

COURSE IMPLEMENTATION DATE: January 2010  
 COURSE REVISED IMPLEMENTATION DATE: January 2012  
 COURSE TO BE REVIEWED: May 2017  
*(six 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                 | College 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 twentieth century. Students listen to and watch recorded opera performances and examine the literary, musical, dramatic, and social dimensions of the operatic form.

Note: This course is offered as MUSC 204 and ENGL 294. Students may take only one of these for credit.

PREREQUISITES: Any 100-level English or Music course; ENGL 105 is strongly recommended.  
 Note: As of September 2013, prerequisites will change to the following: ENGL 105 plus any other 100-level English course or 100-level Music course.

COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: \_\_\_\_\_
- (b) Cross-listed with: ENGL 294
- (c) Cannot take: ENGL 294 for further credit.

**SERVICE COURSE TO:** *(department/program)*

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

|                            |           |     |
|----------------------------|-----------|-----|
| Lectures:                  | <u>35</u> | Hrs |
| Seminar:                   | <u>10</u> | 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>John Pitcher</u>                  | Date approved: <u>April 1, 2011</u>  |
| Department Head: <u>John Carroll</u>                     | Date of meeting: <u>May 6, 2011</u>  |
| Supporting area consultation (Pre-UPAC)                  | Date approved: <u>May 6, 2011</u>    |
| Curriculum Committee chair: <u>John Carroll</u>          | Date approved: <u>May 6, 2011</u>    |
| Dean/Associate VP: <u>Jacqueline Nolte</u>               | Date of meeting: <u>May 13, 2011</u> |
| Undergraduate Program Advisory Committee (UPAC) approval |                                      |

**LEARNING OUTCOMES:**

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

- Perform close readings of passages of poetry, prose, and drama, with particular attention to figurative language,
- discuss the historical and literary context of the literature in the course,
- use and properly document research in their writings,
- demonstrate understanding of the literary sources of opera libretti,
- demonstrate recognition of period styles and musical structures,
- analyze 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. Examples for this course might be:]

|  |   |
|--|---|
| <b>Literature:</b><br>Sophocles, <i>Electra</i><br>Ovid, <i>Metamorphoses</i><br>Virgil, <i>Aeneid</i><br>Gottfried von Strassburg, <i>Tristan</i><br>Shakespeare, <i>Julius Caesar</i><br>Shakespeare, <i>Othello</i><br>Molière, <i>Don Juan</i><br>Hoffmann, <i>Tales of E.T.A. Hoffman</i> | <b>Operas:</b><br>Monteverdi, <i>L'Orfeo</i><br>Gluck, <i>Orphée et Eurydice</i><br>Henry Purcell, <i>Dido and Aeneas</i><br>G. F. Handel, <i>Giulio Cesare</i><br>W.A. Mozart, <i>Don Giovanni</i><br>Wagner,<br>Offenbach, <i>The Tales of Hoffmann</i><br>Giuseppe Verdi, <i>Otello</i><br>Richard Strauss, <i>Elektra</i> |
|--|---|

**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

|                        |     |
|------------------------|-----|
| 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; Gottfried von Strassburg, *Tristan*, Lecture: Wagner and Opera
- Week 8: Wagner, *Tristan und Isolde*
- 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