**Course Description:**
The course covers the evolution of opera from Monteverdi to the early 20th century. The genres analyzed in this course are* favola in musica, intermezzo, opera seria, opera buffa, grand opera, dramma lirico*. Operatic production styles are considered with regard to the recordings used in the course; class discussion is meant to help students develop a critical approach to opera appreciation.

We will take virtual tour to Italian Opera theaters and learn from invited expert speakers from Italy such as singers, conductors, directors, and discuss the changing role of theaters in response to Covid-19.

The goal is to use Italian Opera as a case study, in order to understand better Italian culture and to enlarge our passion for music.

No specific musical training is required.

**Grading:**
Students are expected to attend all classes; absences will affect their course grade. All the view events outside the class are mandatory. The midterm exam, the reviews and the final exam will count equally for the course grade, together with regular attendance and contribution to class discussion.

**Homework:**
During the course students will read article about operas and composers; and listening sections from the operas analyzed in class.

**Text:**
(Optional for Opera plots)
The Operagoer's Guide: One Hundred Stories and Commentaries, M. Owen Lee
The class will be conducted online in the style of a seminar, with an introductory presentation by the professor followed by structured discussion. All students are expected to participate actively in the activities of the class.

REQUIRED LIBRETTOS

- Claudio Monteverdi: Orfeo, Incoronazione di Poppea
- Mozart: Le Nozze di Figaro, Cosi’ Fan Tutte, Don Giovanni
- Rossini: Il Barbiere di Siviglia, Cenerentola
- Donizetti: Elisir d’amore, Lucia di Lammermour
- Bellini: La Sonnambula, Norma
- Verdi: Rigoletto, Trovatore, Traviata, Otello, Aida, Falstaff
- Puccini: La Bohème, Tosca, Madama Butterfly, Turandot
- Mascagni: Cavalleria Rusticana
- Leoncavallo: Pagliacci

PLEASE NOTE: ALL OF THE ABOVE LIBRETTOS AND OPERA PLOTS ARE ALSO AVAILABLE ONLINE AND AT NYU BOBST WEBSITE.

The remaining of the required readings will be available on NYU Classes.

ATTENDANCE, PREPARATION, PARTICIPATION

You are expected to attend class regularly, complete all required readings, and participate actively in class discussions. You should come to class prepared to discuss all assigned material.

Note on attendance: Attendance at every lecture and section is mandatory. Students are allowed two absences; additional absences may result in a lowered participation grade.

RELIGIOUS HOLIDAYS AND ATTENDANCE

New York University, as a nonsectarian institution, adheres to the general policy of including in its official calendar only certain legal holidays. However, it has also long been University policy that members of any religious group may, without penalty, absent themselves from classes when compliance with their religious obligations requires it. In 1988, the University Senate affirmed this policy and passed a resolution that elaborated on it as follows:

1. Students who anticipate being absent because of any religious observance should, whenever possible, notify faculty in advance of such anticipated absence.
2. Whenever feasible, examinations and assignment deadlines should not be scheduled on religious holidays. Any student absent from class because of religious beliefs shall not be penalized for any class, examination, or assignment deadline missed on that day or days.
3. If examinations or assignment deadlines are scheduled, any student who is unable to attend class because of religious beliefs shall be given the opportunity to make up that day or days.
4. No adverse or prejudicial effects shall result to any student who avails himself or herself of the above provisions.
For other excused absences, please check CAS specific policy on excused absences.

GRADE BREAKDOWN
Your grade will be calculated as follows:

10% Participation
15% Oral presentation (10 Minutes) (7/5/2021)
20% Midterm exam (6/9/2021)
20% Response Papers (2 x 5 pp) (6/04/2021; 6/16/2021)
35% Final paper (10 pp total) (7/5/2021)
  • 5% Proposal (6/14/2021)
  • 10% Bibliography (6/23/2021)
  • 5% Format/Grammar
  • 15% Content

- Papers must include a bibliography and citation to any author cited or used as a source of argument and/or information. All papers will be run through Turnitin.
- Students must submit their paper proposal by June 14 and their final paper by July 5. Late submissions will negatively impact on the grade.

MIDTERM EXAM
The midterm exam has two parts. The first part consists of multiple choice/ordering/true and false questions, and the second part is an analysis of a listening part: a scene of an opera studied in class.

FINAL PAPER
This is a 10 page research paper in which you should develop an original argument and support your claims with close readings and specific, relevant, textual evidence. You are encouraged to choose your own topic for the final paper, though I am happy to offer suggestions if needed. A title and the proposal must be submitted and approved by me by June 14. The final paper is due on July 5.

