

COURSE IMPLEMENTATION DATE: January 2010
 COURSE REVISED IMPLEMENTATION DATE: _____
 COURSE TO BE REVIEWED: June 2013
(four years after UPAC approval) *(month, year)*

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

MUSC 204	Faculty of Arts/Music	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
Opera and Literature		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This interdisciplinary course is designed for students with interests in comparative literature, music, music education, and drama. It will consider how operas reflect the social, political, and cultural transformation of Europe from the seventeenth to the twentieth century. Students will listen to and watch recorded opera performances and examine the literary, musical, dramatic, and social dimensions of the operatic form.

PREREQUISITES: One of MUSC 101, MUSC 150
 COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 45

STRUCTURE OF HOURS:

Lectures: 35 Hrs
 Seminar: 10 Hrs
 Laboratory: _____ Hrs
 Field experience: _____ Hrs
 Student directed learning: _____ Hrs
 Other (specify): _____ Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
 Hours per day: _____

OTHER:

Maximum enrolment: 36
 Expected frequency of course offerings: Once every other year
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) Yes No
 WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) Yes No
 TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: Yes No

Course designer(s): <u>Dr. John Pitcher</u>	Date approved: <u>April 2009</u>
Department Head: _____	Date of meeting: <u>May 8, 2009</u>
Supporting area consultation (UPACA1)	Date approved: <u>May 8, 2009</u>
Curriculum Committee chair: _____	Date approved: <u>May 8, 2009</u>
Dean/Associate VP: <u>Dr. Eric Davis</u>	Date of meeting: <u>June 26, 2009</u>
Undergraduate Program Advisory Committee (UPAC) approval	

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- listen to opera recordings and view videos of opera performances with understanding.
- appreciate the interrelation of the arts in opera.
- understand the literary sources of opera libretti.
- recognize period styles and musical structures.
- evaluate multiple stagings of the same operatic score.

METHODS: (Guest lecturers, presentations, online instruction, field trips, etc.)

Lecture/discussion; seminar presentation. Students must listen to assigned music before each class meeting. Recordings will be available on reserve at the library.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

- Examination(s) Portfolio assessment Interview(s)
- Other (specify):
- PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Literature: Sophocles, <i>Electra</i> <i>Volsung Saga</i> Shakespeare, <i>Julius Caesar</i> Shakespeare, <i>Othello</i> Molière, <i>Don Juan</i> Hoffmann, <i>Tales of E.T.A. Hoffman</i>	Operas: Monteverdi, <i>L'Orfeo</i> Gluck, <i>Orphée et Eurydice</i> Henry Purcell, <i>Dido and Aeneas</i> G. F. Handel, <i>Giulio Cesare</i> W.A. Mozart, <i>Don Giovanni</i> Wagner, <i>Die Walküre</i> Offenbach, <i>The Tales of Hoffmann</i> Giuseppe Verdi, <i>Otello</i> Richard Strauss, <i>Elektra</i>
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SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

All quizzes and exams will involve a listening component that will require students to identify short musical excerpts

Evaluation:

Grades will be based on the following:

- Paper #1: 20%
Paper #2: 20%
Listening Quizzes (4): 10%
Presentation: 10%
Midterm: 20%
Final: 20%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1: Introduction to Baroque Opera: 1600-1760

Ovid, *Metamorphoses* (Orpheus), Monteverdi, *L'Orfeo*

Week 2: Virgil, *Aeneid*, Book 4 (excerpts), Chaucer, "Dido," Purcell, *Dido and Aeneas*

Week 3: Shakespeare, *Julius Caesar*, Handel, *Giulio Cesare*

Week 4: The Classical Period: 1730-1820:

Gluck, *Orphée et Eurydice*, Molière, *Don Juan*

Week 5: Mozart, *Don Giovanni*

Week 6: *Don Giovanni* criticism, Kierkegaard, et. al.

Week 7: The Romantic Period: 1815-1910

Anon., *Volsung Saga*, Lecture: Wagner and Opera

Week 8: Wagner, *Die Walküre*

Week 9: E.T.A. Hoffmann, "The Sandman," "Councillor Krespel," Offenbach, *The Tales of Hoffmann*

Week 10: Hoffmann, "The Lost Reflection," Offenbach, *The Tales of Hoffmann*, Shakespeare, *Othello*, Acts I-III

Week 11: Shakespeare, *Othello*, Verdi, *Otello*

Week 12: The Modern Period: 1900-1945

Sophocles, *Electra*, Strauss, *Elektra*

Week 13: Strauss, Berg, Britten Presentations

Week 14: Final Exam