

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—NEW COURSE PROPOSAL<sup>1</sup>

UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

DEPARTMENT: MUSIC

COLLEGE: ARTS AND LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX MUL COURSE NUMBER 6671 LAB CODE (L or C) \_\_\_\_\_

(TO OBTAIN A COURSE NUMBER, CONTACT [MJENNING@FAU.EDU](mailto:MJENNING@FAU.EDU))

COMPLETE COURSE TITLE: SURVEY OF OPERA LITERATURE

**EFFECTIVE DATE**

(first term course will be offered)

FALL 2014

CREDITS<sup>2</sup>: 2

TEXTBOOK INFORMATION: Parker, Roger, ed. *The Oxford Illustrated History of Opera*. Oxford: Oxford University Press, 2001. (ISBN: 978-0-19-285445-2)

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR  SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

COURSE DESCRIPTION, NO MORE THAN THREE LINES: This graduate level course is a survey of opera literature in western history and culture. The course includes historical, musical, and dramaturgical analysis of opera literature from its origins through the Modern Era.

PREREQUISITES\*: Successful completion of the History entrance exam

COREQUISITES\*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)\*:

\* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MASTER OF MUSIC DEGREE WITH DEMONSTRATED EXPERIENCE IN AND KNOWLEDGE OF OPERA HISTORY

Faculty contact, email and complete phone number:  
 Stacie Rossow, [srossow@fau.edu](mailto:srossow@fau.edu), 561-297-4230

Please consult and list departments that might be affected by the new course and attach comments.<sup>3</sup>  
 None

**Approved by:**

Department Chair: \_\_\_\_\_  
 College Curriculum Chair: \_\_\_\_\_  
 College Dean: \_\_\_\_\_  
 UGPC Chair: \_\_\_\_\_  
 Graduate College Dean: \_\_\_\_\_  
 UFS President: \_\_\_\_\_  
 Provost: \_\_\_\_\_

Date: \_\_\_\_\_  
2/12/14  
2/18/14  
2/18/14  
2/26/14  
2/26/14

1. Syllabus must be attached; see guidelines for requirements: [www.fau.edu/provost/files/course\\_syllabus.2011.pdf](http://www.fau.edu/provost/files/course_syllabus.2011.pdf)
2. Review Provost Memorandum: **Definition of a Credit Hour** [www.fau.edu/provost/files/Definition\\_Credit\\_Hour\\_Memo\\_2012.pdf](http://www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf)
3. Consent from affected departments (attach if necessary)

Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

**INSTRUCTOR:** Dr. Stacie Rossow, Associate Director of Choral and Vocal Studies  
[srossow@fau.edu](mailto:srossow@fau.edu), 561-297-4230, AL 234

**OFFICE HOURS:** Tuesday/ Thursday 9:00-9:30am, Fridays 11:00-12:00

As circumstances may prevent me from being available during these times, it is best to email me in advance. If I am not available I will do my best to set a meeting with you as soon as possible.

*Please do not disturb a lesson to speak with me.* Email me for a time.

**COURSE DESCRIPTION:** This graduate level course is a survey of opera literature in western history and culture. The course includes historical, musical, and dramaturgical analysis of opera literature from its origins through the Modern Era.

**PRE-REQUISITE:** Successful completion of the History entrance exam.

**COURSE OBJECTIVE:** The student will attain an understanding of the operatic repertoire. In addition, the students will understand the cultural and historical factors influencing the development of the art form as well as recognize the different styles and performance techniques in reference to eras and geographical regions. Through this course students will be able to accomplish the following competencies.

- To aurally identify operas by era, type, and composer as well as act and scene.
- To discuss/present, in class, assigned topics referencing the cultural, historical, and musical factors that influenced the development of opera.
- To identify the qualifications/characteristics that assist in the process of repertoire assignment and/or role casting.

**REQUIRED TEXT**

Parker, Roger, ed. *The Oxford Illustrated History of Opera*. Oxford: Oxford University Press, 2001. (ISBN: 978-0-19-285445-2)

**ADDITIONAL REQUIRED READING:** Items will be posted on blackboard for reference or required from the Libraries Database.

**COURSE REQUIREMENTS:**

- Research paper on an assigned opera
- Class presentation on an assigned topic regarding the transitional periods and development of the art
- Mid-term and final exams covering assigned readings and class discussions
- Listening mid-term and final exam
- Class attendance and punctuality

**GRADING METHODS:** Grades will reflect a combination of assessments of Attendance, Participation and Preparation, written exams, research paper, listening exams and In-class Presentations.

**GRADING POLICY:**

The following grading scale will determine the final grade.

- Research paper 30 %
- Class Presentations/Opera Attendance 20
- Mid-term written exam 15

- Mid-term listening exam 10
  - Final written exam 15
  - Final listening exam 10
- 100 %

Students must attend at least one (1) full-opera production and provide a program and short review of the performance. Format will be posted on Blackboard. Failure to do so will result in the loss of one full letter grade.

**GRADING SCALE:**

Percent	Final Grade	Percent	Final Grade
93-100%	A	89-92%	A-
87-89%	B+	83-86%	*B
79-82%	B-	77-79%	C+
73-76%	C	69-72%	C-
67-69%	D+	63-66%	D
60-62%	D-	59%	F

\*Please note that it is department policy that a student must earn a grade of **B** or higher for a course to count for graduate degree credit.

**ASSIGNMENTS:**

**RESEARCH PAPER:** Each Student will submit a 10-12 page research paper on a composer, opera sub-genre, or specific opera.

