

**JEAN MONNET MODULE:
MUSIC AND ART IN THE SHAPING OF THE EUROPEAN CULTURAL IDENTITY
– SYLLABI OF OBLIGATORY COURSES –**

MARIJA MASNIKOSA	
SERBIAN POSTMODERN MUSIC AS A PART OF EUROPEAN MUSICAL POSTMODERNISM	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>The academic goal of the course is to relate European musical heritage and focus European elements in Serbian postmodern music using musical semiotics as an interpretative tool. Significantly influenced by general semiotics concepts based on de Saussure's and Pierce's works, musical semiotics is, generally, focused on European musical heritage in interdisciplinary, intercultural and even transcultural manner. Among various theoretical orientations in contemporary musicology, musical semiotics as a significant scientific "vector" of interdisciplinary, research oriented musicology, is extremely useful in analysing postmodern music, since it is focused on "appropriated signs" of contemporary music, which usually refer to the segments/traces of European musical heritage. The academic aim of this course is awareness-raising of the presence of European elements and principles in Serbian postmodern music. Furthermore, focusing and analysing European elements and cultural values in postmodernist Serbian music, the course will encourage specifically musicological approach to intercultural communication in the process of European integration and will increase the awareness of the role of each musical culture and intercultural dialogue in building the European identity.</p> <p>The learning objectives of the course are:</p> <ul style="list-style-type: none"> • to enhance students' understanding of the crucial issues in musical semiotics as a discipline of contemporary systemic musicology; • to encourage the students' interdisciplinary problem-oriented research in musicology, using musical semiotics • to stress the influence of European musical and cultural values on Serbian postmodern music, and • to increase students' awareness of the role of dialogue and cultural diversity in integration processes of European culture.

Structure of the course:

1. Musical postmodernism as a global phenomenon
2. Musical semiotics as an analytical tool in studies on postmodern music; musical signs, musical discourse, intertextuality
3. Musical topoi, musical gestures and expressive genres in postmodern music
4. Musical signs in European and Serbian postmodern music
5. Intertextuality in European and Serbian postmodern music

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Impact	The direct and indirect impact of the course consists of: 1) Acquiring relevant knowledge of the issues of European and Serbian musical postmodernism; 2) Introducing the European-level in teaching and studying of musical semiotics; 3) Increasing the awareness of the unifying process of European culture, very intensively unfolding through music 4) Intensifying the need for introducing specific European studies in the field of musicology.			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	12	12	12	36
N° of students	50	50	50	150
Discipline of audience	musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Compulsory		New	

IVANA PERKOVIĆ	
MUSIC/ART, IDENTITY AND MECHANISM OF INCLUSION/EXCLUSION	
Typology	Lecture Seminar
Description	<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. • Bronza, Boro: “The Habsburg Monarchy and the Projects for Division of the Ottoman Balkans, 1771-1788.” In <i>Research Gate</i>, retrieved 4.5.2016, from https://www.researchgate.net/publication/281114400_The_Habsburg_Monarchy_and_the_Projects_for_Division_of_the_Ottoman_Balkans_1771-1788. • Buch, Esteban: <i>Beethoven's Ninth: A Political History</i>, Chicago, University Of Chicago Press, 2004.

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<p>Impact</p>	<p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> 1) Demonstrate advanced factual knowledge of European history, cultures, music; 2) Understand the key dimension of the emerging power of cultural and artistic; 3) 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.			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	12	12	12	36
N° of students	50	50	50	150
Discipline of audience	musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Compulsory		New	

