Opera is undoubtedly one of the most complex art forms, requiring a thorough coordination of staged drama, voices, and instruments. Yet it can also be one of the most powerful art forms – capable of provoking emotional, artistic, political, and philosophical meditations remarkable for both their immediacy and their depth. This course will explore how opera has been and continues to be an inspirational spur across disciplines, recognizing that much of its power originates in its unique combination of text, drama, song, and music.
Reading and Listening

There is no required text. All required readings will be made available on Blackboard.

All required listening will be available online, primarily through the “Opera on Video” resource.

Reading and listening assignments should be completed before class.

Attendance and Class Participation

Regular attendance is expected. I will keep a record of absences, and will reserve the right to withdraw or fail any student who misses more than four classes. Of course, I recognize that personal and professional lives can get hectic, and am willing to make accommodations with advance notice.

Regular participation is also expected. This is an upper-level course, therefore you should expect to learn as much from each other as from me and the readings. You should come to class prepared to discuss the topic at hand. I intend to keep the day-to-day workload light in order to facilitate more in depth discussions. These conversations cannot happen, however, if you have not put in work outside of class. Your level of preparedness and participation will figure heavily into your final grade.

Response Papers

During the term, you will turn in three short (~2 page) response papers. These papers will give you a chance to address some of the issues in class in greater depth.

Final Paper

For the end of the term, you will write a longer (~7-10 page) final paper on the topic of your choice. I will check in on your progress during the semester, so as to avoid (as much as possible) a last minute rush.

Grading

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and class participation</td>
<td>40%</td>
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<tr>
<td>Response Papers</td>
<td>30%</td>
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<tr>
<td>Final Paper</td>
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Office of Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at [http://www.unt.edu/oda](http://www.unt.edu/oda). You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit [http://financialaid.unt.edu/satisfactory-academic-progress-requirements](http://financialaid.unt.edu/satisfactory-academic-progress-requirements) for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being done so.

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: [http://vpaa.unt.edu/academic-integrity.htm](http://vpaa.unt.edu/academic-integrity.htm).

Student Behavior in the Classroom

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: [www.unt.edu/csrr](http://www.unt.edu/csrr).
Course Overview

Week 1
8/29 – Syllabus, Introducing Major Issues

Week 2 – Style, History, Terminology
9/4 – 17th and 18th Centuries
9/6 – 19th and 20th Centuries

Week 3 – Operatic Dramaturgy
9/11 – Janáček’s Jenůfa
9/13 – Janáček’s Jenůfa

Week 4 – Operatic Voices
9/18 – Donizetti’s Lucia di Lammermoor
9/20 – Donizetti’s Lucia di Lammermoor

Week 5 – Opera and Literature 1
Response Paper #1 Due
9/25 – Gounod’s Romeo et Juliette
9/27 – Gounod’s Romeo et Juliette

Week 6 – Opera and Literature 2
10/2 – Strauss’s Salome
10/4 – Strauss’s Salome

Week 7 – Opera and History 1
10/9 – Monteverdi’s L’Incoronazione di Poppea
10/11 – Monteverdi’s L’Incoronazione di Poppea

Week 8 – Opera and History 2
10/16 – Verdi’s Don Carlos
10/18 – Verdi’s Don Carlos

Week 9 – Opera and History 3
10/23 – Adams’s Doctor Atomic
10/25 – Adams’s Doctor Atomic

Week 10 – Opera and Politics 1
Response Paper #2 Due
10/30 – Mozart’s Le Nozze di Figaro
11/1 – Mozart’s Le Nozze di Figaro

Week 11 – Opera and Politics 2
11/6 – Shostakovich’s Lady Macbeth of Mtsensk
11/8 – Shostakovich’s Lady Macbeth of Mtsensk
Week 12 – Opera as Philosophy
11/13 – Wagner’s *Tristan und Isolde*
11/15 – Wagner’s *Tristan und Isolde*

Week 13 – Opera as Philosophy
*Response Paper #3 Due*
11/20 – Wagner’s *Tristan und Isolde*
11/22 – Thanksgiving

Week 14 – Staging Opera 1
11/27 – Handel’s *Giulio Cesare*
11/29 – Handel’s *Giulio Cesare*

Week 15 – Staging Opera 2
12/4 – Rossini’s *La Pietra del Paragone*
12/6 – Rossini’s *La Pietra del Paragone*