

## **Syllabus of Introduction to Opera**

**MUSC 154 – THTR 154**

**John Felice Rome Center**

Fall Semester 2024

Mondays | 6.45-9.15pm

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Office Hours: Mon. 5.30-6.30pm by appointment

### **Course Description**

This course, distributed in weekly sessions, offers the student an overview of the development of opera in Europe with an emphasis on some of the most representative Italian operas and authors from the 17<sup>th</sup> to the 20<sup>th</sup> century. As the course considers opera as a cultural phenomenon, the historical, intellectual, political, social, religious, and economic conditions that influenced the development of this art, will be also examined during the semester. The course includes some opera projections. Each of them is preceded by an introduction to the period in which they were first performed to provide the students with a historical, social, and cultural background. Each projection will be followed by class discussion. Students will sit for two examinations during the semester. The examinations will include multiple-choice questions, short answer questions and three longer questions based on watching excerpts from the operas analysed in class. Quizzes will be given the next class after each projection of a new opera. Missed quizzes may not make up.

In addition to the operas seen in class, the students will be asked to watch other operas: assigned out-of-class videos will be suggested during the semester.

The teacher will also organize one or more opera evenings according to the season of the Opera House. Moreover, as this course considers opera as an art form that combines music and drama, libretto structure, music forms, different types of arias and other aspects will be analysed. Assigned out-of-class videos will be announced or posted on SAKAI.

### **Learning Outcomes**

The aim of this course is to acquire the basic knowledge to understand the cultural phenomenon of opera. Difference in style between early operas and later operas will become easy to grasp. The student will become familiar with musical terms like da-capo aria, cavatina-cabaletta, recitativo secco, recitativo accompagnato, chorus, ensemble etc. The distinction between an opera seria, a comic opera, an opéra comique and other genres will be clear by the end of the semester. Moreover, the student will learn how to individuate musical themes, how to recognize descriptive symphonies and different types of arias.

### **Required Text / Materials**

The text including basic notes for the course and synopsis of the operas that will be seen in class or assigned during the semester will be available on Sakai. PowerPoint presentations used to introduce some classes as well as and other suggested readings and videos will be available either on SAKAI or in the University library.

## Evaluation

<u>Assessment components</u>		<b>GRADING SCALE</b>
MID TERM	20%	A 100-94
FINAL EXAM	30%	A- 93-90
FOUR QUIZZES	40%	B+ 89-87
Class discussion/ Participation	10%	B 86-84
		B- 83-80
		C+ 79-77
		C 76-74
		<u>C- 73-70</u>
		D+ 69-67
		D 66-60
		F 59 or below

## Attendance policy

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student. **Due to the current situation, students are also asked not to attend class if they are ill.**

- For all classes meeting once a week, students cannot incur more than one unexcused absence.
- For all classes meeting twice a week, students cannot incur more than two unexcused absences.
- For all classes meeting three times a week, students cannot incur more than two unexcused absences.

This course meets once a week, thus a total of one unexcused absence will be permitted. Unexcused absences beyond these will result in **1% lowering of the final course grade.**

## Academic Honesty

**Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC** and will be dealt with in accordance with Loyola University Chicago's guidelines. Please familiarize yourself with Loyola's standards here:

[http://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml).

You are responsible for understanding what constitutes plagiarism according to the LUC Student Handbook.

## Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor. *As per the JFRC academic policies, students who miss any scheduled exam or quiz, including a final exam at the assigned hours will not be permitted to sit for a make-up examination without approval of the Associate Dean of Academic Affairs. Permission is given rarely and only for grave reason; travel is not considered a grave reason. Make-up exams will only be given for documented absences.*

## Accessibility Accommodations

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

## SCHEDULE OF CLASSES

### September

- 2 Introduction: technical terms, singers' voices with examples, forerunners of opera. The seventeenth century: the beginnings, the Florentine Camerata, the Roman opera, the Venetian opera, Claudio Monteverdi. Introduction to *L'Orfeo*.
- 9 Claudio Monteverdi's *L'Orfeo*.
- 16 Discussion of Monteverdi's *L'Orfeo*. **I QUIZ.**  
The second half of the seventeenth century: Lully. the eighteenth-century opera: Scarlatti, Bach. Opera seria and comic opera. The operas of Mozart. Introduction to *Le Nozze di Figaro*.
- 23 Mozart's *Le Nozze di Figaro*.
- 30 Discussion of *Le Nozze di Figaro*. **II QUIZ.**  
Development of opera in the early nineteenth century and introduction to Rossini's *The Barber of Seville* (the students are asked to watch and analyse Rossini's *The Barber of Seville* using the PowerPoint presentation available on Sakai, before the next lesson)

### October

- 7 Discussion of Rossini's *The Barber of Seville*.  
Review and **MID-TERM EXAM.**

### 11-20 Fall Break

- 21 The nineteenth century: Bellini, Donizetti, Verdi. Opéra comique (Bizet's *Carmen*), Operetta, Grand Opera. Introduction to Bizet's *Carmen*.
- 28 Bizet's *Carmen*.

### November

- 4 Discussion of Bizet's *Carmen*. **III QUIZ.**  
Verismo operas. Introduction to Leoncavallo's *Pagliacci*.
- 11 Leoncavallo's *Pagliacci*.
- 18 Discussion of Leoncavallo's *Pagliacci*. **IV QUIZ.**  
Introduction to Puccini's *Tosca*.
- 25 Puccini's *Tosca*.

### December

- 2 Discussion of Puccini's *Tosca*. A glance to the 20<sup>th</sup> century opera. Review and conclusion.
- 9 **FINAL EXAM**