

COURSE SYLLABUS – FALL 2015
MUSIC 641: TWENTIETH-CENTURY OPERA

CLASS MEETINGS: MW 11:00–12:15
Pottle 119

INSTRUCTOR: Everette Scott Smith
Office: Pottle Annex 153
Office Hours: MW 9:30-11 and By appointment
Written Messages: Leave in Mailbox in Music Dept. Office
Email: everette.smith@selu.edu

COURSE DESCRIPTION:

This course will provide an exploration into Operas of the Twentieth-Century within the context of “modernism.” It will examine the many socio-cultural and musical languages applied to the genre over the last century including many of the artistic and literary “isms” of the period. Additionally we will discuss main cultural history and aesthetic practice as presented through these works. The content is designed to:

- 1) widen your knowledge of, appreciation for, and ability to identify, describe, and critically assess modern operatic repertoire from the past century
- 2) give you a sophisticated understanding of the social/cultural, aesthetic, stylistic, and functional aspects of that music.

COURSE OBJECTIVES:

Through the specific subject matter and content, this course is designed to assist students in:

- 1) gaining factual knowledge (terminology, classifications, methods, trends, etc.)
- 2) learning to apply course material (to improve analytical, critical, and creative thinking and research skills)
- 3) gaining a broader understanding and appreciation of intellectual and cultural
- 4) developing skills in expressing oneself orally and in writing
- 5) acquiring skills in working with others as part of a team

In order to facilitate the objectives listed above, this course is not exclusively lecture-based and requires active student engagement in various activities both inside and outside the classroom. In an effort to accommodate as many different learning styles as possible, student performance will be evaluated in a variety of ways, including (but not limited to): quizzes, in-class exercises, daily in-class discussions, written assignments, presentations, tests, etc.

REQUIRED MATERIALS:

Turabian, Kate. *A Manual for Writers*, 8th ed. Chicago: University of Chicago Press, 2007.

Reserve DVDs and CDs: Copies of each opera used have been placed on reserve in the SLU Library for 2 hour in-library use only.

REQUIREMENTS AND EVALUATION:

ASSIGNMENTS (80% OF YOUR FINAL GRADE)

Including two learning statements, an in-class presentation, two exams, and a research paper, the course assignments will engage students in research, analysis, critical thinking, and analytical/technical scholarly writing. In accordance with the university's academic integrity policies please note that **all** work submitted for this course must be original to this course. (You may not use work prepared or submitted for another course without the permission of both instructors.) If you will be absent (for any reason) on a day when an assignment is due, you must hand it in ahead of time to avoid a late penalty.

PARTICIPATION (20% OF YOUR FINAL GRADE)

The learning process is most effective when all participants are prepared and actively engaged. To this end, I foster class discussions rather than exclusively lecture. Your verbal contributions to daily discussions will be largely of your own initiative. While I may provide some general prompts for discussion, all students are expected to come to every class session thoroughly prepared and to meaningfully contribute to the closed-textbook and open-note discussions, **demonstrating with their comments their thorough preparation and critical thinking skills**. Students must bring their reading and viewing/listening preparation notes to every class meeting; these will require careful study of the text and multiple viewings (and listening) to works. Each student's participation is evaluated and recorded for every class meeting. **Guidelines for how participation is graded are outlined in the corresponding section at the end of this document.**

Regarding Attendance: Participation necessitates **on-time** attendance to class. Lateness will affect your grade. Please note that if you arrive late, it is your responsibility to see me immediately after class so that I can record that you were in attendance. An absence will result in a "0" for participation for that day. I will excuse an absence for a university-related function with appropriate documentation; however, it must be cleared by me **before** the absence occurs. If you miss a class session, make sure that you get a copy of class notes from a colleague; you are responsible for all information discussed in class. One extra-credit option will be offered to allow students to make-up one absence of a personal nature (i.e., illness, family emergency, flat tire, out-of-town, overslept, etc.). Please be in class every day. Do not miss any classes. If there is a problem, let me know in advance. Please be on time. **Any anticipated absences for religious observation must be received in writing by the second week of class.**

Daily Work may consist of a variety of activities, including but not limited to: unannounced quizzes, collecting reading or viewing notes for that day's lecture, short in-class essays, response papers, group exercises, etc. Quizzes are designed to keep your studies on track. They may cover excerpts from assigned operas or information from the readings. You must be present to receive credit for daily work (except in the case of a documented university-related function).

