



DEPARTMENT OF MUSICOLOGY
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January 10, 2014

To: Joseph Nagy, Chair of the GE Governance Committee
Attn: Myrna Dee F. Castillo
A265 Murphy Hall
Mail Code: 157101

From: Raymond Knapp
Department of Musicology

RE: Proposal for GE credit for Music History 35

On behalf of the department of Musicology, I am submitting the attached proposal to allow our new course, Music History 35: Introduction to Opera, to satisfy the university's GE requirement in Visual and Performance Arts Analysis and Practice effective spring 2014. This new course was designed with the principles of general education in mind and was created in an attempt to meet the high demand for music history courses.

As we note in our supporting documents, the Department of Musicology has been proposing new GE courses to excite students, and we believe this new GE will have wide appeal across campus. We also hope that the experience and expertise of Professor Tamara Levitz will help foster undergraduate interest in opera, and help create a place where students can be led to pursue that interest through our existing year-long, upper-division opera sequence, which has had waning enrollments.

If you have any questions or require further clarification on our proposal, I can be reached at knapp@ucla.edu or 310-206-5187.

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Music History 35
 Course Title Introduction to Opera
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice x

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course introduces students to historical and aesthetic approaches to opera, one of the central genres of music over the past four centuries. The readings reflect this broadness of focus, based in the history of the genre, while also introducing students to specifically musicological and aesthetic approaches to the topic. The course will also be engaging directly with many musical works, focusing on the differing experiences of composers, patrons, and audiences in history. Students will explore how richly opera reflects political and cultural context, as well as musical and dramatic aesthetics.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Tamara Levitz, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes x No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	<u> x </u> <u> 120 </u>
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes _____ No x

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

Students will gain knowledge of opera as a visual, performing, and dramatic art. They will also acquire the knowledge and skills needed to interpret and analyze music and drama. The course will address how opera has been situated within history, society, politics and culture.
- Integrative Learning

Students will be asked to make connections between their own experiences and the historical study of opera and to write about their listening experiences within that contexts listed under general knowledge. Opera is by its nature interdisciplinary, involving music, drama and its associated arts, and cultural, social and political context.
- Ethical Implications

Because opera is intertwined with social and political context, it inevitably implicates composer, patrons, performers and audiences within the ethical issues of the day including those delineated under cultural diversity (see below) and continues to do so in today's staging's of historical operas.
- Cultural Diversity

Opera has long depicted cultural minorities, class politics, colonial and orientalist perspectives (also under the guise of exoticism), and racial stereotypes. Important to the history of opera are the roles played by women situated both by historically operative sexual politics, and by the demands of musical and dramatic expression.
- Critical Thinking

An important objective for students in this course is to think critically and gain reflexive insight into their own listening practices. Students will be required to read challenging texts and to write two listening papers about the subject matter.
- Rhetorical Effectiveness

There will be some emphasis of rhetorical effectiveness on written assignments and class discussion, within the limit of possibility imposed by the size of the class.
- Problem-solving
- Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---------------------------------------------------------|-------|---------|
| 1. Lecture: | 4 | (hours) |
| 2. Discussion Section: | 1 | (hours) |
| 3. Labs: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-------|---------|
| 1. General Review & Preparation: | 2 | (hours) |
| 2. Reading | 4 | (hours) |
| 3. Group Projects: | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | 2 | (hours) |
| 5. Information Literacy Exercises: | _____ | (hours) |
| 6. Written Assignments: | 2 | (hours) |
| 7. Research Activity: | _____ | (hours) |

(B) TOTAL Out-of-class time per week

10
15

(HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

10
15

(HOURS)

Prof. Tamara Levitz
 Office Schoenberg 2441
 Office Hours: by appointment
 E-mail: tlevitz@humnet.ucla.edu
 Website for class on **CACLE**

TA's:

MH35 Introduction to Opera

In this class we will explore the history of opera from its origins in the Florentine Camerata in Italy in the early seventeenth century, through the ages of the Enlightenment and Romanticism, and ending with the modern era of the early twentieth century. Each week, we will focus on exploring one, or at most two, operas, which students will be required to view in full. We will explore the history of opera, biography of composers and singers, operatic conventions, dramaturgy, plot, stagings, hermeneutics of opera, and musical style. Our focus will be primarily on learning an appreciation of the music of opera within the rich context of its compelling history.