TIJANA POPOVIĆ MLADJENOVIĆ	
THE MUSICAL TEXT AND THE IDENTITY OF THE MUSICAL WORK	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>The aim of the course and seminar is to provide an elaboration of the interesting and always provocative question of musical writing (musical notation, musical inscription, musical text and musical score) which demands consideration of various interpretations of the phenomenon of the appearance of musical work in written form (Dahlhaus, Braun, Busoni, Goodman, Levinson, Kivy, Jankélévitch, Goehr, Taruskin, Cook, Kramer, Ingarden, Adorno, Ricoeur...), another words – demands the analysis of music written down as one of the modes in which music can (or can not) exist. Thereby, the musical work in its written mode which is rich, multilayered and often characterized by the ambiguity of the overt and the disguised, the visible and the invisible, offers the possibility of various readings of the musical inscription and various interpretations of the musical text thus opening up room for performer's personal views and approaches, for building up many potential subjective (but rooted in objectivity) superstructures of interpretative actions, which secures different aural materializations of the work. For that reason, special attention will be devoted to the consideration of the space of musical text and the potential forces which are released from syntactic relationships. It will be observed that the musical text, apart from its fixed, invariable layer – a factual level fixed in musical inscription, possesses a relatively autonomous layer, the space which is in a way free from the composer's immediate intentions.</p> <p>Structure of the Course:</p> <ol style="list-style-type: none"> 1. The Musical Text as a Musical Work. The Essence of the Musical Work Fixed in the Text as an Ideal Possibility; 2. Inscription as a Copy of the Original; 3. Philosophers' View. Nominalism, <i>Extreme</i> and <i>Qualified</i> Platonism 4. Inscription and the Temporal Structure of Music. Toward the Phenomenology of Music; 5. Music does not exist in a Score; 6. <i>The New Historicist</i> and <i>Contextualist</i> Approach. Certain Modes of Interpretation; 7. The Score of the Musical Work as a Purely Intentional Object 8. Musical Inscription and Musical Text; 9. Musical Text, Creative Musical Analysis and the Consciousness of Musical Language; 10. The Reading and Understanding of Musical Inscription. The Interpretation of Musical Text; 11. Spaces of Musical Text; 12. Musical Text as the Place of the Possible Synthesis and Balance between the Objective and Subjective.

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- Popović Mladjenović, Tijana: "Pojam i elementi 'analitičke' interpretacije" ["The notion and elements of 'analytical' interpretation"]. In: Veselinović-Hofman, Mirjana (ed.): *Aspekti interpretacije [Aspects of Interpretation]*. Composers Association of Serbia: Belgrade 1989, pp. 135-150.
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Impact	On successful completion of this module, students should be able to: 1) demonstrate advanced factual knowledge of various interpretations of the phenomenon of the appearance of musical work in written form; 2) think critically about the musical text and the identity of the musical work in European music history; 3) show proficiency in analyzing and interpreting specific topics, concepts and ideas from European Studies disciplines (music, philosophy, aesthetics, history, and other humanities).			
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	musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Compulsory		New	

ANA STEFANOVIĆ	
UTOPIAN EUROPE AND ITS CULTURAL REFERENCES IN THE OPÉRA-BALLET OF THE FIRST HALF OF THE 18 th CENTURY	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>Introduction In the curriculum we focus the genre of opéra-ballet at the end of the 17th and the first half of the 18th century in France whose establishment and development coincide with the final stage of the reign of Louis XIV, then, with the era of the Regency and then with the reign of Louis XV. Historically located at the turn of two political, cultural and musical epochs, the genre of opéra-ballet also reflects an important aesthetic change: it is the aesthetic formulated on the model of the ancient tragedy, realized in the genre of the <i>tragédie en musique</i> that is now replaced by the <i>aesthetics of pleasure</i>, whose dominant structural element becomes the ballet <i>divertissement</i>. It is precisely the <i>divertissement</i> that becomes the pretext for the new ideals and interests of the time: the exotic, the distant countries, the travels, in short, the different and the Other.</p> <p>Course themes:</p> <ol style="list-style-type: none"> 1. Utopian idea of Europe and its cultural references in the opéra-ballet of the first half of the 18th century; 2. Periodization and generic transformations of the opéra-ballet in the 17th and 18 centuries; 3. André Campra: <i>L'Europe Galante</i> (1697); 4. François Collin de Blamont: <i>Les Fêtes grecques et romaines</i> (1723); 5. Jean-Philippe Rameau: <i>Les Indes galantes</i> (1735). <p>Bibliography (selected): <u>Literature:</u></p> <ul style="list-style-type: none"> • Anthony, James R., <i>French Baroque Music. From Beaujoyeulx to Rameau</i>, London: Batsford, 1978. • Anthony, Hitchcock, Higginbottom, Sadler, Cohen, <i>French Baroque Masters...</i>, London: Macmillan, 1986. • <i>The Cambridge History of Seventeenth-Century Music</i>, ed. by T. Carter, J. Butt; Cambridge: Cambridge University Press, 2005. • <i>The Cambridge History of Eighteenth-Century Music</i>, ed. by Simon T. Keefe; Cambridge: Cambridge University Press, 2009. • Taruskin, Richard, <i>The Oxford History of Western Music, Vol. 2. The Seventeenth and Eighteenth Centuries</i>, Oxford: Oxford University Press, 2005.

