<table>
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<tr>
<th>Class code</th>
<th>MUSIC-UA 9121001</th>
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| Instructor Details | Name: Matteo Sansone  
NYU Home Email Address: ms1585@nyu.edu  
Office Hours: Thursday 10.15 – 11.15  
Villa Ulivi Office Location: Room no. 4  
Villa Ulivi Office Extension: 313  
*For fieldtrips refer to the email with trip instructions and trip assistant’s cell phone number* |
| Class Details | Semester: Fall 2012  
Full Title of Course: Italian Opera  
Meeting Days and Times: Tuesday & Thursday 9.00-10.15  
Classroom Location: Firenze |
| Prerequisites | None |
| Class Description | The course covers the evolution of opera from Monteverdi to the early 20th century. The approach is interdisciplinary and aims at a comprehensive survey of the music theatre in Italy with special emphasis on Verdi and Puccini. Literary sources, musical and dramatic features are studied in connection with major works that can best exemplify trends and genres (*favola in musica*, *intermezzo*, *opera seria*, *opera buffa*, *grand opéra*, *dramma lirico*). Operatic production styles are considered with regard to the recordings used in class. |
| Desired Outcomes | On completion of this course, students should:  
- Have improved their ability to think critically and express their thoughts clearly through their written work  
- Have improved their understanding of the methodologies of opera appreciation  
- Have mastered a basic understanding of how to research questions in opera history  
- Recognize works by the protagonists of the music theatre in Italy and assess their relevance in the evolution of opera |
| Assessment Components | Attendance and Participation: 15%  
Opera Reviews (two 2-page reviews): 10%  
One Verdi Opera Appreciation (4-page report): 15%  
Midterm Paper: 30%  
Final Exam: 30%  
*Failure to submit or fulfill any required course component results in failure of the class.* |
| Assessment Expectations | Grade A: The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.  
Grade B: The student’s work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.  
Grade C: The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written work is deficient in one or more of the following areas: clarity, organization or content. The student’s work is generally in need of improvement  
Grade D: The student’s work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content.  
Grade F: The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written work is either insufficient or is not submitted. The student appears unprepared in class. |
| Grade conversion | A=94-100  
A-=90-93  
B+=87-89  
B=84-86  
B-=80-83  
C+=77-79  
C=74-76  
C-=70-73  
D+=67-69  
D=65-66  
F=below 65 |
| Grading Policy | Please refer to Assessment Expectations and the policy on late submission of work |
| Attendance Policy | Attendance:  
Attendance is expected and required of all students. Any absences will negatively impact upon your course grade  
Absences:  
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student |

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### Absence Due to Illness

- If you are sick, please see a doctor (contact the OSL for information).
- **Only a medical certificate from a local medical professional** will be accepted to justify an absence due to illness.
- Within 24 hours of your return to class **you must bring this note to the Office of Academic Support**, located on the ground floor of Villa Ulivi. We will review the medical certificate and we will notify your faculty via email about your justified absence due to illness.
- Absences for short term illness **without a medical certificate** are not justified and count as **unjustified absences**. We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences.
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences.

### Due to Religious Observance

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. **This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.**
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose.

### Due to a class conflict with a program sponsored lecture, event, or activity

- All students are entitled to miss **one class period** without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by NYU Florence or La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose.

### Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.
| Plagiarism Policy | PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:  
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.  

In the event of suspected or confirmed cases of plagiarism, The faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.  

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key. |
|---|---|
Bookstore: Feltrinelli International, Via Cavour, 12r |
| Supplemental Texts (not required to purchase as copies are in NYU-L Library or available on line) | GENERAL REFERENCE:  
Denise Gallo, *Opera. The Basics*  
David Kimbell, *Italian Opera*  
Piero Weiss (ed.), *Opera. A History in Documents*  

STUDIES ON COMPOSERS:  
Richard Osborne, *Rossini*  
Mary Jane Phillips-Matz, *Verdi. A Biography*  
Michele Girardi, *Giacomo Puccini: His International Art*  
Julian Budden, *Puccini. His Life and Works*  
Allan Mallach, *The Autumn of Italian Opera from Verismo to Modernism*  

