In the 21st century, opera is often consumed through video and audio recordings rather than as live performances. Yet opera has always been a multi-media art form and an audio-visual spectacle. Over the course of this semester, we will approach a general history of opera and its representative styles and composers through the lens of media. We will place seminal works by critical theorists including Walter Benjamin, Marshall McLuhan, and Theodor Adorno, in conversation with major operatic works from the French Baroque, to the Weimar Republic, to the 21st-century United States. We will address a variety of big questions such as: What are the definitions of opera and media? How have those definitions changed over time? In what ways have opera and media co-evolved? Where might we situate opera broadcasts like Met HD in the history of opera? By relating the history of opera to its historically specific forms, we will develop a critical framework through which to think about opera as a genre and about the technologies that have made the art form possible throughout its more than 400-year history.

Learning Outcome Promises

If you actively engage this course by completing all course assignments, participating in class discussions, and taking careful notes during class time, at the end of the semester you should be able:

- To acquire an understanding of the historical and stylistic trajectory of opera as a genre;
- To define key terms in opera and to interrogate how these definitions have evolved;
- To evaluate the relationship of diverse technologies to the history of opera;
- To analyze operatic scores and recordings through a historically, culturally, and socially informed perspective;
- To evaluate the arguments of musicologists, critics, composers, and performers, and to situate these arguments within a broader academic conversation about opera and media;
- To develop a written argument that synthesizes diverse materials in order to take a critical stance in debates within the field(s) of opera and media studies.

Graded Deliverables

20 points: Quizzes (5 points each)
10 points: Presentation/Discussion Leadership
10 points: Attendance, Participation, & Preparation
15 points: Short Paper 1
20 points: Short Paper 2
25 points: Final Paper OR Final Exam (Depending on whether student chooses literature or historical-critical track)
= 100 possible points for final grade
Grades

Letter grades will be assigned for the final course grade according to UNT's grading system, which can be consulted in detail at [http://registrar.unt.edu/grades/understand-your-grade-report](http://registrar.unt.edu/grades/understand-your-grade-report):

- **A**: excellent work (4.0 grade points, 90–100%)
- **B**: good work (3.0 grade points, 80–90%)
- **C**: fair work (2.0 grade points, 70–80%)
- **D**: passing work (1.0 grade points, 60–70%)
- **F**: failure (no grade points received, <60%)

For pass/fail assignments:
- **P**: passed
- **NP**: not passed

Late Assignments

Discuss late assignments with me *in advance* of the assignment deadline. Otherwise, the assignment will go down by a full letter grade for each 24-hour period it is overdue. (i.e. One minute late, your total possible grade becomes a B, and so forth.)

Attendance, Participation, & Preparation

This course is structured as a lecture and discussion seminar; therefore, your attendance and participation are crucial to both you and your colleagues. Arriving more than 10 minutes late or underprepared to participate (i.e. half-asleep, without having consulted class materials, etc.) qualifies as an absence. Repeated tardy or unprepared arrivals are disruptive; three of these will count as an absence.

Each class session you are required:
- To bring the assigned reading materials, having read and digested them;
- to participate in discussion;
- and to take careful notes on both lecture and discussion during class time.

Consistent failure to fulfill these three requirements will result in a “0” for the preparation and participation portion of the final course grade.

Plan to attend every class meeting. But even with the best of intentions, you may come down sick or find yourself in a no-win scheduling conflict. In such cases, send me a short, explanatory e-mail *in advance*. It will be your responsibility to catch up, including getting notes and class materials from a classmate. You will be granted a maximum of three absences (or absence equivalents, as described above) for the course—authorized absence cards from Dean of Students and other authorized absences count as part of this maximum. Each further absence will result in the lowering of your AP&P grade by 1 point. Upon your fourth absence, I will contact your Dean and/or major professor and notify UNT's early alert system. You will be held to UNT's absence policies, so please familiarize yourself with them at [http://policy.unt.edu/policy/15-2-5](http://policy.unt.edu/policy/15-2-5).
**Required Course Materials**

There are no materials that students must purchase for this course. Most books from which we will read excerpts as well as the scores and recordings of all the operas that we will study this semester are available on reserve on the 4th floor of Willis library on carrel 457.

Opera history lectures will be based on Carolyn Abbate and Roger Parker, *A History of Opera*, updated edition (New York: W. W. Norton & Co., 2015). If you are concerned about note taking during class, you may wish to obtain a copy of the book to consult while studying for quizzes.

