



## PAPER OUTLINE

**Paper Code and Title:** MUSC 337 Studies in 19<sup>th</sup>-century Music: Exoticism in Opera  
**CRN:** 15655 **Campus:** Kelburn  
**Year:** 2008 **Trimester:** 1  
**Points Value:** 20

**Pre-requisites (P)** MUSC 167 and one of MUSC 230-239, or PHOS **Co-requisites (C)** MUSC 266  
**Restrictions (R)** NZSM 237, 337, MUSI 244, 344. (These restrictions may be waived with PHOS.)

**Paper Co-ordinator:** Inge van Rij  
**Contact phone:** 463-5852 **Email:** Inge.vanrij@nzsm.ac.nz  
**Office located at:** Room 001 92 Fairlie Terrace  
**Office hours:** Fridays 11am-midday and at other times by appointment

**Class times:** Tuesdays 12-2pm, Thursdays 1-2pm **Venue:** Hunter 324

Students are also required to watch a number of opera productions (see 'Paper content', below). The AV suite has reserved a room for the whole class for this purpose, for **Fridays 2.30-7pm** and **Saturdays 1-4.30pm**. Students may come to one or both screenings (we will establish in the first week of term whether we need both times and what the start time for the Friday screening should be). You may also choose to watch the specified productions in your own time, but be aware that there is no guarantee that the productions will be available for you outside the designated screening times above, and that you must watch these productions in time to produce your journal entry for the relevant class.

## PAPER PRESCRIPTION

**General Prescription:** Advanced study of music of the 19<sup>th</sup> century, considered from a range of historical, analytic and critical perspectives.

**Additional prescription for 2008:** An examination of the role played by exoticism in operas of the 'long' 19<sup>th</sup> century and in productions of these operas from the 19<sup>th</sup> century to the present.

## LEARNING OUTCOMES

Students successfully completing this paper will

1. be able to apply appropriate analytical and historical frameworks to music of the Romantic era.
2. have an enhanced understanding of how Romantic music relates to the other arts of this period, and to music of other eras (including our own).
3. have gained the methodological skills necessary to carry out further research in Romantic music.
4. carry out effective research and write persuasively on a topic in music of the Romantic era.

In addition, the following specific learning outcomes will be addressed in 2008:

Students successfully completing this paper will

- a. be able to identify and analyse exoticism in the music and libretto of operas from the long 19<sup>th</sup> century
- b. be familiar with musicological and theoretical writings on exoticism and consequently understand exoticism as an expression of the 19<sup>th</sup>-century historical context of cultural imperialism
- c. be able to demonstrate critical awareness of the role played by exoticism in productions of 19<sup>th</sup>-century operas today, and be sensitive to the impact 20<sup>th</sup>- and 21<sup>st</sup>-century events on modern productions.

## PAPER CONTENT

All classes are taken by Inge van Rij, unless otherwise stated.

Students do not have to attend the screenings on the days stated below, but must have watched the productions specified by the day before the relevant class. See also notes in 'Class time' above, and 'assessment requirements' below.

### Week

1	26, 28 February	Introduction; <i>Die Entführung aus dem Serail</i>
	29, 30 February:	VIEWING: <i>Die Entführung</i> Salzburg Festival. DVD04442
2	4, 6 March	<i>Die Entführung 2</i> : Turkish idiom; the ideology of modern productions
	7, 8 March:	VIEWING: <i>Aida</i> Gran Teatre de Liceu. DVD04717-DVD04718
3	11, 13 March	<i>Aida</i> : Said and the orientalism debate
	14, 15 March	VIEWING: <i>Les Troyens</i> Châtelet production. (Catalogue number tba.)
4	18, 20 March	<i>Les Troyens</i> . Authenticity, anachronism, and exotic opera plot archetypes
<b>Easter break: no class on 25 March. No viewing.</b>		
5	27 March	<i>Les Troyens 2</i> : Berlioz and the Pacific
	28, 29 March:	VIEWING: <i>Carmen</i> (dir. Rosi). DVD05013.
6	1, 3 April	<i>Carmen</i> : McClary, feminist approaches, and the outsider within
	4, 5 April:	VIEWING: <i>Carmen</i> State Opera Berlin. DVD04629.
7	8, 10 April	<i>Carmen 2</i> : Bizet's sources [Guest lecturer: Prof. Peter Walls]
	11, 12 April:	VIEWING: <i>Carmen Jones</i> . DVD674.