	Musical sources: <ul style="list-style-type: none"> • Blamont, François Collin de, <i>Les Festes Grecques et Romaines</i>, Paris, Ballard 1723. • Campra, André, <i>L'Europe galante</i>, Pais, Ballard, 1697. • Rameau, Jean-Philippe, <i>Les Indes galantes</i>, Paris, Boivin-Leclerc, 1735-36. • Literary sources: • Montesquieu, <i>Persian letters</i> (1721), transl. Margaret Mauldon, Oxford, Oxford University Press, 2008. • Rousseau, Jean-Jacques, <i>Discourse on Arts and Sciences</i> (1750), transl. Roger Masters, Dartmouth College, University Press of New England, 1992. • Rousseau, Jean-Jacques, <i>Discourse on the Origin of Inequality of Men</i> (1755), transl. Donald A. Cress, Indianapolis/Cambridge, Hackett Publishing, 1992. • Voltaire, <i>Candide</i> (1759). 			
Impact	<p>On successful completion of this module, students should be able to:</p> <p>1) Demonstrate advanced factual knowledge of the historical, cultural and artistic discourses attached to the opéra-ballet of the first half of the 18th century; 2) Show proficiency in analysing and interpreting specific topics, concepts and achievements of the French opéra-ballet (history, humanities); 3) Recognize and describe the importance of new ideals and interests of the first half of the 18th century Europe: the exotic, the distant countries, the travels, the different and the Other; 4) Demonstrate a critical and analytical engagement, through discussion, presentation and written tasks, related to the topic of the module.</p>			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	12	No lectures	No lectures	12
N° of students	50	-	-	50
Discipline of audience	musicology, music performance; PhD students of ethnomusicology, music theory, music pedagogy - optional			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Compulsory		New	

