **Which is the Final Assessment for the course, ie, which assessment takes place last?** | |
| examination | | 50 | | | standard | | |  | | |  | | | | 100 | | | | W | | | examination | |
| coursework | | 50 | | | standard | | |  | | |  | | | | 100 | | | | C | | |  | |
| **\*\* KIS CATEGORIES: PLEASE ENTER ‘C’ FOR COURSEWORK, ‘P’ FOR PRACTICAL EXAM, AND ‘W’ FOR WRITTEN EXAM (SEE KIS GUIDANCE)**   |  | | --- | | **Coursework Examples:** Book/Film Review, Contribution & Productivity, Coursework Diary, Dissertation, Essay, Group Project, Lab Report, Moodle Quiz, Multiple Choice, Online Story, Peer Assessment, Portfolio, Poster, Project, Quiz, Reflective Log, Report, Research Diary, Short Answer Questions, Toolkit, Portfolio, Workbook  **Practical Exam Examples**: Oral Assessment, Practical Skills Assessment, Presentation Practical Exam Set Exercise  **Written Exam Examples:** Examination | | | | | | | | | | | | | | | | | | | | | | | | |  | |  |
| **Formative Assessment** *(assessment which does not contribute to the marks awarded for the course unit)* & **Feedback on this assessment:** | | On what activities (e.g. coursework, seminars etc) will students receive feedback? What will the main modes of feedback be for each activity? | | | | | | | | | | | | | | | | | | | | | | | |
| **Activity** | | | | **Length** | | | **Units of Length** | | | **Must Pass? (Y/N)** | | | **Marked out of? eg, 100** | | | | | | **Mode of feedback** | | | | |
| coursework | | | | 2,500 word | | |  | | |  | | | 100 | | | | | | written | | | | |
| Presentations in-class | | | | 5 - 10minutes | | |  | | |  | | |  | | | | | | verbal | | | | |
|  | |  | | | |  | | | | | | | | | | | |  | | | | | | | |
| Name and email of course leader/ contact: | | Tina K. Ramnarine, tina.k.ramnarine@rhul.ac.uk | | | | | | | | | | | | | | | | | | | | | | | |
| Course Tutors | | 1. Tina K. Ramnarine | | | | | | | | | | | | | | | | | | | | | | | |
| 2. others as relevant | | | | | | | | | | | | | | | | | | | | | | | |
| Signatures of HoDs in the sponsoring departments to certify that the Department Boards have agreed to the above proposal and that resources are being made available in the department(s) to support it. | | | | | | | | | | | | | | | | | | | | | | | | | |
| Name: Prof Stephen Downes | Department: Music  Date: 8/12/16 | | | | | | | | | | | | | | | | | | | | | | | | |

Version: Nov 15