



Course: Interdisciplinary Honors Seminar
Semester: Fall 2015
Course Number: 01:090:294:01
Course Index: 15152
Credits: 3
Meeting Times: Wednesdays 11:30–2:30 (Periods 3 & 4)
Meeting Place: Scott Hall, Room 104
Prerequisites: Enrollment into SAS Honors Program
Instructor: Alexander E. Pichugin
Office Address: Department of Germanic, Russian and East European Languages and Literatures
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Office Phone: 732.932.7201
E-mail address: pichugin@rutgers.edu
Office Hours: Mondays, 8:00 a.m. – 9:30 a.m. • Scarlet Latte Café on the lower level of Alexander Library
Wednesdays, 8:00 a.m. – 9:30 p.m. • Scarlet Latte Café on the lower level of Alexander Library
& by appointment
Scheduled meetings are given priority over walk-ins.

Course Description

This interdisciplinary honors seminar is designed to engage students in the discussion and development of writing skills focusing on the connections between music, theater, and history.

In the seminar we will trace the development of the opera as genre from its Italian origins to modern day. The highlights of the course will be the well-known but always new pearls of the European and American operatic repertory, such as Mozart's *Le nozze di Figaro* and *Zauberflöte*, Verdi's *Rigoletto*, *La traviata*, and *Aida*, Bizet's *Carmen*, Puccini's *Tosca*, Gershwin's *Porgy and Bess*, etc.

In listening, watching, and discussing operas, we will concentrate on several aspects of opera as a cultural phenomenon, such as its creators (composers, librettists, directors, singers, actors, et al.), the music itself, the elements of stage production, the voice theory, the orchestra, the narrative and dramatic elements of the libretti, and the reception, as well as genres related to and influenced by opera, such as musical, operette, and rock opera. We will also explore cultural and political implications of operas, such as the most recent controversial opera *Death of Klinghoffer* (2014), which caused public protests in front of the Metropolitan Opera.

Through the analysis of music, text, symbols, and images in these operas, students will deepen their understanding and appreciation of the genre. As a learning outcome of the seminar, students will develop their abilities to approach an opera production both analytically and synthetically, exploring the connection between music, art, theater, as well as the social world in critical and creative ways. As a practical outcome, the students will develop important skills in working with music and text by practicing oral and written interpretation, which will advance their ability to speak and write about music and theater in general.

The seminar has no pre-requisites other than the enrollment into the SAS Honors Program.

This seminar counts towards:

- SAS-German, Russian & Eastern European Languages & Literatures Major
- SAS-German, Russian & Eastern European Languages & Literatures Minor
- the Music Minor as elective credit or Music History credit

Core Curriculum Learning Goals

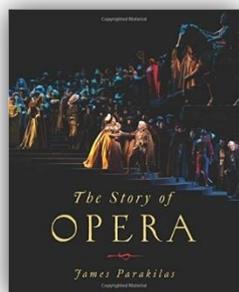
The seminar satisfies the following Learning Goal of the Core Curriculum:

[WCd] Writing and Communication in a Discipline

Communicate effectively in modes appropriate to a discipline or area of inquiry.



Study Materials



- The main textbook for the Seminar is: James Parakilas. *The Story of Opera* W. W. Norton & Company, 2013. ISBN 978-0-393-93555-4 (Paperback)
- All other study materials or hyperlinks to online materials are provided on the Sakai website (<http://sakai.rutgers.edu>). All students officially enrolled in this course already have access to it. Students who do not have access need to contact the instructor. Students should check the website frequently for the most recent announcements and assignments.

Course Requirements

🔊 Class Participation • 15%

Vigorous participation in all class activities is crucial. The following are the rubrics for participation:

	Attentiveness	Contribution
Expectations are exceeded (90–100%)	The student always pays attention.	The student is always eager to contribute to class discussion, exercises, and group work. The student often asks questions. The student always volunteers answers.
Expectations are met (80–89%)	The student pays attention most of the time.	The student is usually eager to contribute to class discussion, exercises, and group work. The student occasionally asks questions and volunteers answers most of the time.
Expectations are barely met (70–79%)	The student sometimes pays attention.	The student is occasionally eager to contribute to class discussion, exercises, and group work. The student occasionally asks questions and sometimes volunteers answers.
Expectations are not met (65–69%)	The student rarely pays attention.	The student almost never contributes to class discussion, exercises, and group work. The student almost never asks questions or volunteers answers.

