

MUSIC TRIPOS Part IB

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SPECIMEN PAPER

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Paper 11 (ii)

CARMEN IN CONTEXT

*You are reminded that the re-use of material from one examination paper in another is strictly forbidden.*

*This rule applies to all papers, dissertations, submitted essays, etc.*

*Any candidate who infringes this rule is liable to be penalized by the deduction of marks.*

*Answer **three** questions. Avoid significant overlap between your answers.*

*Write your number, **not** your name, on the cover-sheet.*

**STATIONERY REQUIREMENTS**

*Loose script paper*

*Cover Sheets*

*Tags*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

**You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator**

## SPECIMEN PAPER

- 1 Outline and critically assess the changes made by Halévy and Meilhac to Merimée's 1846 novella in their libretto for *Carmen*.
- 2 Is *Carmen* a realist opera?
- 3 How does Bizet's use of different musical languages contribute to characterization in *Carmen*?
- 4 To what extent is the *Carmen* performed today the same as that which was heard at the Opéra-Comique in 1875?
- 5 **Either** (a) Winton Dean has argued that 'It scarcely needs pointing out that *Carmen* has nothing to do with orientalism or misogyny'. Discuss this claim with reference to recent critical debates on the opera.  
**Or** (b) How Spanish is Bizet's *Carmen*?
- 6 'Whether the adaptation portrays Carmen as victim or victimizer [...] depends on the politics of the particular contexts of creation and reception'. (LINDA HUTCHEON) Explore this claim, with detailed reference to **at least two** screen adaptations of Bizet's *Carmen*.