### Mid term break

8	29 April, 1 May	<i>Carmen 3: Carmen Jones</i> [Guest lecturer: Prof. Elizabeth Hudson]
	2, 3 May:	VIEWING: <i>Madame Butterfly</i> dir. Mitterrand. Vis3871.
9	6, 8 May	<i>Madama Butterfly 2</i> : Puccini's sources and American imperialism
	9, 10 May:	VIEWING: <i>Madama Butterfly</i> Arena di Verona. DVD04715.
10	13, 15 May	<i>Madama Butterfly</i> : Sexism and racism?
	16, 17 May:	VIEWING: <i>Salome</i> dir. Götz Friedrich. DVD04443.
11	20, 22 May	<i>Salome</i> : Exotic women, Jews, and the disease of modernism.
	23, 24 May:	VIEWING: tba.
12	27, 29 May	Conclusions, revision.

## MATERIALS

Readings for this course will be available as PDFs on Blackboard. Students should print these out, as required, and bring to the relevant class. Note, you may bring annotated print-outs of material into the examination. A number of books have also been placed on 3-day loan or closed reserve for this course. See the library catalogue for more details.

## ASSESSMENT REQUIREMENTS

There are four items of assessment:

1. Class work (primarily in the form of online journals): 25%; relates to learning outcomes 1-2, a-c. Journal entries due 2pm on the Monday before the relevant class. Two entries are to be nominated for additional assessment by 5pm on 5 April and 22 May respectively.
2. Essay preparation (brief outline and bibliography): 5%; relates to learning outcome 3. Due midday 29 April.
3. An essay of not more than 2,500 words: 30%; relates to learning outcomes 1-4, a-c. Due 2pm 6 June.

4. A three-hour open-book exam held in the end-of-year examination period (6-25 June): 40%; relates to learning outcomes 1-2, a-c.

Further information about the assessments:

### 1. Class work – Journals

Each week, by Monday 2pm, you should post an entry to the online journal for this course on Blackboard, answering the questions listed on Blackboard. Before answering the questions, you should have watched the production set for that week (see the DVDs listed as 'VIEWING' in the course content, above), and done the assigned readings (listed on and available through Blackboard). Some readings are listed as optional but it is strongly recommended that those planning to submit that particular journal entry for assessment, or pursue a similar topic in the exam, skim at least some of the readings in this category.

The journal is worth 25% of the total grade, as follows:

5%: This is marked on a pass/fail basis after the completion of the final journal entry (ie after 26 May). To pass and receive this 5%, you must complete all journal entries by the due dates specified (unless you can provide evidence of a compelling reason why you were unable to submit a particular entry on time). To pass this component your entries must each be a minimum of 200 words (and may be up to a maximum of 1,500 words); you should answer all questions (below) and demonstrate that you have done the readings and watched the set production.

20%: You will nominate two of the journal entries (excluding those submitted in the first and last weeks) to be marked with comments and graded (10% each). For these entries you should aim for 750-1,000 words (1,500 as an absolute maximum), and may consider doing additional reading. At least one of these two entries must be taken from weeks 2-7 of the course. The two entries should treat two different operas (for example, you cannot nominate two different entries on Carmen). You must nominate the first entry to be marked no later than **5 April**, and the second entry no later than **22 May**, and let Inge know on or before these dates which you have selected. The entries will be marked as they appear in the online journal – ie you cannot add to them between submitting the entry to the journal and nominating it for assessment. NB The journal entries will be assessed as journal entries. In other words, though you must write clearly and identify the source of any quotations used, you are not being assessed here on style or the structure of your argument and do not need to include formal footnotes or a bibliography. The objective in this exercise is primarily to ensure that you are engaging with the readings and viewings allocated, in preparation for class. You can develop your ideas more formally in the essay and/or final examination.