DRAGANA STOJANOVIĆ-NOVIČIĆ	
THE EUROPEAN IMPETUS IN THE WORKS AND ACTIVITIES OF THE EUROPEAN 20 th -CENTURY COMPOSERS (BÉLA BARTÓK, IGOR STRAVINSKY, EDGAR VARÈSE) DURING THEIR STAY IN USA	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>The aim of the course is to show how European composers who lived in USA for a longer period of time were still staying connected with their European roots, or were trying to implement European values into the American cultural scene. We discuss the three composers born in early eighties of the 19th century: Béla Bartók, Igor Stravinsky and Edgar Varèse. Bartók was active as an ethnomusicologist and as a composer while he was (unexpectedly) spending the last five years of his life in USA. As far as his ethnomusicological activity was concerned, he was then occupied by the folklore from former Yugoslavia, especially the interpretations of the folk poetry accompanied with gusle. Igor Stravinsky spent several decades in USA, being very prolific and extremely critically oriented toward Soviet Union (USSR). Edgar Varèse thought that he would be able to realize his tonal visions only in the promising world of USA, but stayed interested in everything challenging and new in Europe, as was the futurist movement.</p> <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Igor Stravinsky Foundation: "The American Period: 1939-1971", http://www.fondation-igor-stravinsky.org/web/en/biographie/sa-vie-son-uvre/la-periode-americainen-1939-1971.html, 2010 • Dragana Stojanović-Novičić: "Work of Edgard Varèse and 'Futurist Music': Affinities (and Differences)." <i>New Sound: International Magazine for Music</i>, No. 34, 2009, pp. 50-61. (Translated by Goran Kapetanović) • Kenneth Chalmers: <i>Béla Bartók</i>. London and New York: Phaidon, 2008. • Joseph Horowitz: <i>Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts</i>. New York: HarperCollins Publishers, 2008. • Alex Ross: <i>The Rest is Noise: Listening to the Twentieth Century</i>. New York: Farrar, Straus and Giroux, 2007. • <i>Edgard Varèse: Composer – Sound Sculptor – Visionary</i>. A Publication of the Paul Sacher Foundation, Edited by Felix Meyer and Heidy Zimmermann. Woodbridge, Suffolk: The Boydell Press, 2006. • Сања Радиновић: „Бела Барток у развоју формалне аналитике српских вокалних облика“, у: др Ивана Перковић Радак, др Драгана Стојановић-Новичић, мр Данка Лајић, (ур.): <i>Историја и мистерија музике: у част Роксанде Пејовић</i>. Београд: Факултет музичке уметности у Београду и ИП „Сигнатуре“, 2005, 291-308. • Neil Wenborn: <i>Stravinsky</i>. London, New York, Sydney: Omnibus Press, 1999.

	<ul style="list-style-type: none"> • Béla Bartók: "Parry Collection of Yugoslav Folk Music". <i>The New York Times</i>, June 28, 1942. http://chs119.chs.harvard.edu/mpc/about/bartok_ltr.html • Milman Parry Collection, http://chs119.chs.harvard.edu/mpc/index.html 			
Impact	<p>On successful completion of this module, students should be able to: 1) Compare the European and American cultural heritage and values; 2) Explain the reasons that constrained the huge amount of European artists/musicians to leave Europe and to settle in the USA in the early and mid 20th century; 3) show ability in understanding and explaining the way the European artists implemented their values and criteria to the cultural milieu of the "New World", and how USA cultural/musical context affected the musical thinking of the European musicians, as well as their approach to the cultural policy and musical organizations.</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	

VESNA MIKIĆ AND BILJANA LEKOVIĆ	
INTEGRATING MEDIA, INTEGRATING EUROPE: COTEMPORARY SERBIAN MUSIC AND EUROPEAN (MEDIA) INTEGRATIONS	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students with preferably previous knowledge in media theories and policies, as well as contemporary music studies.</p> <p>The aim of the summer course is to integrate the musicological interpretations of diverse contemporary music practices into the contemporary, integrated media dispositive. Applying the acquired knowledge in media theory, as well as in European media policies and institutions (based in European integration politics), would lead students to the awareness of the importance and function of music in the overall processes of (cultural) integration.</p> <p>The course revolves around further topics:</p> <ol style="list-style-type: none"> 1. Survey of contemporary media theories - new media, integrated media; creative and receptive politics and practices; 2. Survey of integration theories - Music (and) media in the context of European integrations - histories, institutions, policies, formats; 3. Media: globalization vs. European integrations; Regional integrations; 4. (Serbian) Music and Eurovision; 5. Music television formats and media beyond. <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Balibar, Etienne. <i>We, the People of Europe? Reflections on Transnational Citizenship</i>. Trans. James Swenson. Princeton, NJ: Princeton University Press, 2004. • Bauman, Zygmunt. <i>Europe: An Unfinished Adventure</i>. Cambridge: Polity Press, 2006. • Blair, Alasdair, <i>Companion to the European Union</i>, Routledge, London and New York, 2006. • Bondebjerg, Ib and Golding, Peter, eds. <i>European Culture and the Media</i>, Intellect books, Bristol UK-Chicago USA; 2003. • Bondebjerg, Ib and Madsen, Peter, eds., <i>Media, Democracy and European Culture</i>, Intellect books, Bristol UK/Chicago USA; 2008. • Brevini, Benedetta. <i>Public Service Broadcasting Online, A Comparative European Policy Study of PSB 2.0</i>, Palgrave MacMillan, New York, 2013. • <i>European Integration Theory</i> (eds. T. Diez, A. Wiener), Oxford: Oxford University Press, 2004. • Cappello, M (ed.), <i>Regional and Local Broadcasting in Europe</i>. European Audiovisual Observatory, Strasbourg, 2016. • Collins, Richard. <i>From Satellite to Single Market. New Communication Technology and European public service television</i>, Routledge, London and New York, 1998. • Delanty, Gerard. "The Making of a Post-Western Europe: A Civilizational Analysis" <i>Thesis Eleven</i> 72 (2003): 8-25.