Course goals:

- The main goal of this course is to learn how to listen to, appreciate, and interpret opera.
- The second main goal of this course is to learn strategies for writing about opera.
- The third main goal is to understand the broad outlines of the history of opera from 1600-1950.

Required Text: The required textbook for this course is:

Carolyn Abbate and Roger Parker, *A History of Opera* (New York: Norton, 2012)

Supplementary readings will be available on the class website on CACLE. The full operas studied in the class will be posted on the Music Library web site, available in excerpts on Spotify, and available on reserve for viewing in the library.

Please note: You are REQUIRED to attend class, and the sections with your teaching assistants. Attendance will be taken at the sections, and if you are not present at these sessions, you will have marks deducted from your participation grade.

Late Assignments: will be accepted without penalty only in highly unusual and extraordinary situations, in which you have a valid and acceptable excuse for needing more time. If you have not received such an extraordinary extension **24 hours before the due date** and yet still hand in a late paper, we will deduct a penalty of 5% a day (out of 100%).

Plagiarism:

At UCLA, it is a very serious offense to cheat on an exam, to copy your work from an existing source (or from a friend), or to use secondary sources without quoting them properly. If we discover that you have plagiarized your case is forwarded to the UCLA Office of Dean of Students for investigation. The consequences can be very severe. A helpful interactive online tutorial on plagiarism is available at:

<http://www.library.ucla.edu/bruinsuccess/>

Evaluation:

1. Participation (sections are important!!)	10
2. Weekly blog post on assigned opera	10
3. Opera Listening Paper 1 (4 written pages)	15
4. Opera Listening Paper 2 (4 written pages)	15
5. Midterm	20
5. Final	30

Weekly Reports: Every Monday, I will post on CCLE a prompt about the listening and reading for the *upcoming week* (one full week in advance of the week for which they are assigned). You are required to respond to the post by the Monday of the following week at 5pm (on the evening before the first class of that week). Your response should be a paragraph, and should address the questions asked. In order to respond to the prompt, you will have to read the assigned chapter or article(s) for the upcoming week, and watch the assigned opera. We (myself and the TA's) will read our comments (but not respond) and you will receive 1 point for each assignment you complete.

Syllabus

Week 1 Introduction: Reading Opera

Reading:

Abbate and Parker, "Introduction" in *A History of Opera: The Last 400 Years*, 1-35.

David Levin, "Dramaturgy and Mise-en-Scène" in *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky* (Chicago: University of Chicago Press, 2007), 1-37.

Week 2 The Birth of Opera: Monteverdi's *L'Orfeo* (1607)

Reading:

Abbate and Parker, "Opera's First Centennial," in *A History of Opera: The Last 400 Years*, 36-68.

Week 3: French *Tragédie lyrique*: Lully's *Proserpine* (1680) and Rameau's *Hippolyte et Aricie* (1733)

Kathryn Baillargeon, "Entre la nature et l'amour: The Politics of Love and Nature in Lully-Quinault's *Proserpine* (1680)," *Music Research Forum* 26 (2011): 25-44.

Week 4 18th Century Opera Seria versus Opera buffa Handel's *Giulio Cesare* (1724), Pergolesi's *La Serva Padrone* (1733) Gluck *Orfeo ed Euridice* (1762)

Reading:

Abbate and Parker, "Opera seria" and "Discipline" in *A History of Opera: The Last 400 Years*, 68-90; 91-116.

Week 5: Mozart *Don Giovanni* (1787) and MIDTERM

Reading:

Abbate and Parker, "Opera buffa and Mozart's Line of Beauty," and "Singing and Speaking before 1800" in *A History of Opera: The Last 400 Years*, 117-44; 145-67.

