

IVANA PERKOVIĆ	
MUSIC/ART, IDENTITY AND MECHANISM OD INCLUSION/EXCLUSION	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>Introduction</p> <p>The identity is closely related with the processes of inclusion and exclusion in which the self is contrasted with „the other“. In the culture, the dynamic relationships between centre and periphery can be either positive or negative and either more or less benevolent. The constant dialogues between Self and Other, Center and Periphery, Civilized and Savage, Controlling and Repressed, Near and Far, etc. are closely linked with the systems of power and knowledge.</p> <p>Music and art history in Europe is extremely rich in examples of the creative and productive dialogues between historically shifting centres and periphery, where imports, acquisitions and adaptations were common thing.</p> <p>This teaching module focuses on historical issues of music/art, identity and mechanism of inclusion/exclusion based on three main pillars: 1) religious identities in Europe, 2) history of wars and 3) social stratification of the European communities.</p> <p>Course themes:</p> <ol style="list-style-type: none"> 1. The believing/belonging paradigm in contemporary Europe and the role of music in religious identification in Serbia; 2. The changing Europe and religious music and art: debates about the nature of religious identity and practice; 3. Musical taste and the distinction between the “high” and “low” in Serbian sacred music repertory in the 19th century 4. Music and wars in Europe: propaganda and/or communication? 5. “Enlightened” construction of the Other (enemy) in music of Viennese classical school; 6. The communicative power of “low” in the Beethoven’s <i>Ode of Joy</i>. <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Beales, Derek: "Court, Government and Society in Vienna". In: Sadie, Stanley (ed.): <i>Wolfgang Amadè Mozart: Essays on His Life and His Music</i>. Clarendon Press: Oxford 1996. • Bhabha, Homi K.: <i>The Location of Culture</i>. Routledge: London 1994. • Blagojević, Mirko: Desecularization of Contemporary Serbian Society, <i>Religion in Eastern Europe</i>, 2008, 27(1), 37–50.

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Impact	<p>On successful completion of this module, students should be able to:</p> <p>1) Demonstrate advanced factual knowledge of European history, cultures, music; 2) Understand the key dimension of the emerging power of cultural and artistic European integration in the processes of inclusion/exclusion; 4) Identify and describe the major issues of the core-periphery paradigm from different angles; 5) Show proficiency in analysing and interpreting specific topics, concepts and ideas from European Studies disciplines (history, humanities); 6) Be able to develop the system of criteria for the redefinition of the notions of the centre and the periphery.</p>			
N° of hours	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
	12	12	12	36
N° of students	50	50	50	150
Discipline of audience	<p>musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional</p>			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Compulsory		New	