	<ul style="list-style-type: none"> • Delanty, Gerard and Chris Rumford. <i>Rethinking Europe: Social Theory and the Implications of Europeanization</i>. London; New York: Routledge, 2005. • Guisan, Catherine, <i>A Political Theory of Identity in European Integration, Men and Policies</i>, Routledge, London and New York, 2012. • Harrison, Jackie and Wessels, Bridgette (ed.), <i>Mediating Europe: New Media, Mass Communications, and the European Public Sphere</i>, Berghahn Books, New York, 2012. • Machin, David and van Leeuwen Theo, <i>Global Media Discourse. A Critical Introduction</i>, London and New York, Routledge, 2007. • Papathanassopoulos, Stylianos and Negrine, Ralph (ed.), <i>European Media: Structures, Policies, and Identity</i>, Polity Press, Cambridge, 2011. • Pollack, M., <i>The Engines of European Integration</i> (2003) • Psychogiopoulou, Evangelia, ed. <i>Understanding Media Policies. A European Perspective</i>, Palgrave Macmillan, New York, 2012. • Rooke, Richard. <i>European Media in the Digital Age: Analysis and Approaches</i>. Routledge. London, New York. 2013. • Rosamond, Ben, <i>Theories of Integration</i>, Basingstoke: Palgrave, 2000. • Rowe, Carolyn, <i>Regional Representations in the EU: Between Diplomacy and Interest Mediation</i>, Palgrave Macmillan, New York, 2011. • Sassatelli, Monica, <i>Becoming Europeans, Cultural Identity and Cultural Policies</i>, Palgrave MacMillan, New York, 2009. • Terzis, Georgios, ed. <i>European Media Governance. The Brussels Dimension</i>, intellect books, Bristol UK/Chicago USA, 2008. • Tragaki, Dafni, ed. <i>Empire of Song, Europe and Nation in the Eurovision Song Contest</i>, The Scarecrow Press Inc., Lanham, Toronto-Plumouth UK, 2013. • Uricchio, William, ed. <i>We Europeans? Media, Representations, Identities, Intellect</i>, Bristol UK/Chicago, USA; 2008. • Ward, David, ed., <i>The European Union and the Culture Industries</i>, Aldershot, Ashgate, 2008. • H. Wallace, W. Wallace, M. Pollack, <i>Policy-Making in the EU</i>, 2005.
Impact	<p>On successful completion of this module, students should be able to: 1) Acquire an extensive knowledge of the study of contemporary media theories as well as the study of integration theories; 2) Connect and apply the acquired knowledge in media theory, and European media policies and institutions, in the research of contemporary (Serbian) music practices; 3) Recognize and describe the importance and function of music in the overall processes of (cultural) integration; 4) Demonstrate a critical and analytical engagement, through discussion, presentation and written tasks, related to the topic of the module.</p>

	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	18	18	18	54
N° of students	50	50	50	150
Discipline of audience	Music, Art, humanities			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Optional		Existing	

