COURSE SYLLABUS

Introductory course for graduate students

**Title**: Antisemitism in music: ideas, theories and controversies

**Instructor**: Anna Piotrowska

**Semester**: summer semester of 2015/2016

**No. of weeks** of instruction: 15 (one meeting lasts 90 minutes)

**Prerequisites**: none

**No. of students** in the class: up to 25

**Expected results/objectives**: By the end of the course the students will have understood how anti-Semitic sentiments are presented in various musical works (predominantly in stage works) as well as how anti-Semitic opinions are voiced in musicological writings. The students will also be able to recognize various forms of anti-Semitism expressed in different musical genres and styles throughout the centuries in European artistic music. They will be able to identify manifestations of anti-Semitism in particular times. Furthermore, the students will fathom historical, social, and philosophical as well theological circumstances conditioning expressions of anti-Semitism and will gain an in-depth knowledge of roots and historical meanders of anti-Semitism in musical culture.

**Description of the course**: The course is divided to two parts: the first is concentrated on issues connected with anti-Semitism in European history and culture while the second part will concentrate on anti-Semitism in music.

Part 1: Topics to be covered


Part 2. Topics to be covered


**Methods**

#Lecture

#Film screening followed by a discussion

#Seminar format (discussing Wagner’s text *Das Judenthum in Musik*)

#PP presentations (of students’ group projects)

#Attending an opera /operetta performance in Krakow opera house (e.g. *Der Kaiser von Atlantis* by Viktor Ullmann) plus preparing a leaflet about the performance /or writing a review

# Visit to Auschwitz (with focus on musical life led there) – optional

#Meeting with Leopold Kozłowski (לְאוֹפָלד קֹזְלוֹווּסקיו) – the Holocaust survivor, so called “the last real Klezmer musician” (each student needs to prepare one question)

# Guest lecture by an invited scholar

# Seminar with an invited scholar

**Evaluation criteria:** participation in the course (15%), preparing and presenting a group project (25%), oral exam (60%)

# Participation in the course: a student may miss 3 classes without consequences, missing the 4th lowers the grade one level down, missing the 5th lowers the grade two levels down. Submitting a leaflet about the opera/operetta (circa 500 words) as well as preparing one question to Leopold Kozłowski are essential parts of this component. Failure to submit those works will result with deducting 10 % in case of the leaflet, and 5% in case of the question.

# Group project: contemporary anti-Semitism in Poland. Finding and documenting iconographic/sonic/oral/musical examples, preparing PP presentation (with 10 slides) explaining the roots and the context, with special focus on the language used. Students will be paired in groups of three.

# Final oral exam: the student will be asked two questions. The list of questions will be provided during the semester.
Resources:

Literature/ Compositions/Films

Mandatory

Hans Pfitzner, *Die neue Aesthetik der musikalischen Impotenz : Ein Verwesungssymptom?*, no place, circa 1920
Karl Bleesinger, *Judentum und Musik*, F. Hahnfeld Verlag, 1944

# *Ida* (dir. Paweł Pawlikowski, 2013)

# Fromental Halévy: *La juive*
Modest Mussorgsky: “Two Jews: Rich and Poor” from *Pictures at an Exhibition*
Camille Erlanger: *Le Juif polonaise*
Karel Weis: *Der polonische Jude*
Johann Strauss II: *The Bat*
Richard Wagner: one opera (to be chosen)
Popular music examples: e.g. White Power/White Noise and National Socialist Black Metal/NSBM/

Optional

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*Jud Suess* (dir. Veit Harlan, 1940)