**CLASS PRESENTATION:** Each student will be assigned to present on three separate topics throughout the course of the semester. Topics will be assigned during the first week of classes. Each presentation should be 5-10 minutes in length.

**ATTENDANCE POLICY:**

**Attendance to class is required.** The final grade will be *lowered by 5 points* for every absence. If a student is sick and recommended by a doctor to stay home, written documentation from the clinic, hospital, or doctor's office on letterhead must be received within one week of the absence in order to be excused. Two tardies will be equal to one absence. *Students will have to use the iClicker at the beginning of class and at the end of class to register their attendance for the class. Failure to do so will result in an absence being recorded.*

**COURSE SCHEDULE:**

Week 1:

The Beginnings  
 Renaissance Madrigal  
 Intermedi  
 The Lyric Theatre of the Greeks  
 The Florentine Camerata  
**Baroque Opera**  
 Italy: Monteverdi (and the invention of opera)

Week 2:

Italian Opera in Germany:  
 Early German Opera  
 Rheinhard Keiser (17<sup>th</sup> & 18<sup>th</sup> Centuries)  
 Erlebach, Krieger, Bronner, Kusser, Harsdörffer, Franck, etc.

Lully and Opera in France  
18<sup>th</sup> c. – Rameau (1683 – 1764)

Week 3: English Opera  
The Masque and early opera  
Age of Purcell (1659 – 1695)  
Anglo-Italian opera  
Age of Handel (1685 – 1759)

Week 4: **Pre-classical and Classical Opera**  
Italy: Opera seria  
Intermezzo  
Opera buffa

Weeks 5: Germany and Austria  
Singspiel  
Classical Viennese Opera  
Gluck – Orfeo  
Haydn –  
Mozart – *Idomeneo, Le Nozze di Figaro, Don Giovanni, Così fan tutte, The Magic Flute*  
Beethoven

Week 6: French Opera  
Opera – ballet  
Opéra Comique  
English Opera  
*The Beggar's Opera*

Week 7: **Romantic Opera**  
Italy – Rossini, Bellini, Donizetti, Verdi

Week 8: Verdi continued

Week 9: Verismo – Leoncavallo, Mascagni, Ponchielli, Giordano,  
Puccini (transition into 20<sup>th</sup> century)

Week 10: France – Saint-Saëns, Bizet, Gounod, Offenbach  
Germany – Weber, Wagner

Week 11: Russia and Eastern Europe  
Czechoslovakia – Smetana, Dvořák  
Russia – Tchaikovsky, Rimsky-Korsakov, Mussorgsky  
England: Gilbert and Sullivan

Week 12: **Twentieth Century**  
Germany, Austria, Switzerland  
Richard Strauss

Week 13: Schoenberg, Berg, Semlinsky, Zimmermann

Week 14: America – Gershwin, Thomson, Copland, Floyd, Bernstein

Week 15: Minimalists: Monk, Adams, Glass, Beeson

**MAKE UP/LATE WORK:** Work will only be accepted late and/or tests will only be given as make-ups if proper documentation is provided. If a student is ill and not able to attend class for the exam, they must provide written documentation, on letterhead, from the hospital, clinic, or physician stating that they were not able to attend class. No make-ups will be given after one full week has expired and all work not turned in by the assigned date must be submitted within 36 hours with the proper documentation.

**PLAGIARISM DETECTION:** Each student is expected to complete his/her assignments and tests on their own. Any essays, including possible extra credit, that are submitted will be filtered through SafeAssign or Turnitin. Papers with an originality report of more than 25% non-original material will be referred to the Dean's office for review. Plagiarism may result in academic warning, or in extreme cases, expulsion. In addition, the paper will be considered failed and receive a grade of zero. In the case of a possible extra credit assignment, the amount that could have been added will be taken away from the final grade.

**CLASSROOM ETIQUETTE:**

- NO COMPUTERS OR CELL PHONES WILL PERMITTED IN CLASS. (Exception: SDA office requests for specific reasons)
- STUDENTS MUST HAVE THEIR BOOK AND NECESSARY MATERIALS IN CLASS. Students without course materials may be asked to leave class.
- Should a student be found in violation of this etiquette, they will be asked to leave class and take the absence.
- Cell phones should be turned off.
- Additionally, students are asked to sit in the chairs in a proper manner and keep feet from residing on other furniture.
- Out of courtesy to other students and to the professor, students are asked to arrive in a timely manner. Please note that two tardies constitutes one absence.

**DISABILITY POLICY STATEMENT:** In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures. <http://osd.fau.edu/>

**RELIGIOUS ACCOMMODATION:**

- In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance and the scheduling of examinations and work assignments.
- Students who wish to be excused from coursework, class activities, or examinations must notify the instructor in writing *two weeks in advance* of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up material from excused absences.
- Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination. <http://www.fau.edu/provost/files/religious2011.pdf>

**INCOMPLETE POLICY:** A grade of Incomplete will be assigned only in the case of extreme emergency or illness. This grade will only be assigned when such a situation precludes the students' ability to complete the Final Performance. If such a situation should occur, the student should contact the instructor prior to the start of the performance and should be in EXTREME cases only. Should this occur, the student will be required to complete the course the next time it is offered as no make up for a collaborative performance is possible or reasonable.

**CODE OF ACADEMIC INTEGRITY POLICY STATEMENT:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places

high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://wise.fau.edu/regulations/chapter4/Reg\\_4.001\\_5-26-10\\_FINAL.pdf](http://wise.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf)

**Bibliographic sources:**

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