

SIMON FRASER UNIVERSITY

S.75-100

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject NEW COURSE PROPOSAL - G.S. 106-3 - OPERA

Date JUNE 18, 1975

MOTION: "That Senate approve, and recommend approval to the Board of Governors, the new course proposal for G.S. 106-3 - Opera, as set forth in S.75-100."

If the above motion is approved,

MOTION: "That Senate waive the normal two semester time lag requirement in order that this course may be first offered in the Spring semester 76-1."

SIMON FRASER UNIVERSITY

S.75-100

MEMORANDUM

To. SENATE

From. SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

Subject. NEW COURSE PROPOSAL - G.S. 106-3 -
OPERA

Date. JUNE 18, 1975

At its meeting of June 17, 1975, the Senate Committee on Undergraduate Studies discussed the attached proposal for G.S. 106-3 - Opera. It was made clear that this course should be included amongst the General Studies courses, offered by the Faculty of Interdisciplinary Studies, on the same basis as the existing courses in music and art - that is, that, upon the establishment of a program in the Fine and Performing Arts, the course will be reviewed with a view to establishing the appropriateness of its inclusion in such a program.

With this understanding, the Committee is forwarding this proposal to Senate with its recommendation that it be approved and that the normal two semester time lag requirement be waived in order that it can be first offered in the Spring semester 76-1.


I. Mugridge

SIMON FRASER UNIVERSITY

SCUS 75-29

MEMORANDUM

Mr. H. M. Evans, ✓	From Dr. R. C. Brown, Dean.....
Registrar.	Faculty of Interdisciplinary Studies.
Subject New Course Proposal. Opera, G.S. 106-3.	Date May 21/75.....

Attached is a new course proposal which has been approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee. Would you please place this proposal on the agenda of the Senate Committee on Undergraduate Studies..

Attachment.

R.C. Brown
Per F.I.S.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

I.S.C. 75-3
(revised)

Calendar Information

Department: General Studies Program.

Abbreviation Code: G.S. Course Number: 106 Credit Hours: 3 Vector: 3-0-0

Title of Course: OPERA.

Calendar Description of Course: This course is designed to provide a broad general knowledge of opera and the history of opera. Attention will also focus on how voices are used in opera, and the way in which operas are presented and performed. The course is offered in cooperation with and through the facilities of the VANCOUVER OPERA ASSOCIATION and does not assume prior knowledge of or competence in music.

Nature of Course

Prerequisites (or special instructions): None.

What course (courses), if any, is being dropped from the calendar if this course is approved: None.

2. Scheduling

How frequently will the course be offered? Twice yearly.

Semester in which the course will first be offered? Fall, 1975.

Which of your present faculty would be available to make the proposed offering possible? Dr. Alan Aberbach.

3. Objectives of the Course

See attached.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty Stipend.

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: _____

Jay 21 / 75.
R. C. Brown
Dean

Department Chairman

Chairman, SCUS

SIMON FRASER UNIVERSITY

Fall, 1975

G.S. 106: OPERA

General Information

This course is designed to provide a broad general knowledge of opera and the history of opera. Attention will also focus on how voices are used in opera, and the way in which operas are presented and performed. The course is offered in cooperation with and through the facilities of the VANCOUVER OPERA ASSOCIATION and does not assume prior knowledge of or competence in music.

Place of meeting

All classes will be held in the main hall of the VOA at 111 Dunsmuir Street, across from the bus station, in downtown Vancouver.

Time of meeting

Every Wednesday night from 7:00-9:30pm beginning 10 September 1975.

Instructors

Course instructor: Dr. Alan D. Aberbach
Guest instructors: Mr. Brian Hanson, General Manager, VOA
Mr. Richard Bonyngne, Musical and Artistic Director
Other members of the VOA staff

Topics and sessions

September 10: The nature of opera. Vocal categories. The way voices are used in opera.
September 17: Italian opera: the bel canto tradition. Opera in terms of Italian history and society.
September 24: Italian opera: Verdi. His evolution as an operatic composer.
October 1: Italian opera: Romanticism and verismo.
October 8: German opera: Part 1. Opera in terms of German history and society.
October 15: German opera: Part 2. Wagner.
October 22: French opera: Part 1. Opera in terms of French history and society.
October 29: French opera: Part 2.
November 5: Russian opera. Opera in terms of Russian history and society.
November 12: Opera as a vehicle of and for historical nationalism.
November 19: Opera and literature. A survey of the literary masterpieces on which operas have been based.
November 26: A historical survey of the libretto in opera.
December 3: Opera production: musical direction, stage direction, stage setting, economics.
December 10: Essay Conference. Private meetings to be arranged to discuss the term paper.

Grades

Grades depend upon the research and presentation of the term paper. Topics must be approved in advance. Two copies of the term paper are required but one will be returned to you toward the end of the semester. Final date for submission of papers is Wednesday, 3 December. A private conference to discuss the paper will be scheduled for Wednesday evening, 10 December.

A complete reading list in addition to possible term paper topics will be available at the first session of class.

Partial Reading List

George Martin, The Opera Companion. Vol. 1: A Guide for the casual operagoer. This is probably the best paperback to illustrate the non-historical elements of opera. Vol. 2, The Synopsis, offers witty and informative plot summaries.

Grove's Dictionary of Music and Musicians. Edited by Eric Blom this 10 volume set is considered by many as the music bible.

P.J. Smith, The Tenth Muse, A historical Study of the Opera Libretto. Self-explanatory.

R. Bing, 5000 Nights at the Opera. What it is like to run an opera house; complete with human interest anecdotes and Bing nastiness.

J.M. Knapp, The Magic of Opera. Sharp and perceptive background.

Q. Eaton, Opera Production. Tells short plots of familiar and unfamiliar operas but includes what vocal range is required, instrumentation demands, special problems, etc. 2 Vols.

W. Volbach, Problems of Opera Production.

Kobbe's Complete Opera Book. Edited and revised by the Earl of Harewood. Probably the best and most complete collection of opera plots.

A complete reading list will be available at the first session of class.