Course Description
This course, distributed in weekly sessions, offers the student an overview of the development of opera in Europe with a emphasis on some of the most representative Italian operas and authors from the 17th to the 20th 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 watching questions. 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 analyzed. 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 is available at school. Other handouts will be distributed during the semester.

Suggestions
Students are warmly suggested to attend Delia Surratt’s class “Voice for Beginners”.

**Evaluation**

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<thead>
<tr>
<th>COURSE GRADE</th>
<th>GRADING SCALE</th>
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<tbody>
<tr>
<td>MID TERM</td>
<td>20%</td>
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<tr>
<td>FINAL EXAM</td>
<td>30%</td>
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<tr>
<td>FOUR QUIZZES</td>
<td>40%</td>
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<tr>
<td>Class discussion/Participation</td>
<td>10%</td>
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**Attendance policy**

Students are expected to attend class regularly and to participate to the opera nights organized during the semester (evidence strongly indicates a correlation between the completion of these requirements and satisfactory performance on examinations). This course meets once a week, thus a total of one unexcused absence will be permitted. Unexcused absences beyond these will result in a lowering of your final grade.

Participation in oral and written class activities is required. Engaging in intelligent discourse and collaborating with other members of the class in the on-going exploration of the world of opera remain essential for achieving the objectives of the course. This assumes attentive and respectful consideration of others’ contribution as well as the thoughtful presentation of one’s own. Students should prepare reflections, insights and questions in anticipation of class discussion.

**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.

**Disabilities**

Students with documented disabilities who wish to discuss academic accommodations should contact me the first week of class, as well as the Senior Academic Services Advisor.
SCHEDULE OF CLASSES

September
3 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.
10 Claudio Monteverdi’s L’Orfeo.
17 Discussion of Monteverdi’s L’Orfeo. I QUIZ.
24 Mozart’s Le Nozze di Figaro.

October
1 Discussion of Le Nozze di Figaro. II QUIZ.
The nineteenth century: introduction, Cherubini, Spontini, Grand Opera, Rossini. Introduction to Rossini’s The Barber of Seville.
8 Rossini’s The Barber of Seville.
12-21 Fall Break
22 Analysis and discussion of Rossini’s The Barber of Seville. Review and MID-TERM EXAM.
The nineteenth century: Opéra comique (Bizet’s Carmen), Operetta, Lyric Opera, Bellini, Donizetti, Verdi, Bizet. Introduction to Donizetti’s L’Elisir d’amore.
29 Donizetti’s L’Elisir d’amore.

November
5 Discussion of Donizetti’s L’Elisir d’amore. III QUIZ.
(The students are asked to visit the places of Tosca: Church of Sant’Andrea della Valle, Palazzo Farnese and Castel Sant’Angelo)
19 Puccini’s Tosca.
26 Discussion of Puccini’s Tosca. IV QUIZ.

December
3 A glance to the 20th century opera. Review and conclusions
10 FINAL EXAM time 3:00 – 5:00 p.m.

BECAUSE OF THE LENGTH OF SOME OPERAS CLASSES MAY EXTEND BEYOND THE ALLOTTED TIME.