GRADING:

Your final grade will be based on two major items:

Participation	120pts (5@)
Assignments	480pts

A score of 90% or above on any of the items constitutes an A; 80% or above a B, etc. Therefore your final grade will be based on a scale of 450 points as follows:

540–600	A
480–539	B
420–479	C
360–419	D
Below 360	F

STATEMENT REGARDING DIVERSITY: Southeastern Louisiana University affirms its commitment to provide programs, resources, and policies that broaden perspectives on humanity and its diverse cultural expression locally, nationally, and internationally. This classroom community represents a safe space on campus. In our discussions and behavior, we will respect all aspects of people including (but not limited to): race, ethnicity, gender expression, sexual orientation, socioeconomic background, age, religion, and ability.

SELU's COMMITMENT TO THE AMERICANS WITH DISABILITIES ACT:

Southeastern Louisiana University seeks to maintain a supportive academic environment for students with disabilities. To ensure their equal access to all educational programs, activities, and services, federal law requires that students with disabilities notify the University, provide documentation, and request reasonable accommodation. If you need accommodation in this course, please notify me so that I can verify that the required documentation is filed with the Academic Affairs Office and that your accommodations plan is in place. You should also meet with Ms. Leigh Smith–Vaniz, the Services for Students with Disabilities Coordinator (office: Mims Hall 117, phone: 985.549.2247, email: disabilityservices@selu.edu).

ACADEMIC INTEGRITY: Academic integrity is one of the basic principles of a university community. Southeastern Louisiana University encourages and expects the highest standards of academic honesty from all students. Cheating, plagiarism, or other forms of academic dishonesty are subject to disciplinary action. Plagiarism is the presentation of someone else's ideas as your own. All written work must be attributed to the correct source. Ideas from published material or from other people must be credited. It is unacceptable to:

- Copy another's work and claim it as your own.
- Download material from the internet without proper citation.
- Submit a paper, or substantial part of a paper that you have submitted for another class without the express permission of the instructors involved.
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REGARDING CHILDREN AND FAMILY IN THE CLASSROOM: It is the policy of Southeastern Louisiana University that the classroom is not a place for children, family members, or others not registered for the class. Additionally students are not to bring their family members for day care or baby sitting.

CONFERENCES AND OPEN COMMUNICATION: Education relies on open communication between students and faculty. I am always willing to discuss any aspect of the course that interests, puzzles, or concerns you. Please feel free to drop by my office during office hours or schedule an appointment.

TENTATIVE CALENDAR: The tentative course calendar, which is contained in this document and additionally on the class website, assures that students can complete assignments in a timely fashion. Students are fully responsible for all materials. Occasionally there may be supplemental preparation assignments not included in the course calendar. These will be announced.

REGARDING DEADLINES: Students should consult the course calendar and note test dates and assignment deadlines. If you foresee any legitimate conflicts with these dates, talk to me by the end of the second week of the semester. I will try to accommodate your needs. Otherwise, dates and deadlines are firm. Manage your time so that you will not place yourself under unnecessary pressure during the semester. Under no circumstances will the test dates or assignment deadlines be moved to accommodate individual preferences or vacation plans. Furthermore, the final exam will only be administered at the official date and time appointed by the university.

SYLLABUS CHANGE POLICY: This syllabus is a guide and every attempt is made to provide an accurate overview of the course. However, circumstances and events may make it necessary for the instructor to modify the syllabus during the semester and may depend, in part, on the progress, needs, and experiences of the students. Changes to the syllabus will be made with notice in class and/or via email.