GENERAL STUDIES ON OPERA:  
Paul Robinson, *Opera, Sex and Other Vital Matters*  
Catherine Clément, *Opera, or the Undoing of Women*  
Peter Conrad, *A Song of Love and Death*  
Anthony Arblaster, *Viva la Libertà! Politics in Opera*  
David Charlton (ed.), *The Cambridge Companion to Grand Opera*  

See also folder ‘SANSONE – ITALIAN OPERA’ with photocopied material |
| Internet Research Guidelines | Main NYU opera website:  
[http://nyu.libguides.com/Opera](http://nyu.libguides.com/Opera)  
The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism. |
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<tr>
<th></th>
<th>Additional Required Equipment</th>
<th>DVD recordings of operas scheduled in the syllabus are available in VU Library</th>
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<tr>
<td><strong>Session 1</strong></td>
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<tr>
<td>Thur. Aug. 30</td>
<td><strong>Introduction to the Opera Course.</strong> The aesthetic of staged sung drama; the composer as dramatist; libretto and score; performance and production; singers</td>
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<td><strong>Session 2</strong></td>
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<tr>
<td>Tue. Sept. 4</td>
<td><strong>Orpheus, the archetypal hero.</strong> The beginnings of opera in Florence; the <em>favola in musica</em>; Monteverdi's <em>L'Orfeo</em> (Mantua, 1607)</td>
<td>Martin, ch. 11: 111-119; Kimbell, ch. 4: 63-79 (on Orfeo); Gallo, <em>opera seria</em> (132-135); <em>opera buffa</em> (152-157); Gallo, <em>Aria</em> (20-27)</td>
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<td>Thur. Sept. 6</td>
<td><strong>Defining genres: opera seria and opera buffa</strong> The <em>da capo aria</em>; from Vivaldi's <em>Orlando Furioso</em> (1727): “Sorge l’irato nembo”; <em>Commedia dell’arte</em>; <em>intermezzo</em>; Pergolesi’s <em>La serva padrona</em> (1733);</td>
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<tr>
<td><strong>Session 3</strong></td>
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<td>Thur. Sept. 13</td>
<td><strong>The Age of bel canto (2) – Bellini, <em>Norma</em> (1831)</strong> The <em>scena: cantabile</em> and <em>cabaletta</em></td>
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<td><strong>Session 4</strong></td>
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<td>Thur. Sept. 20</td>
<td><strong>Romantic opera (2) – Verdi, <em>Rigoletto</em> (1851)</strong> Victor Hugo’s <em>Le roi s’amuse</em>; musical characterization</td>
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Students receive list of Verdi operas to choose from for their opera appreciation reports to be submitted on Oct. 4
**Session 5**

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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| Tue. Sept. 25 | Verdi, *La traviata* (1853)  
Alexandre Dumas, *La dame aux camélias* (1852); opera as social drama |
| Thu. Sept. 27 | Italian grand opera (1) – Verdi, *Don Carlo* (1867/1884)  
Verdi’s ‘operas of ideas’; French influence;  
Meyerbeer’s *Les Huguenots* (1836) |
9.00 am | Review of *Rigoletto* to be submitted |

**Session 6**

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<th>Date</th>
<th>Event</th>
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<tr>
<td>Mon. Oct. 2</td>
<td>students receive essay titles for midterm paper</td>
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| Tue. Oct. 2 | Italian grand opera (2) – Verdi, *Aida* (1871).  
Orientalism and imperialism |
| Thu. Oct. 4 | Rewriting Shakespeare: Verdi, *Otello* (1887),  
Acts 1-2  
Arrigo Boito, musician and librettist; the *dramma lirico* |
|           | Verdi opera reports to be submitted                                   |

**Session 7**

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<th>Date</th>
<th>Event</th>
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<tr>
<td>Tue. Oct. 9</td>
<td>Verdi, <em>Otello</em>, Acts 3-4</td>
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| Thu. Oct. 11 | Verdi’s last masterpiece: *Falstaff* (1893)  
Shakespeare, *The Merry Wives of Windsor*;  
the *commedia lirica* |

**Session 8**

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<th>Date</th>
<th>Event</th>
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| Tue. Oct. 16 | Verismo opera (1) – Mascagni, *Cavalleria rusticana* (1890)  
Sicily in G. Verga’s novels and plays;  
*Cavalleria rusticana* in F.F. Coppola’s *The Godfather III* |
| Thu. Oct. 18 | Verismo opera (2) – Leoncavallo, *Pagliacci* (1892)  
*Commedia dell’arte*; Pierrot pantomimes in Paris;  
the play-within-the-play |

