1. Effective Semester: Fall 2016

2. College: Fine Arts and Communication

3. Department/School/Program: School of Music

4. Prefix/Subject Number

<table>
<thead>
<tr>
<th>Prefix/Subject</th>
<th>Number</th>
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<tbody>
<tr>
<td>MU</td>
<td>5316</td>
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</table>

5. Course Title:

Proposed Long: Opera History

Abbreviated (18 characters only including spaces): OPERA HISTORY

6. Course Description (complete sentences in 50 words or less): This course will analyze and evaluate operas selected from the genre's history from the late sixteenth century to the present. Topics include opera historiography; operatic conventions; opera composers, librettists and plots; musical dramaturgy; and cultural context.

7. Prerequisites (Including Minimum Grade Required):

8. Co-Requisites (Including Concurrent Enrollment Allowed):

9. Restrictions: Must be enrolled in the following degree: Master of Music
10. Course Data

**CIP Code** (10 digits - no spaces or periods)

| 5 | 0 | 0 | 9 | 0 | 2 | 0 | 0 | 0 | 3 |

<table>
<thead>
<tr>
<th>Instruction Type</th>
<th>Lecture Contact Hours</th>
<th>Lab Contact Hours</th>
<th>Credit Hours</th>
<th>Repeatable for Credit?</th>
<th>Maximum Credit Hours Allowed</th>
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<tbody>
<tr>
<td>1-Lecture</td>
<td>X</td>
<td>3</td>
<td>0</td>
<td>3</td>
<td>Yes</td>
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<tr>
<td>2-Lab</td>
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<td>No</td>
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<td>3-Practicum/Intrmship/Student Teaching</td>
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<td>4-Seminar</td>
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<td>5-Independent Study</td>
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<td>6-Private Lesson</td>
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<td>8-Thesis</td>
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<td>9-Dissertation</td>
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<tr>
<td>0-Individualized</td>
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<tr>
<td>C-Clinical</td>
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**Writing Intensive?** | **Topics Course?**

| Yes | Yes | No | No |

**Valid Grade Mode** (choose only one) (See PPS 4.07 for definitions.)

- Standard Letter: X
- Credit/ No Credit: 
- Leveling/Assistantships/ESL: 
- Developmental: 

**Course Equivalency(s)** (Prefix and Number)

| MU 5375B |

11. Justification for the course action:

**Degree:** Master of Music  
**Major:** Music and Music Education  
**Minor:**  
**Certificate:** Performance

Explain why the new course is needed in the curriculum and how this course may or may not affect the above degree/major/minor/certificate program. If necessary please submit the appropriate Program Addition or Change Form along with this Course Addition Form. This course is being converted from a topics course to a permanent course as it is a course that the School of Music intends to continue to offer on a regular basis. **MU 5375B**
12. Course Goals and Objectives:
   - Must be specific and unique to each course.
   - Must be stated in measurable terms.
   - Must have distinct differences between a graduate level course and an undergraduate course (in case of stacked courses).
   - Please refer to Bloom's Taxonomy of Measurable Verbs.

The objective of the course is to demonstrate knowledge of opera history through the completion of the following activities and assignments:
   - articulate basic facts of operatic history
   - describe important conventions used at different points in operatic history
   - articulate basic facts about the operatic works in the assignments
   - describe plots of the operas in the assignments
   - identify assigned works using aural information only
   - describe verbally and in writing the musical dramaturgy of specific excerpts covered in class
   - compose written works that describe the historical significance of assigned works

13. Description of Instructional Methodologies:
   - Examples include lecture, discussions, group projects, role playing, simulations, modeling, field-based activities, writing, cooperative learning, inquiry, experimentation, product design, creative activities, case studies, seminars, internship activities, coaching, etc.

Discussion—both in written and verbal formats—of scholarly readings
Lectures/presentations of analyses and critiques of operas

14. Assessment of Student Learning:
   - Examples include tests, projects, presentations, performances, creative works, papers, etc.
   - Above examples of assessment must include percentages of total grade assigned.
   - Must have distinct differences between a graduate level course and an undergraduate course (in case of stacked courses).