MUSIC 641: TWENTIETH-CENTURY OPERA

Fall 2015

Preparation items must be completed **prior** to the class in which they are scheduled for discussion and should inform your talking points for our class discussion.

DATE	TOPIC	PREPARATION
W 8/19	First Class: Introduction, Expectations, & Syllabus Debussy <i>Pelléas et Melisande</i>	Read: Course Documents and bring any questions to class Purchase: Turabian
F 8/21	Learning Statement #1 due by 5pm	Email word document to: everette.smith@selu.edu
M 8/24	Benjamin Britten: <i>Peter Grimes</i>	Philip Brett, "Sex, Politics, and Violence in the Librettos of Peter Grimes," in <i>Siren Songs</i> , pp.237-249.
W 8/26	Igor Stravinsky: <i>The Rake's Progress</i> Kurt Weill: <i>Aufstieg und Fall der Stadt Mahagonny</i>	Chandler Carter, "Stravinsky's 'Special Sense': The Rhetorical Use of Tonality in <i>The Rake's Progress</i> ," <i>Music Theory Spectrum</i> Vol. 19, No. 1 (Spring, 1997), pp. 55-80. Linda and Michael Hutcheon, "The Terrors of Bedlam: <i>The Rake's Progress</i> ," in <i>Opera: Desire, Disease, Death</i> , pp. 100-117
M 8/31	Virgil Thomson: <i>Four Saints in Three Acts</i> Thomson: <i>The Mother of Us All</i>	Read: Nadine Hubbs, "Modernist Abstraction and the Abstract Art," in <i>The Queer Composition of America's Musical Sound</i> , pp. 19-63.
W 8/2	Scott Joplin: <i>Treemonisha</i> George Gershwin: <i>Porgy and Bess</i>	Dominique-René de Lerma, "A Musical and Sociological Review of Scott Joplin's <i>Treemonisha</i> ," in <i>Black Music Research Journal</i> Vol. 10, No. 1 (Spring, 1990), pp. 153-159. Richard Crawford, "Where Did <i>Porgy and Bess</i> Come From?," in <i>The Journal of Interdisciplinary History</i> , Vol. 36, No. 4, Opera and Society: Part II (Spring, 2006), pp. 697-734.
F 8/3	Research Topics DUE	Email 3–5 possible operas for your research paper to everette.smith@selu.edu
M 9/7	LABOR DAY HOLIDAY	NO CLASS: Labor Day Holiday
W 9/9	Topic/Thesis Workshop	Bring 2–3 possible thesis statements to class. Each one should be typed at the top of the page and should NOT have your name printed on the page. One page per each thesis statement.
M 9/14	Richard Strauss: <i>Salome</i>	Linda and Michael Hutcheon, "Staging the Female Body: Richard Strauss's <i>Salome</i> ," in <i>Siren Songs: Representations of Gender and Sexuality in Opera</i> , pp. 204-221 *Susan McClary, "Excess and Frame: The Musical Representation of Madwomen," in <i>Feminine Endings: Music, Gender and Sexuality</i> , pp. 80-111
W 9/16	Dmitri Shostakovich: <i>Lady Macbeth of the Mtsensk District</i>	Elizabeth Wells, "The New Woman: Lady Macbeth and Sexual Politics in the Stalinist Era," <i>Cambridge Opera Journal</i> Vol. 13, No. 2 (Jul., 2001), pp. 163-189. *NPR Excerpt: "Opera vs. Politics: Shostakovich's Lady Macbeth" http://www.npr.org/templates/story/story.php?storyId=122575072