RESPONSE PAPERS (RP)
You will write 2 response papers of 5 pp each during the semester. The first, to be handed in on June 4 about Mozart’s and Da Ponte’s Trilogy. The second response paper—to be handed in during June 16, should be cogent discussions of the assigned Verdi’s arias and opera scenes.

1. **Format:** Check Formatting Paper below.
2. **Topic.** The topic will be assigned in class.
3. **Quality of Writing.** The paper must be well-organized and well-written.
4. **Class.** Be prepared for a discussion in class of your assigned topics.

FORMATTING PAPERS
Please submit all papers in Times New Roman 12-point font, double-spaced, with 1” left, right, top, and bottom margins. Note that the default setting for Microsoft word is 1.25” left and right margins and Cambria font, so you will have to change it.

REQUERED AND OPTIONAL READINGS
Please note that in terms of page-count, the reading load for this course is heavy. Optional readings are not required, but may be useful as you work on the papers.

**ORAL PRESENTATIONS**
You will be required to do one presentation of 10 minutes on **Wednesday, June 30**. Presentations will be on the operas analyzed and additional arias, generally articles related to the assigned operas. Presentations should consist of a clear summary as well as an interpretation or critique of the reading. On the day of all presentations you should also turn in a one-paragraph summary or outline.

**Disability Disclosure Statement**
Academic accommodations are available for students with disabilities. The Moses Center website is [www.nyu.edu/csd](http://www.nyu.edu/csd). Please contact the Moses Center for Student Accessibility (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

**Academic Integrity, Plagiarism, and Cheating** (adapted from the website of the College of Arts & Science, [https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html](https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html))
Academic integrity means that the work you submit is original. Obviously, bringing answers into an examination or copying all or part of a paper straight from a book, the Internet, or a fellow student is a violation of this principle. But there are other forms of cheating or plagiarizing which are just as serious — for example, presenting an oral report drawn without attribution from other sources (oral or written); writing a sentence or paragraph which, despite being in different words, expresses someone else’s idea(s) without a reference to the source of the idea(s); or submitting essentially the same paper in two different courses (unless both instructors have given their permission in advance). Receiving or giving help on a take-home paper, examination, or quiz is also cheating, unless expressly permitted by the instructor (as in collaborative projects).

**CALENDAR**

**Monday, May 24**
**Introduction to the Course**
Composer and librettist. From the book to the stage. Working in an Opera. Vocal Types: Soprano, Mezzo, Alto Tenor, Baritone, Bass
Select scenes from the film *Farinelli* (dir. G. Corbiau, 1994)

**Wednesday, May 26**
Before the Opera
Baroque opera → Claudio Monteverdi: *Orfeo, Incoronazione di Poppea.*
Activities: Opera Houses and their youtube channels with live streaming.
Watch selected scene from:

**ORFEO**
[https://www.youtube.com/watch?v=EcRFFmgVGlc](https://www.youtube.com/watch?v=EcRFFmgVGlc)

**L’INCORONAZIONE DI POPPEA**
Readings:
(Pdf available on NYU Classes- For Lesson 2)

Extra:
Angie Wang, 5 Minutes That Will Make You Love Opera, article.

Fabbri, Paolo, La Coronazione di Poppea (38), pp. 259-265
https://www-cambridge-org.proxy.library.nyu.edu/core/services/aop-cambridge-core/content/view/FE480EA25B13C1CB2516982FBCA5D358/9780511627279e3_p126-274_CBO.pdf/venice.pdf

Wednesday, June 2
Mozart e Da Ponte
Così fan tutte, Don Giovanni

Readings:
Ford, Charles, Music, Sexuality and Enlightenment in Mozart’s Figaro, Don Giovanni and Così fan tutte, pp. 87-147

Watch selected scene from:
LE NOZZE DI FIGARO
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357017593

DON GIOVANNI
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357018750

COSÌ FAN TUTTE
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357017470

Friday, June 4 (Monday Schedule)
Rossini, Il barbiere di Siviglia, Cenerentola

Readings on Nyu Classes Resources:
Gossett, Philip, The New Grove Masters of Italian opera: Gioacchino Rossini, pp. 7-45

Watch selected scene from:
BARBIERE DI SIVIGLIA
LA CENERENTOLA
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357011669

1st Response Paper due (2 paragraphs on Rossini’s operas on the Class Google Document)

Monday, June 7.

