

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.

	<p><u>Musical sources:</u></p> <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	<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	