SONJA MARINKOVIĆ	
RUSSIAN OPERA IN THE 20 th CENTURY EUROPEAN MUSIC: TRADITION AS INSPIRATION	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students with preferably previous knowledge of the history of opera.</p> <p>The aim of the summer course to learn and discuss the history of Russian opera in 20th century and its relation to European opera tradition. The course interconnects elements of cultural history of Europe and music studies. Students would achieve the skills in interpreting and analyzing the various ideas of national opera as specific cultural phenomenon within the European cultural history.</p> <p>The different issues concerning the subject shall be discussed in scope of following topics:</p> <ol style="list-style-type: none"> 1. Nation, History, Identity In Eastern Europe: Opera as Invented Tradition 2. (Russian) Opera as a historically conditioned cultural and musical interpretation of national history 3. Russian music drama in the context of East European culture 4. Russian comic opera 5. European opera in XXth Century and the Twenty century Slavic opera 6. Late operas of Rimsky-Korsakov 7. Operas of Prokofiev, Stravinsky and Shostakovich between East and West. <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Born, Georgina, <i>Western Music and Its Others</i>, Berkeley, University of California Press, 2000. • Gandhi, Leela, <i>Postcolonial theory: a critical introduction</i>, Sydney, Allen & Unwin, 1998. • Kotnik, Vlado, <i>Opera, Power and ideology: Anthropological Study of a National Art in Slovenia</i>, Frankfurt am Main, Peter Lang, 2010. • Krims, Adam, <i>Music and Urban Geography</i>, New York, Routledge, 2007. • Morrison, Simon, <i>The People's Artist (Prokofiev's Soviet Years)</i>, Oxford, University Press, 2009. • Нестьев, И., <i>Жизнь Сергея Прокофьева</i>, Москва, Советский композитор, 1973. • Said, Edward W., <i>Orientalism</i>, London, Penguin books, 2003. • Samson, Jim (Ed.), <i>The Cambridge History of Nineteenth-century Music</i>, Cambridge University Press, 2004. • Taruskin, Richard, <i>On Russian Music</i>, Berkeley, University of California Press, 2009. • Žižek, Slavoj and Mladen Dolar, <i>Opera's Second Death</i>, New York, Routledge, 2002. • Ярустовский, Б., <i>Игорь Стравинский</i>, Ленинград, Музыка, 1982.

Impact	On successful completion of this module, students should be able to: 1) Understand the key dimension of the emerging power of cultural and artistic European integration; 2) identify and describe the major issues on musical identities in Russian opera.			
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	Music, Art, humanities			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Optional		Existing	

DRAGANA JEREMIĆ-MOLNAR	
PARSIFAL ON THE STAGE. THE QUESTION OF HISTORICAL TRUTHFULNESS	
Typology	Lecture Seminar
Description	<p>This course addresses to MA and PhD students.</p> <p>Introduction <i>Parsifal</i> has special place not only in Wagner's oeuvre but in the history of opera (performance) as well. Wagner was rather silent about all the layers of meanings and sacral symbols he provided <i>Parsifal</i> with, yet he believed that work's ideological and regenerative message could be correctly decoded in special acoustics and atmosphere of Bayreuth theatre. Up to World War II Wagner's stage directions were strictly followed which enabled Bayreuth spectators to experience <i>Bühnenweihfestspiel</i> in accordance with his wishes. Wieland Wagner's 1951 Bayreuth <i>Parsifal</i> was the first expression of growing discomfort with this work and the first step in altering composer's stage directions and overall vision. The next, more radical step was Adorno's lecture "Wagner's Aktualität" (1963). Adorno contributed to performance history of <i>Parsifal</i> by advocating (a) work's "ambivalence"—its musical progressivity, and reactionary and meaningless "rest"—and (b) the "abandonment of ideology". He started academic discussion about historical truthfulness of Richard Wagner's <i>Parsifal</i> and proved to be the theoretical support for later, experimental, and sometimes arbitrary productions. There is, however, no consensus on truthfulness among contemporary directors of <i>Parsifal</i>. For some of them to be true to Wagner means to tell old stories in an old (Wagnerian) way and to let the audience find the meanings; for the others to be true to Wagner means to present on stage his character of Janus and—ultimately—to be caught up in the (political, social, economic) ambivalences of the contemporary world.</p> <p>Structure of the Course:</p> <ol style="list-style-type: none"> 1. Richard Wagner: regenerative mystery of <i>Parsifal</i> 2. Wieland Wagner: archetypal transformation of <i>Parsifal</i> 3. Theodor Adorno: the quest for historical truthfulness 4. Nike Wagner: desacralization of <i>Parsifal</i> 5. <i>Parsifal</i> on contemporary stage: towards post-sacral regeneration? <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Carl Dahlhaus. <i>Richard Wagner's Music Dramas</i> (Cambridge: Cambridge University Press, 1979). • Dragana Jeremić-Molnar and Aleksandar Molnar. <i>Myth, Ideology, and Mystery in the Richard Wagner's Tetralogy. "Der Ring des Nibelungen" and "Parsifal"</i> (Belgrade: Zavod za udžbenike i nastavna sredstva, 2004).

