



## PAPER OUTLINE 2010

<b>Paper Code &amp; Title:</b>	<b>MUSC 236</b> <i>Music in the 18th Century: Enlightenment and Revolution</i>				
<b>Year:</b>	2010	<b>Points:</b>	20		
<b>CRN:</b>	15588	<b>Trimester:</b>	2/3	<b>Campus:</b>	NZSM - VUW Kelburn
<b>Key dates:</b>	Teaching dates:	12 July–15 October 2010			
	Study week:	18 October–22 October 2010			
	Examination/	22 October–13 November 2010			
	Assessment period:	<i>NB: For courses with exams, students must be available to attend the exam at any time during this period.</i>			
	Withdrawal dates:	Information on withdrawals and refunds may be found at: <a href="http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx">http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx</a>			
<b>Prerequisites:</b>	20 MUSC 100-level points				
<b>Corequisites:</b>	MUSC 166				
<b>Restrictions:</b>	MUSI 243, 343, NZSM 236, 336.				

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**Paper Co-ordinator:** Keith Chapin  
**Contact phone:** 04 463 9787 **Email:** keith.chapin@nzsm.ac.nz  
**Office located at:** 92 Fairlie Terrace, Room 201  
**Office hours:** Mondays, 1-2 PM, or by appointment

**Tutors:** Kate Gerrard **Email:** kategerrard@paradise.net.nz

**Class times/rooms:** Monday, Friday, 9:00am–10:30am (Room MS209)  
**Tutorial times/rooms:** Wednesday, 10:00-10:50 and 11:00-11:50 (94 Fairlie Terrace, Room 003)

### Classes with tutorials:

*Tutorials commence in the second week of the trimester. Groups will be posted on Blackboard and/or on the noticeboard outside the office on the NZSM Kelburn campus at the start of Week 2.*

## PAPER PRESCRIPTION

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*A study of the major musical genres and centres of musical production throughout the eighteenth century in their intellectual and social context.*

## LEARNING OUTCOMES

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By the end of the paper students will be able to:

1. discuss the relationship of the Enlightenment, and the social and political revolutions it spawned, to the musical practices of the period
2. discuss the principal musical genres of the period as well as their relationship to social and cultural trends
3. analyse works of the period in some detail
4. carry out effective research and write persuasively on a topic in music of the period.

## EXPECTED WORKLOAD

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A 20-point second-trimester paper should require at least 200 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 16 hours per week involved in activities such as attending classes, reading, listening to recommended recordings and preparing assignments.

## **COURSE CONTENT & DELIVERY**

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This course comprises two 1.5-hour lectures per week and one 1-hour tutorial per week. During tutorials, a graduate tutor or the instructor will guide students in discussion of course readings and/or set works, or assist with/give feedback on work in progress, where appropriate.

Students in this paper will study the music of the eighteenth century as an expression of, and reaction to, one of the period's most influential ideals: the Enlightenment. The paper will introduce students to the music and culture of the period, to questions of how to study musical works and practices in their social and historical context, and to general questions of music historiography.

The Enlightenment was an ideal that could mean different things to different people: It encouraged the empirical study of nature, the formulation of democratic ideals, pedagogical projects for the education of mankind, and in general a belief in, and desire for, progress. It could also be used to organise society under their 'enlightened' rule of an absolutist ruler, to marginalise all who did not belong to 'mainstream' European culture, and to promote uniformity over individual rights. The contradictions do not stop there, and in many ways the Enlightenment contained its reverse within it: If many intellectuals sought to shine the 'light' of reason on the world around them, the Enlightenment also encouraged some to ask about the limits of reason, which they found, for example, in arts such as music. All in all, the Enlightenment was no uniform movement but rather involved a complex set of tendencies that took different forms in different countries. It was libertarian in England, anti-clerical in France, and socially respectful in Germany. And, like any powerful idea, the Enlightenment had its critics; they were often as insightful and influential as its champions.

The ideal of Enlightenment brought forth social revolutions that ranged from the subtle and inconspicuous to the violent and spectacular. There were changes in how people conversed and did their daily business. And there were political revolutions that dramatically altered the status quo. Foremost among them was the French Revolution (1789-1799): A republic was formed, a king beheaded, and, for a time, a society terrorised. The French Revolution was a shock to the champions of the Enlightenment. It was even an enlightenment of sorts, for it revealed the potential end of Enlightenment, both its goal and its terminus.

The musical responses to the Enlightenment were as numerous as the movement was complex. Musicians learned to cater to a new, broad audience of private individuals, though it was an audience that existed as much as an ideal as it did as a reality. They learned to standardise their practices of composition, dissemination, and performance such that regional borders could be transcended. They sought to simplify the foundations of their compositional style, yet also to work their music into often complex and demanding forms. They sharpened their awareness of style and genre and used this awareness both to offer their music to niche markets and to engage in witty play on convention. Musicians sought both rationally to codify the principles of composition and performance and, at the same time, to overcome their public's rational self-control through effects both sentimental and sublime. They emulated such new, eighteenth-century artistic genres as the novel and the lyric poem, participated in the period's fascination for all things classical, and, increasingly, offered up music as the problem child of Enlightenment aesthetics. Finally, they reacted to the Revolution with enthusiasm, horror, or both, and sought to find the sounds that would suit the moment. This course will study such music and musical practices called forth by the Enlightenment.

