

MUMH 6000

The Idea of Cosmopolitanism in Nineteenth-Century Music History



MWF 11:00-11:50
Music 230
University of North Texas
College of Music
Fall 2022

Instructor – Dr. Peter Mondelli
Music 308
Office Hours – WF 10:00-10:50
Email – peter.mondelli@unt.edu

In the last three decades, music historians have increasingly evoked the term “cosmopolitanism” to trace the impact of transnational politics and commerce on the arts. In the last ten years, especially, the search for a more cosmopolitan music history has produced a growing body of research that has challenged many old assumptions, especially those bound by nationalistic thinking.

This course will pursue three related activities: 1) surveying the recent musicological literature on cosmopolitanism, 2) contextualizing that literature both in terms of its Enlightenment-era foundations and its post-Cold War political circumstances, and 3) assessing critically the opportunities and potential pitfalls of a cosmopolitan lens for music history.

This course thus addresses a fundamental historiographic question: how do we—as writers of histories—balance our own political and ethical stances with what we find in primary sources?

Course Policies

Readings and Recordings

Readings will be posted either as a PDF or a link in the relevant Canvas module. Audio and video recordings can be found on Naxos, Opera in Video, and Met Opera on Demand (available through the UNT Library), or through other digital services.

Reading and listening assignments should be completed before contributing to discussion boards or attending class meetings.

Attendance, Discussion Boards, and Class Participation

This class will operate primarily through in-person class meetings, supplemented by discussion boards on Canvas.

Regular attendance is expected. I will keep a record of absences, and will reserve the right to withdraw or fail any student who misses six or more classes. Of course, I recognize that personal and professional lives can get hectic, and am willing to make accommodations *with advance notice*.

Regular participation is also expected both in person and on Canvas. This is a graduate level course, therefore you should expect to learn as much from each other as from me and the readings. You should come to class prepared to discuss the topic at hand. I intend to keep the day-to-day workload light in order to facilitate more in-depth discussions. These conversations cannot happen, however, if you have not put in work outside of class. Your level of preparedness and participation will figure heavily into your final grade.

Response Papers

There will be four short response papers (~2-3 pages), due at the beginning of weeks 3, 5, 7, and 11. These are designed to help you share and refine your ideas about the material considered in class.

Research Project

As a final project, you will write a research paper (~12-15 pages) on a topic related to the themes considered in class. The process will be broken down into the following steps:

Week 3: Statement of general research interests

Week 6: Potential topic ideas

Week 9: Abstract and preliminary bibliography

Weeks 14 and 15: Informal presentations

Finals Week: Final papers due

Grading

Class Attendance and Participation	30%
Discussion Boards	10%
Response Papers	20%
Final Project Preparation	10%
Final Project Presentation	10%
Final Paper	20%

University Policies

Academic Integrity

Students caught cheating or plagiarizing will receive a “0” for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to:

- a. use of any unauthorized assistance in taking quizzes, tests, or examinations
- b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments
- c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university
- d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s)
- e. any other act designed to give a student an unfair advantage.

The term “plagiarism” includes, but is not limited to:

- a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment
- b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

Student Behavior

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

Access to Information – Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account.

ODA Statement

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

UNT Policy Statement on Diversity

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

Financial Aid and Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

Counseling and Testing

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

Course Overview

Specific reading and listening assignments subject to change—see weekly updates during the term.

Unit 1 – Intellectual Contexts and Histories

Week 1 – What is Cosmopolitanism?

- Pauline Kleingeld and Eric Brown, “Cosmopolitanism,” *The Stanford Encyclopedia of Philosophy*
- Kwame Anthony Appiah, *Cosmopolitanism*

Week 2 – Enlightenment Foundations

- Immanuel Kant, “Idea for a Universal History with Cosmopolitan Intent”
- Martha Nussbaum, “Kant and Stoic Cosmopolitanism”
- Pauline Kleingeld, “Six Varieties of Cosmopolitanism in Late Eighteenth-Century Germany”

Unit 2 – Literature Review (1990s)

Week 3 – Antinationalist Musicology

- Richard Taruskin, *Defining Russia Musically*
- Richard Taruskin, “Non-Nationalists and Other Nationalists”

Week 4 – Cosmopolitics after the Cold War

- Pheng Cheah and Bruce Robbins, eds., *Cosmopolitics*

Unit 3 – Literature Review (2000s)

Week 5 – Creating Musicological Cosmopolitanism

- Martin Stokes, “On Musical Cosmopolitanism”
- Michael Tusa, “Cosmopolitanism and the National Opera”

Week 6 – Universalism and its Discontents

- Kwame Anthony Appiah, *Cosmopolitanism*
- Bruce Robbins, “Cosmopolitanism: New and Newer”

Unit 4 – Cosmopolitanism and Nineteenth-Century Music History

Week 7 – First Steps

- Dana Gooley, ed., “Cosmopolitanism in the Age of Nationalism”

Week 8 – Theorizations and Case Studies

- Sarah Collins and Dana Gooley, “Music and the New Cosmopolitanism”
- Dana Gooley, “Meyerbeer, Eclecticism, and Operatic Cosmopolitanism”

Week 9 – Conferences and Collections

- Anastasia Belina Kaarina Kilpiö, and Derek B. Scott, eds., *Music History and Cosmopolitanism*
- David Hesmondhalgh, *Why Music Matters*

Week 10 – Political Complexities

- Claudio Vellutini, “Donizetti, Vienna, Cosmopolitanism”
- Eleanor Cloutier, “Ways to Possess a Singer in 1830s London”

Unit 5 – Critiques and Alternatives

Week 11 – Cultural Transfer and Transnationalism

- Mark Everist and Annegret Fauser, eds., *Music, Theater, and Cultural Transfer*

Week 12 – Nationalism as Fantasy

- Michael Steinberg, *Austria as Theater and Ideology*
- Ryan Minor, *Choral Fantasies*

Week 13 – Cosmopolitanism as Ideology

- Peter Mondelli, “One Hundred Years of *Freischütz* in Paris”

Unit 6 – New Research

Week 14 – Presentations

Week 15 – Presentations