	<ul style="list-style-type: none"> • Edward W. Said. <i>Music at the Limits</i> (New York: Columbia University Press, 2008). • Ernst Bloch. "Rettung Wagners durch Karl May." <i>Anbruch</i> 11, no. 1 (1929), 4–10. • Katherine R. Syer. "Parsifal on Stage." In <i>A Companion to Wagner's "Parsifal."</i> Edited by William Kinderman and Katherine R. Syer (New York: Camden House, 2005), 277–337. • Mike Ashman. "Wagner on stage: aesthetic, dramaturgical, and social considerations." In <i>The Cambridge Companion to Wagner</i>. Edited by Thomas S. Grey (Cambridge University Press, 2008) • Nike Wagner. <i>Wagner Theater</i> (Frankfurt am Main: Suhrkamp, 1999). • Richard Wagner. "Parsifal. Ein Bühnenweihfestspiel." In <i>Werke, Schriften und Briefe</i> (Berlin: Directmedia Publishing, 2004). • Richard Wagner. "Religion and Art". In <i>Richard Wagner's Prose Works. Vol. VI, Religion and Art</i>. Trans. William Ashton Ellis (London: Kegan Paul, Trench, Trübne and Co., 1897), 211–252. • Theodor W. Adorno. "On the Score of 'Parsifal'" (transl. Anthony Barone). <i>Music & Letters</i> 76, no. 3 (1995), pp. 384–387. • Theodor W. Adorno. "Wagners Aktualität." In <i>Gesammelte Schriften</i>. Edited by Rolf Tiedemann <i>et al.</i> Revidierte und erweiterte elektronische Ausg. auf CD-ROM (Berlin: Directmedia/Digitale Bibliothek Band 97, 2004). • <i>Wagner in Performance</i>. Edited by Barry Millington and Spencer Stewart (New Haven and London, 1992). • Wieland Wagner. "Das Parsifalkreuz. Ein psychologisches Schema". <i>Musik-konzepte. Heft 25, Richard Wagner Parsifal</i> (Munich: edition text u. kritik., 1982). • William Kinderman. <i>Wagner's "Parsifal"</i> (Oxford, New York: Oxford University Press, 2013). 			
Impact	On successful completion of this module, students should be able to: 1) Demonstrate advanced factual knowledge of the historical, cultural and artistic discourses attached to the Wagner's <i>Parsifal</i> ; 2) Think critically about the: the quest for historical truthfulness in the cultural context of European 20 th Century philosophy; 3) show proficiency in analysing and interpreting specific topics, concepts and ideas from European Studies disciplines (history, humanities).			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	12	12	12	36
N° of students	50	50	50	150
Discipline of audience	Music, Art, humanities			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Optional		New	