

COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	Academic Session:	2011-12 and thereafter as offered
Course Title:	Musical Culture and Society in Paris, 1828-1902	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU3397	Course JACS Code: (Please contact Data Management for advice)	330
Availability: (Please state which teaching terms)	Autumn or Spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Option (Honours)
Pre-requisites:	None	Co-requisites:	None
Co-ordinator:	Prof. Katharine Ellis		
Course Staff:	Prof. Katharine Ellis		
Aims:	<ul style="list-style-type: none"> To enhance students' understanding of the social history of music, and of methodologies for its study; To give students extensive experience of working with primary sources To develop further student skills in independent research, evaluation of evidence, the close reading of texts, and oral/written presentation of their ideas. 		
Learning Outcomes:	<p>At the end of the course, students will have:</p> <ul style="list-style-type: none"> Gained a detailed picture, from the point of view of the consumer, of the musical life in one of the most vibrant urban centres of European music; Understood how non-musical forces may impinge on musical composition and attitudes to musical style; Further honed their research, writing and analytical skills. 		
Course Content:	<p>The course provides a history of music in 19th-century Paris from an institutional, social and aesthetic viewpoint. As such it deals with the structures that shaped musical life, reaching beyond the nebulous question of 'public taste' to problems of censorship, analysis of the aristocratic and bourgeois musical public for different kinds of musical entertainment, music education, the press, the relationships between musical consumption and industry, and the experience of music among the working and artisan classes. Seminars will also address more abstract issues such as exoticism, nationalism, heritage, and the impact of Wagner.</p>		
Teaching & Learning Methods:	20 hours of seminars, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.		
Details of teaching resources on Moodle:	Initial course materials (outline, assignment details etc) and further resources as necessary.		
Key Bibliography:	<p>Roger Parker & Mary Ann Smart (eds): <i>Reading Critics Reading</i> (OUP, 2001)</p> <p>Hervé Lacombe: <i>The Keys to French Opera</i>, trans. Edouard Schneider (U. California Press, 2001)</p> <p>James H. Johnson: <i>Listening in Paris</i> (U. California Press, 1995)</p> <p>André M. Spies: <i>Opera, State & Society in the Third Republic, 1875-1914</i> (Peter Lang, 1998)</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>Exam 2 questions from 6 in 2 hours (50%)</p> <p>Coursework One essay of 2500-2750 words completed during the course (50%)</p> <p>Deadlines: Coursework essay to be submitted by the in-course deadline in order to qualify for submission for final assessment.</p>		

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