



Universitat de Lleida

DEGREE CURRICULUM

MUSIC AND DRAMA: AN INTRODUCTION TO THE OPERA

Coordination: BERNADO TARRAGONA, MÀRIUS JOSEP

Academic year 2022-23

Subject's general information

Subject name	MUSIC AND DRAMA: AN INTRODUCTION TO THE OPERA			
Code	100163			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	BERNADO TARRAGONA, MÀRIUS JOSEP			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	60 classroom hours 90 individual work			
Important information on data processing	Consult this link for more information.			
Language	Catalán Sources and readings in Spanish, English and French			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
BERNADO TARRAGONA, MÀRIUS JOSEP	marius.bernado@udl.cat	6	Wednesday, from 12:00 to 13:00 Online tutorials at times to be agreed with students

Subject's extra information

The subject Music and drama: an introduction to opera aims to provide students with the acquisition of basic information on the history of the opera, from its controversial beginnings in the Baroque period to the present. The approach will be basically practical, with the viewing and in-depth study of a selection of singular titles in the history of the operatic genre. The course will deal with all the ingredients that are part of the show, from dramaturgy and musical style, to scenic approaches or vocal characteristics. Special attention will be given to the interactions between the libretto and music, the social dimension of the opera in each era, as well as the relationships with other artistic disciplines. It also provides attendance to general rehearsals or performances of live operas, as well as technical visits to opera establishments.

Prerequisites	Corequisites
[100144] History of music [100145] Contexts and repertoires of the history of music	No

Practical observations

All students must do at least three individual tutorials with the teacher during the development of the course.

It is recommended that students with musical studies of medium or higher grade to arrange an interview with the teacher during the first two weeks of the course. The use of mobile phones in the classroom during theoretical classes is not allowed.

The use of electronic devices for taking notes during theoretical classes is discouraged.

All the communication between the professor and the students about the subject will be carried out, preferably, through the tool "Messages" of the Virtual Campus, in the subject History of music. It is recommended to check the box "Send a copy to the email address of the recipients".

Information on data protection in the audiovisual register in the subject

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).
- The recorded images and voices shall be used exclusively for teaching purposes.
- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).
- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.
- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.
- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or other non-electronic means.

Learning objectives

O1: Know the structures, conventions and operatic styles throughout history.

O2: Develop the ability to critically approach texts, documents and current productions related to the world of opera.

O3: Identify the styles and manner of making the most representative composers of each era.

O4: Be able to elaborate criteria and make judgments about the key concepts of the world of opera.

Competences

CG4 Working in interdisciplinary teams, with leadership and decision-making skills. Develop group tasks with common objectives.

CG6 Plan and manage time for decision making and development of individual tasks and in team work environments.

CE3 Develop a general diachronic vision of the history of general and / or universal art.

CE6 Acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as theory and aesthetic thought.

CT3 Acquire training in the use of new technologies and information and communication technologies.

Subject contents

A. The foundations of opera

1. Musical elements: voice, form and structure
2. Literary and theatrical elements: text, dramaturgy and scene

B. The baroque time

1. From the court in the public theater: Claudio Monteverdi
2. The Venetian opera and its diffusion outside Italy

C. The opera and its transformations during the 18th century

1. The opera buffa and the reformist attempts
2. The operatic production of Wolfgang Amadeus Mozart

D. Opera and society in the first half of the 19th century

1. Romantic opera
2. The expansion of Italian opera

E. The operatic appearance of the 19th century

1. Richard Wagner and the musical drama
2. Giuseppe Verdi and the Italian operatic tradition

F. The 20th century and contemporary opera

1. Innovation and rupture in twentieth-century opera
2. New perspectives for musical theater

Methodology

The subject will consist of:

- expositions by the instructor
- regular presentations by students devoted to operatic titles

- collaborative writing of descriptive files of a selection of titles of the basic opera repertoire
- practical sessions consisting of the complete viewing of some operas (live, recorded or broadcast)

The subject will be articulated using various formats and teaching methodologies. Whenever possible, the face-to-face modality will be prioritized. Attendance, both in the theoretical and practical sessions, is a mandatory requirement. The face-to-face sessions will combine the expository model with debate and comment. The content will consist of a journey through the history of the operatic genre with abundant examples in audio and video and, at the same time, specific presentations dedicated to the various elements that are part of the operatic show, both from a historical point of view and today.

The details and precise calendar of the practical sessions (concerts, visits...) will be published before the start of the sessions.

Activity	Codification / description / Typology TPD	O*	G*	HPA*	HNP*
Master class (M)	Face-to-face and remote classroom sessions	O1	1	45	–
Practices (P)	Attendance at live opera performances or broadcasts, with a report written	O3	1	15	15
Assignments (T)	Writing of files and public presentations	O4	1	–	30
Tutorials (Tut)	Scheduled and mandatory individual tutoring (3), face-to-face or remote	O4	1	–	5
Individual work	Individual preparation of the syllabus (readings and auditions)	O1 O2 O3 O4	1	–	40
TOTAL	150 h (6 ECTS)			60	90

O: Objective. G: number of groups in the activity. HPA: face-to-face hours. HPD: online hours. HNP: not face-to-face hours

Development plan

Classroom sessions

Wednesdays, from 9:00 a.m. to 12:00 p.m.