With the permission of the course coordinator, students may include a small practical component (performing or directing an operatic excerpt or instrumental music that demonstrates exoticism) as part of one or both of the two nominated journal entries. This must be integrated with the journal, and will be assessed as an illustration of the argument presented in the journal entry rather than on its technical or artistic merits as a performance. Note, if a practical component is included this has no impact on the word length of the journal entry, and it will not receive a separate grade in its own right.

Questions for journal entries: See Blackboard.

### 2. Essay preparation: due midday 29 April – 5%

Prepare a brief summary of your topic (500-750 words), identifying the work/s you have selected, the focus of your argument (eg which aspects of exoticism will be most pertinent?), your basic methodological approach (eg analytical? examination of source readings? critical responses to particular filmed productions?), and giving an approximate outline of the planned structure of the argument.

In addition to the summary above you should also include a bibliography listing the sources you plan to consult (including DVDs, recordings and scores as well as books and journal articles). This must be set out in an accepted bibliographical format, preferably that recommended by the NZSM.

### 3. Essay: due 2pm on 6 June – 30%

Discuss the role played by exoticism in an opera from the long 19<sup>th</sup> century (Mozart to Strauss) that has not been discussed extensively in this course. You should consider the music, libretto, and information about the original staging (where available) and may also wish to comment on how this exoticism is embodied in one or more productions. Be sure to put this exoticism in the context of both the time and place in which the work was produced, and the time/place of any productions considered.

With the permission of the course coordinator, students may include a small practical component (performing or directing an operatic excerpt or instrumental music that demonstrates exoticism) as part of this essay project. This must be integrated with the essay, and will be assessed as an illustration of the argument presented in the essay rather than on its technical or artistic merits as a performance. Note, if a practical component is included this has no impact on the word length of the essay, and it will not receive a separate grade in its own right.

#### **4. Examination: in the mid-year examination period (6-25 June) – 40%**

The examination will be a three-hour open-book examination, into which you can take any photocopied material and print-outs from Blackboard, which may be annotated. The questions will be on the works and issues discussed in the journal and in class, and students may draw on their journal entries in their answers. More information will be given in class.

#### Deposit and collection of written work

Journal entries should be posted through Blackboard. Further instruction will be given in class.

Essays and other work submitted in hard copy should be placed in Inge's pigeon hole in the Kelburn school of music building, or handed in directly to her in class. This work will be returned to students in envelopes addressed to them in the student pigeon holes in the Kelburn school of music building.

#### Dates assignments are due/ dates of in-class tests

Journal entries: due weekly by 2pm Monday. Two entries must be nominated by 5pm on 5 April and 22 May respectively.

Essay preparation: Due midday 29 April.

Essay: Due 2pm 6 June.

Exam held in the end-of-year examination period (6-25 June)

#### Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for online journal entries.

#### Bibliographic Style:

Assignments must be presented according to the guidelines set down in the **NZSM Handbook 2007**. A fuller version entitled **NZSM Guidelines for Academic Work**, can be downloaded as a pdf file from the NZSM Website [http://www.nzsm.ac.nz/Study/Programmes of Study](http://www.nzsm.ac.nz/Study/Programmes%20of%20Study) page. Five percent (5%) will be deducted for written work that does not conform.

### **MANDATORY PAPER REQUIREMENTS**

Completing all the assessment items and attending at least 80% of your lectures and tutorials are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by the due dates specified above you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music. Please note that even where extensions have been granted ALL work must be submitted by the end of the examination period (25 June).

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism

is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website:

<http://www.nzsm.ac.nz/about/statutes> and policies/plagiarism.

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

## **GENERAL NZSM POLICIES AND STATUTES**

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/About/Statutes> and Policies). Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2007* (available from the NZSM offices on each campus).

## **COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES**

Official notices issued after the paper has commenced will be posted on Blackboard.

### **Events**

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email: [debbie.rawnsley@nzsm.ac.nz](mailto:debbie.rawnsley@nzsm.ac.nz)  
website: <http://www.nzsm.ac.nz/events/>