Honors 329: Topics in The Great Operas of the Western Tradition
Fall 2017
T.TH. 4-5:15 OH 204
Instructors: Louise Thomas & John Boitano
GE: Artistic Inquiry
3 units
Offered as needed

Course Description:
Prerequisite: None. An exploration of both the literary and the musical traditions of the finest operas written in western tradition (Italian, German, French and American) and their relationship to other literary genres and performing arts. Class will feature performances by invited faculty and students and fieldtrip(s) to LA Opera. Class may be repeated for credit as the topic and operas covered will change each time it is offered (Offered as needed.) 3 credits.

Required Texts: (in chronological order)
Jean-Baptiste Lully. *Atys* (1674).
Wolfgang Amadeus Mozart. *Le nozze di Figaro* (1786)
Charles Gounod. *Faust* (1859)
Richard Wagner. *Tristan und Isolde* (1865)
Georges Bizet. *Carmen* (1875)
Jacques Offenbach. *Les Contes d’Hoffmann* (1881)
Jules Massenet. *Manon* (1884)
Giacomo Puccini. *La Bohème* (1896)
Kurt Weill. *Die Dreigroschenoper* (1928)
Ira Gershwin. *Porgy and Bess* (1934)
Met Opera on Demand (

Suggested Reading:

Course Learning Outcomes (CLO’s):
1. To develop a better knowledge and appreciation of the historical presentation of the age of classicism, and the absolute monarchy of Louis XIV.
2. To acquire an enhanced understanding of the historical presentation of the use of the performing arts such as opera as an instrument of royalist propaganda in the time of the Sun King and as social spectacle throughout the 19th and 20th centuries.
3. To understand underlining principles of western opera when juxtaposed to other literary genre and performing arts such as theater, dance and ballet.
4. To analyze the interplay between the literary and musical nature of the operatic text (Italian, German, French, and American traditions).
5. To explore the important influence of music, dance, gardens, waterworks, fireworks and pageant on baroque age and Belle Époque opera.
6. To study the representation of French Opera, the Royal court at the Louvre and Versailles, and 19th and 20th century spectacle in modern Italian/German/French/American films and society.
7. To understand the contemporary prominence of Neo-Classical and Romantic Theater juxtaposed to seventeenth, eighteenth, nineteenth, and twentieth-century Italian/German/French/American Opera.
8. To compare and to contrast great operatic masterpieces of the Western Tradition.

Program Learning Outcomes (PLO’s):
7AI: to explore all facets of the most prominent performing art of the classical age through study of the musical, historical, literary and culture traditions in which the libretti were written and performed.

Content/Major Study Units:
1. The historical presentation of the age of classicism, and the absolute monarchy of Louis XIV.
2. The historical presentation of the use of the performing arts such as opera as an instrument of royalist propaganda in the time of the Sun King and as social spectacle throughout the 19th and 20th centuries.
3. The principles of Western Opera juxtaposed to other literary genres and performing arts such as théâtre, dance and ballet.
4. The interplay between the literary and musical nature of the operatic text (Italian, German, French, and American operatic traditions).
5. The exploration of the important influence of music, dance, gardens, waterworks, fireworks and pageant on baroque age and Belle Époque opera.
6. The prominence of Neo-Classical, Romantic and Twentieth-Century Theater juxtaposed to seventeenth, eighteenth, nineteenth-century and twentieth-century Italian, German, French and American operas.

Restrictions: NONE

Grading
Compositions 30 points
Midterm 10 points
Participation/Presentation 10 points
Research Paper/Final Exam 50 points

Total 100 points
Computation of final grade: 93 to 100=A, 90 to 92=A−, 87 to 89=B+, 83 to 86=B, 80 to 82=B−, 77 to 79=C+, 73 to 76=C, 70 to 72=C−, 67 to 69=D+, 63 to 66=D, 60 to 62=D−, 0 to 59=F.

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“In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Disability Services Office. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or visit [www.chapman.edu/students/student-health-services/disability-services](http://www.chapman.edu/students/student-health-services/disability-services) if you have questions regarding this procedure or for information or to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.”

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Prepared by Dr. John F. Boitano & Dr. Louise Thomas,
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