Practical sessions

A) Commented viewing of four operatic titles in large format and high definition (Auditorium)

5 october, de 9:00 a 14:00: *L'Orfeo* (Claudio Monteverdi)

26 october, de 9:00 a 14:00: *Don Giovanni* (Wolfgang Amadeus Mozart)

16 november, de 9:00 a 14:00: *La traviata* (Giuseppe Verdi)

30 november, de 9:00 a 15:00: *Die Walküre* (Richard Wagner)

B) Technical visit and assistance to the general rehearsal of *Il trittico* (Giacomo puccini) at the Gran Teatre del Liceu.

Date to be specified, a few days before the premiere (November 27), from 8:00 to 22:00.

Worksheets and reports

The worksheets of the operas exhibited orally must be deposited in the corresponding space of the Virtual Campus, one week after the exhibition, at the latest.

The reports must also be delivered one week after the activity.

Delivery outside these deadlines will not be accepted.

Oral presentations

On the first day of the course a calendar will be agreed with all the participants.

Evaluation

Attendance, both in the theoretical classes and in the practical classes, is mandatory and can be controlled randomly. All the contents dealt with in both types of sessions, both theoretical and practical, will be evaluated.

The evaluation will consist of:

Activity	Quantity	Percentage
Attendance and participation		15%
Oral presentations	4	25%
Writing of opera title files	4	25%
Reports	5	35%

Evaluation criteria

1. *Oral presentations*

Public presentation (20 minutes) of four operatic titles from a closed list proposed by the teacher.

In addition to the content, the ability to structure the speech and synthesis, the oral and corporal expression, the graphic presentation and the mastery of the communication tools will be valued.

2. *Worksheets*

Research work and documentation for the writing of the files of four operatic titles from a closed list proposed by the professor. A template that must be followed will be provided.

3. *Reports*

Writing a reasoned assessment report based on live attendance or viewing of recordings of five opera performances. The delivery of reports of practices that have not been attended in person will not be accepted.

The schedule, agreed at the beginning of the sessions, of the oral presentations and the deadlines for the submission of the files and reports are inexcusable.

Worksheets and reports must be submitted exclusively in PDF format. Filenames must follow the template: **SURNAME_Opera Title (Composer)**. Example: **BERNADÓ_La traviata (Verdi)**.

The evaluation is ongoing. Students who combine their studies with a part-time or full-time job, and who have time compatibility problems with the subject, have the right to request an alternative assessment within 5 days from the beginning of the semester. For more information, send an email to academic@lletres.udl.cat or contact the Secretary of the Faculty of Arts.

If plagiarised material is detected, we will apply what is established in the 'Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees'.

Bibliography

Resources

The UdL's Virtual Campus will provide students with a range of resources and complementary materials in various formats (audio, text, image...) corresponding to each of the thematic blocks in which the matter is divided and, where

appropriate, as material Accompanying the practical activities. After each session, in the Resources section of the Virtual Campus, you will have access, on a timely and limited time basis, to all audiovisual materials worked during the sessions.

Basic Bibliography

Alier, Roger. *Guía universal de la ópera*. Barcelona: Ma non troppo, 2007.

Alier, Roger. *Historia de la ópera*. Barcelona: Ma non troppo, 2002.

Kerman, Joseph. *Opera as Drama*. Berkeley, CA: University of California Press, 2005.

Merlin, Christian. *Opéra et mise en scène. L'Avant-Scène Opera*. Paris: Premières Loges, 2007.

Mortier, Gérard. *Dramaturgia de una pasión*. Madrid: Akal, 2010.

Parker, Roger. *Historia ilustrada de la ópera*. Barcelona: Paidós, 1998.

Snowman, Daniel. *La ópera: Una historia social*. Madrid: Siruela, 2012.

Till, Nicholas, ed. *The Cambridge Companion to Opera Studies*. Cambridge: Cambridge University Press, 2012. Williams, Bernard. *Sobre la ópera*. Madrid: Alianza, 2010

Text anthologies

Weiss, Piero, ed. *Opera: A History in Documents*. Oxford: Oxford University Press, 2002.

Dictionaries

Randel, Don, ed. *Diccionario Harvard de la música*. Madrid: Alianza, 1997.

The New Grove Dictionary of Music and Musicians. Stanley Sadie, ed. 20 vols. London: Macmillan, 1980; nova edició en 29 vols. a cura de Stanley Sadie i John Tyrrell, London: Macmillan, 2001. Versió online: Oxford Music Online (recurs electrònic accessible a través del Servei de Biblioteca i Documentació de la Universitat de Lleida).