Week 6 Rossini *Il Barbiere di Siviglia* (1816; excerpt) and Donizetti, *Lucia di Lamermoor* (1835)

Reading:

Abbate and Parker, "Rossini and Transition" and "The Tenor Comes of Age" in *A History of Opera: The Last 400 Years*, 188-214; 215-240.

Week 7 Verdi's *Rigoletto* (1851)**Reading:**

Abbate and Parker, "Young Verdi," "Opéra comique, the Crucible" and "Verdi: Still Older" in *A History of Opera: The Last 400 Years*, 241-60; 315-40; 373-96.

Week 8: Wagner's *Tannhäuser* (1845; excerpt) and *Die Walküre* (1870) from *Der Ring des Nibelungen***Reading:**

Abbate and Parker, "The German Problem," "Grand Opera," "Young Wagner," and "Old Wagner" in *A History of Opera: The Last 400 Years*, 167-87; 261-89; 290-314; 341-72.

Week 9: Debussy's *Pelléas et Mélisande* (1902) & Berg's *Wozzeck* (1926)**Reading:**

Abbate and Parker, "Realism and Clamour" and "Turning Point" in *A History of Opera: The Last 400 Years*, 397-424; 425-55.

Week 10: Stravinsky's *Oedipus Rex* (1927) & Britten's *Turn of the Screw* (1954)**Reading:**

Abbate and Parker, "Modern," "Speech," and "We are Alone in the Forest" in *A History of Opera: The Last 400 Years*, 456-87; 488-515; 516-48.

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New Course Proposal

Music History 35 Introduction to Opera

Course Number Music History 35**Title** Introduction to Opera**Short Title** INTRO TO OPERA**Units** Fixed: 5**Grading Basis** Letter grade or Passed/Not Passed**Instructional Format** Lecture - 4 hours per week
Discussion - 1 hours per week**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** None**Course Description** In this class, students will explore the history of opera from its origins in the Florentine Camerata in Italy in the early seventeenth century, through the ages of the Enlightenment and Romanticism, and ending with the modern era of the early twentieth century. The class will explore the history of opera, biography of composers and singers, operatic conventions, dramaturgy, plot, stagings, hermeneutics of opera, and musical style. The focus will be primarily on learning an appreciation of the music of opera within the rich context of its compelling history.**Justification** In faculty discussions regarding the curriculum and looking at the overall enrollment of our upper division opera history sequence, there is a need to create a basic intro opera course for students who want a brief engagement with the subject. We believe providing this intro will better the university's GE offerings and increase in enrollment in our opera offerings. We are keeping the 135 series to offer ad hoc when faculty are available and student interest.**Syllabus** File [Sample Syllabus MH35 Introduction to Opera 7 January 2013.doc](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure**
1. Participation (sections are important!!) 10%
2. Weekly blog post on assigned opera 10%
3. Opera Listening Paper 1 (4 written pages) 15%
4. Opera Listening Paper 2 (4 written pages) 15%
5. Midterm 20%
5. Final 30%**Effective Date** Spring 2014**Instructor**
Name Title
Tamara Levitz Professor**Quarters Taught** Fall Winter Spring Summer**Department** Musicology**Contact**
Name E-mail
BARBARA VAN NOSTRAND bvannost@humnet.ucla.edu**Routing Help**

ROUTING STATUS

Role: Dean College/School or Designee - Schaberg, David (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259**Status:** Pending Action

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status: Returned for Additional Info on 1/8/2014 11:36:14 AM
Changes: No Changes Made
Comments: Routing to Dean Schaberg for Humanities approval.

Role: Department Chair or Designee - Knapp, Raymond L (KNAPP@HUMNET.UCLA.EDU) - 62278
Status: Approved on 1/7/2014 10:14:02 AM
Changes: No Changes Made
Comments: No Comments

Role: Initiator/Submitter - Van Nostrand, Barbara Clark (BVANNOST@HUMNET.UCLA.EDU) - 65187
Status: Submitted on 1/7/2014 10:07:25 AM
Comments: Initiated a New Course Proposal

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cims@registrar.ucla.edu or (310) 206-7045