Reading Assignments
Readings from the required text as well as from other texts on TRACS will be assigned when appropriate.

Writing Assignments
1) 6-8 page essay on a topic to be assigned (13% of grade).
2) A revision of the first writing assignment (7% of grade).
3) 8-10 page essay on a topic to be assigned (20% of grade).

Exams
Three exams (including the final) worth a total of 60% of grade
15. Course Outline:

- Provide a weekly outline as appropriate for an example semester in which the course will be taught.
- Must distinguish the course clearly from similar offerings in the same or other programs.
- Must indicate specific topics.

<table>
<thead>
<tr>
<th>Week</th>
<th>Outline</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction; read Abbate/Parker (AP), 1-35: 36-67. Monteverdi, L’Orfeo; Opera seria; read AP, 68-90. Handel, Rinaldo</td>
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<tr>
<td>2</td>
<td>Discipline; read AP, 91-116. Gluck, Orfeo ed Euridice and Rameau, Hippolyte et Aricie</td>
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<td>3</td>
<td>Opera buffa and Mozart’s line of beauty; read AP, 117-144. Le nozze di Figaro and Don Giovanni; Singing and speaking before 1800; read AP, 145-166. Die Zauberflöte</td>
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<td>4</td>
<td>The German Problem; read AP, 167-187. Beethoven, Fidelio (1814 version); Beethoven: Fidelio (1814 version)</td>
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<td>5</td>
<td>Weber: Der Freischutz; Rossini and transition; read AP, 188-214. Il barbiere di Siviglia and Tancredi</td>
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<td>6</td>
<td>Rossini: Semiramide; The tenor comes of age; read AP, 215-232. Donizetti, Lucia di Lamamoor</td>
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<td>7</td>
<td>The tenor comes of age; read AP, 232-240. Bellini, Norma; Grand Opera; read AP, 261-280. Meyerbeer, Les Huguenots</td>
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<td>8</td>
<td>Catch-up and Review; Exam No. 1 (Monteverdi-Meyerbeer)</td>
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<td>9</td>
<td>Young Verdi; read AP, 241-260. Nabucco, Ernani; Young Wagner; read AP, 290-314. Tannhauser</td>
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<td>10</td>
<td>Opera comique, the crucible; read AP, 315-340. Bizet, Carmen; Old Wagner; read AP, 341-372. Die Walküre, Götterdämmerung</td>
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<tr>
<td>11</td>
<td>Wagner (continued); Catch up; review day</td>
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<tr>
<td>12</td>
<td>Exam No. 2 (Young Verdi-Old Wagner); Verdi-older still; read AP, 373-396. La traviata</td>
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<tr>
<td>13</td>
<td>Verdi: Aida; Verdi: Otello</td>
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<td>14</td>
<td>Realism and clamour; read AP, 397-405. Mussorgsky, Boris Godunov; Thanksgiving break</td>
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<tr>
<td>15</td>
<td>Realism and clamour; read AP, 409-424. Puccini, La Bohème</td>
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<tr>
<td>16</td>
<td>Finals Week): Catch-up and review; Last Class Day</td>
</tr>
</tbody>
</table>
16. Suggested Textbook(s) and Other Learning Resources:

- Must list the required and recommended (if any) resources (e.g., relevant textbooks, course packets, websites), with complete bibliographical data (author, title, date and other publication data) in a standard academic format (e.g., CBE, APA, MLA, Chicago, etc.)


17. Bibliography:

- Must include literature other than required textbooks and other learning resources.
- Must demonstrate familiarity with current research. Ordinarily, the bibliography should include scholarship published during the last five years.
- Must conform to a standard academic format (e.g., CBE, APA, MLA, Chicago, etc.) Each bibliography will use only one format.

**Opera Bibliography: Some General Studies in English**


18. Approvals:

Department Chair/Program Director/School Director

Chair of College Curriculum Committee

Dean of College

Dean of The Graduate College (if applicable)

Chair of University Curriculum Committee (if applicable)