



PAPER OUTLINE 2010

Paper Code & Title:	MUSC 337 <i>Studies in 19th Century Music: Opera</i>				
Year:	2010	Points:	20		
CRN:	15655	Trimester:	2/3	Campus:	NZSM - VUW Kelburn
Key dates:	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: http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx			
Prerequisites:	<i>MUSC 167 and one of MUSC 230-239, or permission of Head of School</i>				
Corequisites:	<i>MUSC 266</i>				
Restrictions:	<i>NZSM 237, 337, MUSI 244, 344</i>				

Paper Co-ordinator:	Inge van Rij	
Contact phone:	04 463 5852	Email: inge.vanrij@nzsm.ac.nz
Office located at:	Room 001, 92 Fairlie Terrace	
Office hours:	Wednesdays, 10:00am-11:00am, and other times by appointment	
Class times/rooms:	Wednesday, 2:10pm–5:00pm (Room MS209)	

PAPER PRESCRIPTION

Advanced study of selected music of the 19th century, considered from a range of historical, analytical and critical perspectives.

LEARNING OUTCOMES

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.

EXPECTED WORKLOAD

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

Paris has been described as “the capital of the nineteenth century”, and opera was at the centre of Paris’s musical universe, fuelling the revolutionary tendencies of the people in periods of political turmoil, embodying the highest aesthetic ideals of the artistic elite, and entertaining the masses with spectacle or satire. Berlioz was based in Paris from 1821 to his death in 1869, living through monarchy, republic and empire, witnessing the formation of the modern city, frustrated and stimulated by Paris in equal measure, but always drawn back into “the whirlpool” of the capital. Through the writings and music of this most engaging and flamboyant of music critics and composers, as well as select operas by composers including Rossini, Mozart, Gluck, Meyerbeer, and Offenbach, we will explore concepts central to opera in 19th-century France and beyond: the construction of history; exoticism and nationalism; the implications of adaptation and fidelity; the relationship between reception and canon; the role of institutions and genre; and the fundamental operatic tension between realism, the mechanics of the stage, and the transcendental theatre of the imagination.

Paradoxically, while Paris was acknowledged as central to opera in the nineteenth century, the operatic canon is today often dominated by works from the Italian and German traditions epitomised by Verdi and Wagner; in this course we will also examine operas by these two composers, each of whom was at one time drawn to Paris, to explore how many of the same themes were re-embodied in works that might superficially appear more comprehensively to transcend their historical and geographical context.

Experiencing all these operas through modern productions, as well as through a combination of historical and contemporary readings, forces us to confront the role of place – and time – in shaping our understanding of these works, to explore the tension between the historical and critical dimensions of musicology more broadly, and to uncover the traces of Berlioz’s Paris in our own musical experiences today.

This course comprises one 3-hour lecture per week.

See attached course syllabus for more information.

READINGS, MATERIALS & EQUIPMENT

All students should purchase the following text from VicBooks:
Berlioz (trans. Barzun), *Evenings with the Orchestra* (Chicago: University of Chicago Press, 1999).

Other readings will be available on E-Reserve through the VUW library, or posted on the Blackboard site for this course.

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 or email an order or enquiry to 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>
Class work (primarily in the form of online journals)	Up to 700 words per week	1-2	Weekly, Mondays midday	35%
Leading class discussion	Half an hour alone, or one hour in pairs/threes	1-2	Tba	10%
Class test	One hour	1-2	6 September	15%
Essay preparation	Proposal: 750 words Plan and bibliography: 1,200 words Draft: Up to 3,500 words	3	Proposal: 18 August in class Plan and bibliography: 22 September in class Draft: 11 October midday	15%
Essay	Up to 3,500 words	1-4	25 October 5pm	25%

Further information about items of assessment can be found in the separate syllabus.

Deposit and collection of written work

Assignments should be submitted to Blackboard or e-mailed to inge.vanrij@nzsm.ac.nz. Marked assignments will be returned to students via e-mail (please ensure your correct e-mail address is supplied to Blackboard); hard copies of assignments (e.g., tests) will be returned in class or in the alphabetised pigeon holes outside room MS209.

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.

Notated works must be presented according to the guidelines set down in the **NZSM Composition and Orchestration Style Guide**, available as a PDF document from the NZSM Website: <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.

Sonic Arts works should be submitted as a clearly labelled Audio CD, or, for multimedia works, as a DVD or as a Quicktime data file on a data CD-ROM.

MANDATORY PAPER REQUIREMENTS

To gain a pass in this course each student must:

- a) 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).
- b) Attend at least 80% of lectures, tutorials and workshops related to this course.
- c) Attend at least one Music Forum seminar presentation during the term the course is taught. (For details please see Syllabus)

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 the board outside the NZSM office on the Kelburn campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

CLASS REPRESENTATIVES

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

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>

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 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

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 12.10pm, along with other events as required.

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