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. 

No specific musical training is required.  

**Grading:**  
Students are expected to attend all classes; absences will affect their course grade. 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.

The class will be conducted 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 ARE ALSO AVAILABLE ONLINE AND AT BOBST.

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.

GRADE BREAKDOWN
Your grade will be calculated as follows:
- 10 % Participation
- 30 % Final paper (8-10 pp.)
- 25 % In-Class presentation
- 20 % Short paper (1 x 5 pp.)
- 15 % Response Papers (4 x 500 words each)

- 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 draft by **Monday, November 30** and their final paper by **Monday, December 7**. Late submissions will negatively impact on the grade.

FINAL PAPER
This is an 8-10 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 abstract must be submitted and agreed with me by Week 9. The final paper is due on **Monday, December 7**.
SHORT PAPER
In this 4-5-page paper you will be asked to develop an original argument in response to a prompt that will be distributed during Week 5. It is due on Wednesday October, 21.

RESPONSE PAPERS (RP)
You will write three response papers of about 500 words each during the semester. The first, to be handed in on Wednesday, September 9 about Italian Opera Theaters. The remaining three response papers—to be handed in during Weeks 6, 9 and 13, should be cogent discussions of the assigned arias and opera scenes.

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.

REQUIRED 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.

PRESENTATIONS
You will be required to do one presentation of 45 minutes. Sign-ups for presentations will be circulated during the second week of classes. 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. Students who know Italian may instead choose to do their presentations on a passage in Italian, highlighting important differences and explaining their significance. On the day of your presentation 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. 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)
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

WEEK 1
Introduction to the Course
Introduction.
Composer and librettist.
From the book to the stage.
Working in an Opera.
Vocal Types: Soprano, Mezzo, Alto Tenor, Baritone, Bass
Opera Houses in Italy.

WEEK 2
Before the Opera
Baroque opera → Claudio Monteverdi: Orfeo, Incoronazione di Poppea.

Select scenes from the film Farinelli (dir. G. Corbiau, 1994)

1st RP due

WEEK 3
Opera Seria and Opera Buffa.
Metastasio

WEEK 4
Mozart e Da Ponte
Le Nozze di Figaro, Così fan tutte, Don Giovanni

WEEK 5
Rossini, Il barbiere di Siviglia, Cenerentola

WEEK 6
Italian Bel Canto → Donizetti: Elisir d’amore, Lucia di Lammermour

2nd RP due

WEEK 7
Bellini: Norma, Il Pirata, La Sonnambula
WEEK 8
Verdi’s “Trilogia Popolare”: Rigoletto, Traviata, Il Trovatore

Short Paper due

WEEK 9
Verdi’s late operas: Verdi: Otello, Falstaff

3rd RP due

WEEK 10
Puccini’s Dramaturgy: La Boheme,

WEEK 11
Puccini’s Dramaturgy: Tosca,

WEEK 12
Madama Butterfly, Turandot

WEEK 13
Realism and the Giovane Scuola. Leoncavallo: Pagliacci, Mascagni: Cavalleria
--
4th RP due

WEEK 14
Other Italian Opera Composers: Ponchielli, Boito, Catalani, Cilea, Giordano.

WEEK 15
Italian Contemporary Operas

Final paper due

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