

COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	With effect from Academic Session:	2013-2014
Course Title:	The 'Classical' Canon and 'Popular' Culture since 1945	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU3419	Course JACS Code: (Please contact Data Management for advice)	W350
Availability: (Please state which teaching terms)	Autumn or Spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Optional (Honours)
Pre-requisites:	None	Co-requisites:	None
Co-ordinator:	Dr Carlo Cenciarelli		
Course Staff:	Dr Carlo Cenciarelli		
Aims:	<ul style="list-style-type: none"> To enhance understandings of the changing reception of the canon of Western art music since 1945, with a particular focus on Europe and North America. To provide the students with tools and theoretical frameworks for analysing musical borrowing and intertextuality. To introduce a range of musical texts and practices that have played a key role in the redefinition of categories of 'high' and 'low', 'classical' and 'popular' over the last 60 years. 		
Learning Outcomes:	<p>By the end of this course the students should be able to:</p> <ul style="list-style-type: none"> Consider the role of classical music today in view of its earlier, twentieth-century reception. Analyse musical works as used in a web of intertextuality Analyse musical works in relation to the different media in which they are appropriated Describe the interplay between the stable, formal aspects of musical works and their changing contexts and cultural meanings. 		
Course Content:	<p>Each week will focus on a case study as a way of discussing a broader trend in the contemporary reception of the canon of Western art music. A typical sample of topics will include the following:</p> <ul style="list-style-type: none"> Introduction – classical music and popular culture after the war Film 1: 19th-century music and the Hollywood golden age (Case study: Wagner and 1940s Melodrama) The presence of the past in contemporary art music (Case study: Berio's <i>Sinfonia</i>) Cross-over performers and recordings (Case study: Gould) Jazz covers (Case study: The Swingle Singers) Tonality and quotation in minimalism (Case study: Purcell, Mozart and Nyman) Film 2: the canon as source music (Case study: Beethoven's 9th symphony) Opera 'live' on screen (Case study: Italian opera and the Met HD Broadcasts) Sampling classical music in hip hop and popular music (Case study: <i>Carmen: a Hip Hopera</i>) Conclusions - classical music on the internet (Case study: Bach on YouTube) 		
Teaching & Learning Methods:	20 hours of lectures/seminars, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours and private study, resulting in the notional total 150 hours of study for the course.		
Details of teaching resources on Moodle:	Online resources (to include course outline, reading list and details of assessment) will be added as appropriate.		
Key Bibliography:	<p>Arved Ashby, <i>Absolute Music, Mechanical Reproduction</i> (Berkeley: University of California Press, 2011).</p> <p>Nicholas Cook, <i>Analysing Musical Multimedia</i> (Oxford: Oxford University Press, 1998).</p> <p>Andreas Huyssen, <i>After the Great Divide: Modernism, Mass Culture, Postmodernism</i> (Bloomington: Indiana University Press, 1986).</p> <p>David Metzger, <i>Quotation and Cultural Meaning in Twentieth-Century Music</i> (Cambridge: Cambridge University Press, 2003).</p>		
Formative Assessment & Feedback:	One essay of 2500-2750 words to be completed during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate. See also under Teaching & Learning Methods.		
Summative Assessment:	<p><u>Exam</u>: 2 questions from 6 in 2 hours (50%)</p> <p><u>Coursework</u>: One essay of 2500-2750 words completed during the course (50%)</p> <p><u>Deadlines</u>: The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>		

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