

Read carefully the two passages below, and respond to the questions which follow them. Please write your responses wholly in English.

Passage 1

"In *Opera, or the Undoing of Women*, Catherine Clement argues that women are killed off by the operatic plots they occupy so that their dangerous energy, contained by death, will be rendered innocuous. The male observer, from his place in the audience, can thus gaze both upon these women and upon their defeat: a comforting pastime. A telling critique of Clement's thesis, however, comes from just such a male operagoer, Paul Robinson, who pointed out that in focusing on the women's fatal defeat by operatic plots, Clement neglected their triumph: the sound of their singing voices. This sound is (as he indicated) unconquerable; it cannot be concealed by orchestras, by male singers, or - in the end - by murderous plots. Robinson hears opera in a way that has nothing to do with the events that its libretto depicts; he hears it as sonorous texture, and he redirects our attention from opera's representation of dramatic action toward one aspect of its musical body. His point was that women (though he could be speaking of any operatic character, regardless of apparent or real gender) tend to be interpreted as they are represented in plots: what is neglected is their voice, how the voice is depicted, how it is put to work - in the end, how this undefeated voice speaks across the crushing plot."

- from Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*

Question: What paradox is explained in this passage, and how is the author able to argue that such a paradox truly exists? (50%)

Passage 2

"Ethics may be defined as 'standards of conduct and moral judgment', conceptualized in the research field as a shared code guiding the behavior of scholars while being at the same time sensitive to the values and beliefs of individuals and communities of various times and places who are the subjects of study. Indeed, it is at the juncture of scholarly values and local standards that most ethical dilemmas arise. If ethical awareness in music scholarship is in an 'embryonic state', there is little doubt that such issues will proliferate as music scholarship moves more deeply into issues of context and the manner in which music relates to broader worlds of meaning. Vexing questions of access, disposition, and interpretation will continue to arise. It is clear that solutions to ethical dilemmas must be local and contingent, sensitive to the particular tradition and the individuals involved: such situations require constant vigilance by the researcher and open discussion during the research process and afterwards. As we seek to redefine music scholarship, we need to anticipate the potential impact of our work on the individuals who, whether in the archive or in the field, have shared their music with us."

- from Kay Kaufman Shelemay, "The Impact and Ethics of Musical Scholarship"

Question: According to this passage, why do ethical dilemmas frequently arise during musical research, and how should consciousness of these dilemmas influence scholarly methodology? (50%)

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