Students are required to attend two performances this semester. Please buy tickets immediately to ensure your ability to attend:

The Met HD Live Broadcast of *Don Giovanni* at a theatre of your choice on Saturday, October 22, 2016; and

One performance of UNT opera’s *Le nozze di Figaro*:
- Fridays, November 4 and 11, 2016, 8:00 p.m.
- Sundays, November 6 and 13, 2016, 3:00 p.m.

**Access to Information—Eagle Connect**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward your e-mail: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

I will frequently communicate with you through Blackboard Learn and your UNT e-mail address. Please check both regularly. Failure to do so will result in a lower AP&P grade.

**Financial Aid & Satisfactory Academic Progress (SAP)**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. 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 is recommended that 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 doing so.
Academic Integrity & Code of Conduct

Academic writing is seldom self-contained with respect to its ideas and proof. Quoting and citing sources strengthens your writing by explicitly situating your argument within an ongoing conversation and body of evidence. There are several systems for documenting sources, which we will discuss in detail for each course assignment.

On occasion, a student attempts to disguise his or her sources, sometimes because he or she feels unprepared to complete an assignment, and sometimes because he or she is under time constraints. Copying without attribution from the work of a classmate, from a printed text, or an electronic text weakens your integrity as a student and writer and prevents you from engaging properly with other scholars through writing. Getting caught carries very serious consequences. If I suspect anyone of plagiarism, I am obligated to report it to the Dean of Students.

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.

The UNT Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty (cheating/plagiarism.) If you engage in academic dishonesty related to this class, you will receive a failing grade on the assignment and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action. Please refer to https://deanofstudents.unt.edu/conduct for more information.

Acceptable Student Behavior

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 Dean of Students 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 deanofstudents.unt.edu/conduct

Student Perceptions of Teaching (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available November 21st to December 8th to provide you with an opportunity to evaluate how this course is taught. For the spring 2016 semester you will receive an email on April 18th (12:01 a.m.) from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will
receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

Writing Resources

Visit the UNT Writing Lab for tutoring, workshops, and more: writinglab.unt.edu
You can find more UNT Writing Resources here: https://tsgs.unt.edu/new-current-students/writing-resources

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. You may also contact them by phone at 940.565.4323.

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates at the following link: essc.unt.edu/registrar/ferpa.html

Fall Semester Add/Drop Period
http://registrar.unt.edu/registration/fall-add-drop

General Academic Schedule
https://www.unt.edu/catalogs/2016-17/calendar

Course Schedule

Students must choose an assignment track for the final three sections of the course. Detailed assignment sheets for the short papers, presentations, discussion leadership, final exam, and final paper will be posted on Blackboard. New Grove entries will NOT be tested on quizzes, but WILL be tested on the course final exam.
**Literature**
Students who choose the literature track will complete their short papers on operas of their choice from the eighteenth and nineteenth centuries, respectively. They will sit for a cumulative final exam on opera repertoire covered in the course. They will deliver a 40-minute presentation on an opera of their choice by one of the composers listed on their assigned day.

**Historical-critical**
Students who choose the historical-critical track will complete their short papers on topics about opera in media, and will submit a final paper on a topic of their choice in this field. Their discussion leadership will consist of a 40-minute discussion in which they will present a scholarly article to the class and lead a discussion on it (the class will not read the article). Students on the historical-critical track can substitute scholarly articles or primary source documents from the list below for the New Grove entry reading assignments throughout the semester.

Richard Wagner, “The Artwork of the Future” (1849) [and any of Wagner’s writings]

(*)& Where to find the reading.

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<th>T 8/30</th>
<th>Course Introduction</th>
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<tr>
<td>R 9/1</td>
<td>Defining Opera</td>
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<td>T 9/6</td>
<td>Defining Media</td>
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<tr>
<td>T 9/13</td>
<td>J. G. Ballard, “The Sound Sweep” *Blackboard</td>
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<tr>
<td>The 17th Century</td>
<td>Scenery, Machinery, &amp; Libretti—Lully’s <em>Atys</em></td>
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<td><strong>R 9/15</strong></td>
<td>“Atys,” <em>Oxford Music Online</em> <em>via</em> UNT library catalog database tab</td>
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<td><strong>T 9/20</strong></td>
<td>Visit to the UNT Lully collection with Prof. Mark McKnight</td>
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**Unit 2** The Eighteenth Century