*See attached course syllabus for more information.*

## **READINGS, MATERIALS & EQUIPMENT**

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You are expected to purchase two required items for the class. The first is the textbook for the class:

- Taruskin, Richard. *Music in the Seventeenth and Eighteenth Centuries*. The Oxford History of Western Music, volume 2. Oxford: Oxford University Press, 2005.

The second is a class anthology of student notes containing the scores of the works studied:

- *MUSC 236: 18<sup>th</sup>-Century Music*.

*For the first two weeks of trimester, all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks, and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available. Opening hours are 8am–6pm, Monday–Friday during term time (closing at 5pm in the holidays). Phone: 463 5515*

## ASSESSMENT REQUIREMENTS

<i>Assessment name</i>	<i>Word length / approx. duration</i>	<i>Learning outcome(s)</i>	<i>Due date</i>	<i>% of final grade</i>
Two Portfolios of Journal Assignments	400-500 words per entry	1-4	Journal entries are due Wednesday of each week, by 9:00 AM. The portfolios will be assessed after weeks 6 and 12.	20%
Bibliographic Exercise	750 words	4	13 August, 4:00 PM	10%
Analytical Exercise	750 words	2-3	10 September, 4:00 PM	10%
Written Essay	2000 words	1-4	15 October, 4:00 PM	25%
Closed-Book Final Exam	3 hours	1-3	examination period, date and time TBA	35%

The examination period is 22 October–13 November 2010.

### Deposit and collection of written work

*Assignments should be submitted electronically by email attachment to tutor or the instructor (whoever leads your tutorial), whenever possible, or, when necessary, in Keith's box inside the main office of the NZSM, Kelburn Campus.*

*Marked assignments will be returned electronically, where possible, otherwise in the student boxes outside Room 209.*

### 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 tutorial assignments.

## ASSIGNMENT PRESENTATION

**Written work** should be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work**, which can be downloaded as a PDF document from the NZSM Website <http://www.nzsm.ac.nz/study/programmes.aspx> (in the right-hand column). Five percent (5%) will be deducted for written work that does not conform to these standards.

## MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- Submit each piece of work or item of assessment specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- Attend at least 80% of lectures, tutorials and workshops related to this course.

If for health reasons you are unable to complete all the work required for assessment purposes for this Paper by 13 November you may, on presentation of a medical certificate, have the date for submission extended by the Director, NZSM.

## COMMUNICATION OF ADDITIONAL INFORMATION/INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on Blackboard. It is vital to check Blackboard regularly for announcements and other information.

## **CLASS REPRESENTATIVES**

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Where appropriate, a class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA and/or MAWSA, the Course Co-ordinator and the class. The class representative provides a communication channel to liaise with the Course Co-ordinator on behalf of students.

## **ACADEMIC INTEGRITY AND PLAGIARISM**

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Academic integrity means that university staff and students, in their teaching and learning, are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. The NZSM's reputation for academic integrity adds value to your qualification.

The NZSM defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material.

Find out more about plagiarism, how to avoid it, and penalties, on the NZSM website:

<http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism>

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which identifies material that may have been copied from other sources, including the Internet, books, journals, periodicals or the work of other students. Turnitin is used to assist academic staff in detecting misreferencing, misquotation, and the inclusion of unattributed material, which may be forms of cheating or plagiarism. At the discretion of the Head of School, handwritten work may be copy typed by the School and subject to checking by turnitin. You are strongly advised to check with your tutor or the course co-ordinator if you are uncertain about how to use and cite material from other sources. Turnitin will retain a copy of submitted materials on behalf of the University for detection of future plagiarism, but access to the full text of submissions will not be made available to any other party.

## **GENERAL NZSM POLICIES AND STATUTES**

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Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, and Staff and Student Conduct. Please see <http://www.nzsm.ac.nz/about/statutes-policies.aspx>

For any statutes relating to the particular qualifications being studied, see either the *Massey University Calendar* or the *Victoria University Calendar*.

Information about Student Services, including Academic Mentoring for Māori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook* (available from the NZSM offices on each campus).

## EVENTS

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Regular events are held during trimesters 1 & 2 at all NZSM 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 read the NZSM website for the latest events listings, and keep time free to attend the weekly lunchtime concert on Friday at 12.10 pm, along with other events as required.

**Events & Marketing Coordinator:** Craig Ireson  
**Phone:** (04) 801 5799 ext 62119    **Email:** [craig.ireson@nzsm.ac.nz](mailto:craig.ireson@nzsm.ac.nz)  
**Website:** <http://www.nzsm.ac.nz/events/>