☑ Quizzes • 20% (2% × 10)

During the semester students will write 10 short in-class quizzes addressing the material covered in the readings and in class discussions and presentations. Quizzes include multiple choice and short answer questions.

🗨 Presentations • 30% (10% × 3)

During the semester, each student will make three presentations: two with a partner and one individual presentation. The dates of the presentations will be determined in class. Each presentation consists of a 35-minute talk with the use of multimedia followed by a 15-minute question-and-answer session. It is crucial that the presenters speak and not read; therefore students should take time to practice their presenting skills. By midnight of the day of the presentation the presenters submit the PowerPoint file of their presentation as an e-mail attachment with the subject line **294 – Presentation – [First_Name_of_First_Presenter], [First_Name_of_Second_Presenter]**, e.g., **294 – Presentation – Michael, Maria**.

📄 Final Paper • 20%

During the first part of the semester students will explore their interests within the scope of the seminar and chose a topic for the Final Paper. It is expected that the topic of the Final Paper deals with one or several aspects of at least three operatic works. The works of interest as well as the topic are chosen by the students. By 9 p.m. of October 23 students will send the topic of their choice in the body of an e-mail to pichugin@rutgers.edu with the subject line **294 – Topic – [First_Name]**, e.g., **294 – Topic – Michael**. On session 8 (October 27) the choices of topics and the format of the paper will be discussed in detail. It is expected that the Final Paper adheres consistently to either the MLA or APA formatting style. The final paper has to be submitted by December 12 as an electronic attachment in *.docx, *.doc, *.rtf, or *.pdf format to an e-mail to pichugin@rutgers.edu with the subject line **294 – Paper – [First_Name]**, e.g., **294 – Paper – Michael**. A hard copy of the Final Paper should be brought to the final examination on December 16. The pages of the hard copy have to be printed one-sided and stapled.

☆ Final Examination • 15%

The Final Examination will take place on Wednesday, December 16, 8:00 – 11:00 a.m.
The format of the examinations will be discussed in class.

Assessment

Grade Composition

Aspect	Percentage
 Class Participation	15%
 Presentations (3)	30%
 Quizzes (10)	20%
 Final Paper	20%
 Final Examination	15%

Grade Distribution

Grade	Points (%)
A	90–100
B+	85–89
B	80–84
C+	75–79
C	70–74
D	65–69
F	64 and below

Communication with the Instructor

@ E-Mail

The best way to contact the instructor outside the classroom is to email pichugin@rutgers.edu. Generally, e-mails are answered within 48 hours. The subject line should include 294 – [First_Name], e.g. 294 – Michael – Question re.... This will help direct the message to the correct folder for quick processing. If the subject line is not formatted this way, the message may be read with delay.

Progress Reports

On the dates indicated in the Syllabus, students will write short progress reports, where they reflect upon the course and their individual progress. They will describe what they have learned, what more they would like to learn, what aspects of the course they like and dislike and why. The reports are not graded. They help the instructor better coordinate the students' expectations and progress with the learning goals of the course. The reports have to be sent as e-mail attachments to pichugin@rutgers.edu with the subject line 302 – [First_Name] – Progress Report [#], e.g. 302 – Michael – Progress Report 2.

Mandatory Office Hours

Students will be required to attend two mandatory office hours (students are always welcome during regular office hours). This will give students an opportunity to discuss individual questions and concerns. The sign-up sheet for the first round of mandatory office hours will be circulated in class.

Policies

Academic Integrity

Violation of academic integrity is an extremely serious matter; it can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than their own, students should always acknowledge their sources clearly and completely, whether they are quoting or paraphrasing. Note also that use of online translation services is not permitted as a tool for generating work submitted for course credit. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu> and discuss with the instructor any questions about this and related issues.