Italian Bel Canto → Donizetti: Elisir d'amore, Lucia di Lammermourn

Readings:

Ashbrook, Willm, Budden Julian, Gossett, Philip, The New Grove Masters of Italian opera: Gaetano Donizetti, pp. 91-129

Watch selected scene from:

ELISIR D’AMORE
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357015681

LUCIA DI LAMMERMOUR
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357011478

Bellini: Norma, Il Pirata, La Sonnambula

Readings:

(Pdf available on NYU Classes)

Watch selected scene from:

NORMA
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357019306

LA SONNAMBULA
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357012543

Wednesday, June 9

Interview JESSICA FISHENFELD 9AM
MIDTERM EXAM

Monday, June 14

•  Proposal for the Final Paper

Verdi’s “Trilogia Popolare”: Rigoletto, Traviata, Il Trovatore

Readings:

Porter, Andrew, The New Grove Masters of Italian opera: Giuseppe Verdi, pp. 203-246 (Pdf available on NYU Classes- Lesson 9)

Watch selected scene from:

RIGOLETTO
https://www.metopera-org.proxy.library.nyu.edu/season/ondemand/opera/?upc=811357013472

LA TRAVIATA
https://www.metopera-org.proxy.library.nyu.edu/season/ondemand/opera/?upc=810004200630

TROVATORE
https://www.metopera-org.proxy.library.nyu.edu/season/ondemand/opera/?upc=811357017999

Wednesday, June 16

Verdi’s late operas: Verdi: Otello, Falstaff

Readings:

Porter, Andrew, The New Grove Masters of Italian opera: Giuseppe Verdi, pp. 263-290 (Pdf available on NYU Classes- Lesson 10)

Watch selected scene from:

OTELLO
https://www.metopera-org.proxy.library.nyu.edu/season/ondemand/opera/?upc=811357018026

AIDA
https://www.metopera-org.proxy.library.nyu.edu/season/ondemand/opera/?upc=810004200500

2nd Response Paper due (5 pp)

Monday, June 21

Puccini’s Dramaturgy: La Bohème, Tosca

Readings:
Watch selected scene from:

La Bohème
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357011287

Tosca
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=811357019337

**Wednesday, June 23**

*Madama Butterfly, Turandot*

Readings:

John Bell Young, “Puccini, a Listener’s Guide”, pp. 72-91

John Bell Young, “Puccini, a Listener’s Guide”, pp. 126-147

Watch selected scene from:

**MADAMA BUTTERFLY**
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=810004200913

**TURANDOT**
https://metopera-org.proxy.library.nyu.edu/season/on-demand/opera/?upc=810004200890

*Bibliography for the final paper.*

**Monday, June 28**

Realism and the Giovane Scuola. Leoncavallo: *Pagliacci*, Mascagni: *Cavalleria Rusticana*

Readings:

Sansone, Matteo, Verga and Mascagni: The Critics’ Response to ‘Cavalleria Rusticana’: pp 198-214

Watch selected scene from:
Cavalleria Rusticana and Pagliacci

Wednesday, June 30

Oral presentation about a Contemporary Italian Opera

Monday, July 5
Final paper due (10 pp)

Bibliography (all listed books available in Villa Ulivi Library)

General reference:
Denise Gallo, Opera. The Basics (for musical terminology)
David Kimbell, Italian Opera
Oxford Who’s Who in Opera, ed. Joyce Bourne
Opera. A History in Documents, ed. Piero Weiss

Studies on composers:
R. Osborne, Rossini
J. Budden, The Operas of Verdi, 3 vols.
W. Weaver (trans.), Seven Verdi Librettos
M.J. Phillips-Matz, Verdi, A Biography
M. Girardi, Giacomo Puccini: His International Art
J. Budden, Puccini. His Life and Works
J. Keolker, Last Acts. The Operas of Puccini and His Italian Contemporaries from Alfano to Zandonai
General R. Donington, Opera and its Symbols: the Unity of Words, Music and Myth studies J.
Kerman Opera as Drama on P. Robinson Opera, Sex and Other Vital Matters opera: D. Charlton (ed.), The Cambridge Companion to Grand Opera.

OPERA ONLINE
Opera Houses in Italy Stream Online OPERAS for Free

VENICE
Stay at home, at home with La Fenice
https://www.youtube.com/playlist?list=PLNTYvuZS3LJLHNRRr_7fw28vqNVHCavTh

ROME
Accademia di Santa Cecilia, Rome
https://www.youtube.com/user/santaceciatv

SIENA
Accademia Musicale Chigiana, Siena
https://www.youtube.com/user/chigianachannel
BOLOGNA
Teatro Comunale, Bologna
https://www.youtube.com/user/comunalebologna1
NEW YORK
The Metropolitan Opera
https://www.metopera.org/season/on-demand/