| **R 9/29**      | Syllabus Redesign Discussion & Review Session for Quiz 1 |
| **T 10/4**      | Quiz 1; Opera at the Dawn of the Eighteenth Century |
| **Read**        | *The New Grove Dictionary of Opera* entry for the following operas: |
| **Alessandro Scarlatti** | *Griselda* |
| **George Frideric Handel** | *Giulio Cesare* and *Serse* |
| **R 10/6**      | Comic Opera Across Europe |
| **Read**        | *The New Grove Dictionary of Opera* entry for the following operas: |
| **John Gay**    | *Beggar’s Opera* |
| **Giovanni Battista Pergolesi** | *La Serva padrona* |
| **Johann Adam Hiller** | *Die Jagd* |
| **Jean-Jacques Rousseau** | *Le Devin du village* |
| **T 10/11**     | Opera Seria & Operatic Reform |
| **Read**        | *The New Grove Dictionary of Opera* entry for the following operas: |
| **Johann Adolf Hasse** | *Cleofide* |
| **Christoph Willibald Ritter von Gluck** | *Orfeo ed Euridice* |
| **Niccolò Piccinni** | *La Buona figlinola* |
| **André-Ernest-Modeste Grétry** | *Richard Coeur de Lion* |
| **R 10/13**     | Mozart’s Buffa Operas |
| **MASON**       | *Read The New Grove Dictionary of Opera* entry for the following operas: |
| **Le nozze di Figaro** | *Cosi fan tutte* |
| **T 10/18**     | Mozart’s *Singspiel* and *Seria* Operas |
| **ANDI**        | *Read The New Grove Dictionary of Opera* entry for the following operas: |
| **Die Entführung aus dem Serail** | *Cosi fan tutte* |
### Unit 3
#### The Nineteenth Century

**R 10/20**  
**Quiz 2; Operatic Transition from Classical to Romantic Style**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - Luigi Cherubini, *Lodoiska*
  - Gaspare Spontini, *Fernand Cortez*
  - Ludwig van Beethoven, *Fidelio*
  - Carl Marie von Weber, *Der Freischütz*

**T 10/25**  
**CHABELY**  
**Bel Canto**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - Gioachino Rossini, *Guillaume Tell*
  - Vincenzo Bellini, *Norma*
  - Gaetano Donizetti, *Don Pasquale*

**R 10/27**  
**KAILA**  
**French Grand Opera**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - Daniel-François-Ésprit Auber, *La muette de Portici*
  - Fromental Halévy, *La Juive*
  - Giacomo Meyerbeer, *Les Huguenots*

**T 11/1**  
**SANTIAGO**  
**Verdi**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - *Rigoletto*
  - *Nabuco*
  - *Falstaff*

**R 11/3**  
**No class—Short Paper 1 Due**

**T 11/8**  
**MYLES**  
**Wagner**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - *Tannhäuser*
  - *Tristan und Isolde*
  - *Die Walküre*
  - *Parsifal*

**R 11/10**  
**CHRISTIAN**  
**Wagner’s Descendants**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - Richard Strauss, *Die Rosenkavalier* and *Salome*
  - Claude Debussy, *Pelléas et Mélisande*

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### Unit 4
#### The Twentieth and Twenty-First Centuries

**T 11/15**  
**Quiz 3; Expressionism, Epic Theatre, & Zeitopern**
- Read *The New Grove Dictionary of Opera* entry for the following operas:
  - Alban Berg, *Lulu*
  - Kurt Weill, *Der Dreigroschenopera*
<table>
<thead>
<tr>
<th>Date</th>
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<th>Details</th>
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<tbody>
<tr>
<td>R 11/17</td>
<td>HALEY</td>
<td>Ernst Krenek, <em>Jonny spielt auf</em>, Fragmentation</td>
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<td>Read <em>The New Grove Dictionary of Opera</em> entry for the following operas:</td>
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<td>Francis Poulenc, <em>Dialogues des carmelites</em></td>
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<td>Benjamin Britten, <em>Peter Grimes</em></td>
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<td>Dmitry Shostakovich, <em>Nos</em></td>
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<td>Igor Stravinsky, <em>Oedipus rex</em></td>
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<td>T 11/22</td>
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<td>Prof. George Lam (Opera Composer)</td>
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<td>R 11/24</td>
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<td>No Class—Thanksgiving Break</td>
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<td>T 11/29</td>
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<td>Prof. Molly Fillmore (Opera Singer)</td>
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<td>R 12/1</td>
<td>DIEGO</td>
<td><em>Short Paper 2 Due</em>; Minimalism</td>
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<td>Read <em>The New Grove Dictionary of Opera</em> entry for the following operas:</td>
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<td>Philip Glass, <em>Akhnaten</em></td>
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<td>Steve Reich, <em>The Cave</em></td>
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<td>T 12/6</td>
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<td>Opera Today</td>
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<tr>
<td>R 12/8</td>
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<td>Quiz 4; Final Exam Review</td>
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<tr>
<td>R 12/15</td>
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<td><em>Final Exam OR Final Paper Due by e-mail</em></td>
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<td>10:30am–12:30pm</td>
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