**Session 9**

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<tr>
<th>Date</th>
<th>Event</th>
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| Tue. Oct. 23 | Deadline for midterm paper: Oct. 23, 9.00am  
Class discussion on students’ Verdi opera reports |
Wagner’s influence; the Act 3 *pezzo concertato*;  
death in the wilderness |

**Notes**

- Martin: 445-455 (on *La traviata*); Clément: 60-65 (on *La traviata*);  
Kimbell, ch. 29: 535-547 (on Italian grand opera);  
Martin: 488-503 (on *Don Carlo*); Arblaster: 133-141 (on *Don Carlo*)
- Martin: 504-512 (on *Aida*); 513-522 (on *Otello*)
- The New Grove, vol. 2, 114-117 (on *Falstaff*); Kimbell, ch.31: 602-618 (on *Otello* and *Falstaff*); Conrad: 161-166 (on *Otello* and *Falstaff*)
- Budden, *Puccini*: 474-479 (on “Puccini as Man and Artist”)
- Martin: 588-594 (on *Manon Lescaut*)
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<th>Session 10</th>
<th><strong>FALL BREAK (Oct. 26 – Nov. 2)</strong></th>
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| Tue. Nov. 6 | **Puccini, *La Bohème* (1896) (1)**  
L. Illica & G. Giacosa, librettists; Murger’s *Scènes de la vie de Bohème* (1851); Leoncavallo’s *La Bohème* (1897)  
**La Bohème** (2)  
Staging a masterpiece; pathos and humour in Puccini’s dramaturgy; Mimi’s death |
| Thur. Nov. 8 |  
Martin: 595-602 (on *La Bohème*); Budden, *Puccini*, ch. 6:157-180 (on *La Bohème*); Clément: 83-87 (on *la Bohème*) |

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<tr>
<th>Session 11</th>
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| Tue. Nov. 13 | **The prima donna as an actress: Puccini, *Tosca* (1900)**  
Sarah Bernhardt in V. Sardou’s *La Tosca*; Maria Callas  
**Orientalism and Puccini: *Madama Butterfly* (1904)**  
Pierre Loti, *Madame Chrysanthème*; J.L. Long; David Belasco; a deleted scene set in the US Consulate in Nagasaki |
| Thur. Nov. 15 |  
Martin: 602-19 (on *Tosca* and *Madama Butterfly*); Clément: 38-47 (on *Tosca* and *Madama Butterfly*) |

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<th>Session 12</th>
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| Tue. Nov. 20 | **Puccini in the New World: *La fanciulla del West* (1910)**  
The Metropolitan Opera House; Puccini and Belasco in New York  
**Puccini and 20th-century music: *Il trittico* (1918)** |
| Thur. Nov. 22 |  
The New Grove, 2, 117-120 (on *La fanciulla del West*); Martin: 619-27 (on *Il tabarro* and *Gianni Schicchi*) |

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<th>Session 13</th>
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| Tue. Nov. 27 | **Orientalism and Puccini: *Turandot* (1926).**  
The *femme fatale* and the Unknown Prince; “grande dolore in piccole anime”; Liù  
**Italian features in 20th-century European opera**  
| Thur. Nov. 29 |  

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<th>Session 14</th>
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| Tue. Dec. 4 | **Review of Verismo operas**  
**Review of *Turandot* to be submitted** |
<p>| Same date, 9.00 am |  |</p>
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<tr>
<th>Thur. Dec. 6</th>
<th>Review of Puccini’s operas</th>
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<td><strong>Session 15</strong></td>
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<tr>
<td>Tue. Dec. 11</td>
<td>Final Exam – Session 1</td>
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<tr>
<td>Thur. Dec. 13</td>
<td>Final Exam – Session 2</td>
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### Classroom Etiquette
- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

### Required Co-curricular Activities
- St. Mark’s Church, Via Maggio (Florence): Verdi, *Rigoletto* – Sept. 25 at 8.30 pm
- Visit to Teatro della Pergola, Florence – Sept. 28 (time to be arranged)
- Teatro Comunale, Florence: Puccini, *Turandot* – Nov. 28 at 8.30 pm

### Suggested Co-curricular Activities
Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.