Attendance

All students must attend regularly and arrive prepared. If a student expects to miss one or two classes, he/she should use the University Self-Reporting Absence website (<https://sims.rutgers.edu/ssra>) to indicate the date and the reason for the absence. An e-mail notification is automatically sent to the instructor. Those who miss more than two class sessions without a compelling excuse should expect a one-step reduction in the course grade (i.e. an A becomes a B+, a B+ becomes a B). Every additional three absences may entail a further one-step grade-reduction. Three late arrivals count as one absence.

Note: It is the responsibility of the student who has been absent (for any reason) to find out what he/she has missed and obtain materials that may have been handed out.

Cell Phones

Cell phones and all other technological devices (beepers, iPods, audio players, etc.) must be turned off during class out of respect for fellow students and the instructor.

Disability Support Services

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with the instructor about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

Additional Assistance

Students are encouraged to come to their instructor's office hours with any questions and problems pertaining to class.

The instructor reserves the right to make changes to the Syllabus.

The latest version of this Syllabus is available on [Sakai](#) → [Syllabus](#).

Course Calendar

= Textbook pages • = Readings on Sakai • = Discussion Topic • = Quiz • = Presentation • = Assigned student number • = Progress Report • = Term Paper

#	Date	Topic	Homework	Class Work
1	Mo 09/08	What is opera?		Introduction • Syllabus What is opera?
2	Mo 09/15	Beginnings of the Opera Monteverdi's <i>L'Orfeo</i>	95–118 TBA	History of opera
3	Mo 09/22	Between Monteverdi and Mozart	145–172 & 203–214 TBA	Lully or Purcell 1 2 Händel 3 4 Gluck 5 6
4	Mo 09/29	Mozart	226–254 TBA	<i>Le nozze di Figaro</i> 13 <i>Don Giovanni</i> 14 <i>Die Zauberflöte</i> 15 <input checked="" type="checkbox"/> Quiz 01
5	Mo 10/06	Italian opera	288–290 & 307–320 TBA Progress Report 1	Rossini 7 8 Bellini 9 10 Donizetti 11 12 <input checked="" type="checkbox"/> Quiz 02
6	Mo 10/13	Verdi	65–90 & 290–293 TBA	<i>Rigoletto</i> 4 <i>La traviata</i> 5 <i>Aida</i> 6 <input checked="" type="checkbox"/> Quiz 03
7	Mo 10/20	Puccini	320–326 TBA	<i>La bohème</i> 7 <i>Tosca</i> 8 <i>Madama Butterfly</i> or <i>Turandot</i> 9 <input checked="" type="checkbox"/> Quiz 04
8	Mo 10/27	French opera	336–339 TBA Final Paper Topic Due	Berlioz 13 14 Gounod 15 1 Offenbach 2 3 <input checked="" type="checkbox"/> Quiz 05
9	Mo 11/03	Bizet	45–46; 56–57; 301–307 TBA Progress Report 2	<i>Les pêcheurs de perles</i> 10 <i>Carmen</i> 11 <input checked="" type="checkbox"/> Quiz 06
10	Mo 11/10	German opera	266–271 & 54–56 339–343; 350–355; 358–370 TBA	Beethoven 4 5 Wagner 6 7 <input checked="" type="checkbox"/> Quiz 07
11	Mo 11/17	Russian opera	346–350; 293–296; 58–60 TBA	Rimsky-Korsakov 8 9 Mussorgsky 10 11 Tchaikovsky 12 13 <input checked="" type="checkbox"/> Quiz 08
12	Mo 11/24	20 th Century Opera (1)	390–397 TBA	Weil 14 15 Gershwin 12 <input checked="" type="checkbox"/> Quiz 09
13	Mo 12/01	20 th Century Opera (2)	397–401 TBA	Britten 1 Berio 2 Adams 3 <input checked="" type="checkbox"/> Quiz 10
14	Mo 12/08	Conclusion	TBA	Conclusion
	We 12/16 8-11 a.m.	Final Examination	Final Paper Due	Final Examination