DATE	TOPIC	PREPARATION
F 9/18	Preliminary Bibliography	Email Preliminary Bibliography of fifteen (15) sources by 5pm to everette.smith@selu.edu
M 9/21	Alban Berg: <i>Lulu</i>	Karen Pegley, "Femme Fatale and Lesbian Representation in Alban Berg's <i>Lulu</i> ," in <i>Encrypted Messages in Alban Berg's Music</i> , pp. 249-278.
W 9/23	<i>Lulu</i> cont.	Melissa Goldsmith, excerpt from "Alban Berg's Filmic Music: Intentions and Extensions of the Film Music Interlude in the Opera <i>Lulu</i> ," pp. 12-30.
M 9/28	Leoš Janáček: <i>Jenůfa</i> Heitor Villa-Lobos: <i>Yerma</i>	tbd
W 9/30	Béla Bartók: <i>Duke Bluebeard's Castle</i>	Elliott Antokoletz, "Musical Symbolism in Bartók's <i>Bluebeard</i> : Trauma, Gender, and the Unfolding of the Unconscious," <i>Studia Musicologica Academiae Scientiarum Hungaricae</i> T. 47, Fasc. 3/4, Bartók's Orbit. The Context and Sphere of Influence of His Work. Proceedings of the International Conference Held by the Bartók Archives, Budapest (22-24 March 2006). Part I. (Sep., 2006), pp. 279-291.
M 10/5	John Adams: <i>Dr. Atomic</i>	Stephen Holden, "Mixing Art and Science to Get Doomsday." NYT http://www.nytimes.com/2008/05/30/movies/30wond.html
W 10/7	John Adams: <i>The Death of Klinghoffer</i>	Michael Cooper, "Protests Greet Metropolitan Opera's Premiere of <i>Klinghoffer</i> ," in NYT http://www.nytimes.com/2014/10/21/arts/music/metropolitan-opera-forges-ahead-on-klinghoffer-in-spite-of-protests.html?_r=0 Anthony Tommasini, "Distress at Sea, and Offstage," NYT Review http://www.nytimes.com/2014/10/22/arts/music/john-adams-death-of-klinghoffer-metropolitan-opera-debut.html
M 10/12	Francis Poulenc: <i>Les Mamelles de Tirésias</i> Poulenc: <i>La voix humaine</i>	Willard Bohn, "From Surrealism to Surrealism: Apollinaire and Breton," <i>The Journal of Aesthetics and Art Criticism</i> Vol. 36, No. 2 (Winter, 1977), pp. 197-210
W 10/14	Thomas Adès: <i>Tempest</i> Adès: <i>Powder Her Face</i>	Anthony Tommasini, "An Inspired and Personal Tempest Makes Met Debut," NYT Review http://www.nytimes.com/2012/10/25/arts/music/an-inspired-and-personal-tempest-makes-met-debut.html Steve Smith, "A Duchess Who Made Blue Blood Curdle: <i>Powder Her Face</i> From City Opera at BAM," NYT Review http://www.nytimes.com/2013/02/18/arts/music/powder-her-face-from-city-opera-at-bam.html
M 10/19	Smith away @Conference	NO CLASS: NO ASSIGNMENTS work on Midterm
W 10/21	Smith away @Conference	NO CLASS: NO ASSIGNMENTS work on Midterm
F 10/23	MIDTERM EXAM	Midterm due by 5pm email to everette.smith@selu.edu
M 10/26	Maurice Ravel: <i>L'enfant et les sortilèges</i>	tbd
W 10/28	Workshop	Bring two (2) copies of your Detailed outline and one main point
M 11/2	Poulenc <i>Dialogues des carmélites</i>	tbd
W 11/4	John Corigliano: <i>The Ghosts of Versailles</i>	tbd

DATE	TOPIC	PREPARATION
M 11/9	Smith away @ Conference	NO CLASS: work on research papers
W 11/11	Smith away @ Conference	NO CLASS: work on research papers
W 11/18	György Ligeti: <i>Le Grand Macabre</i>	Yayoi Uno Everett, "Signification of Parody and the Grotesque in György Ligeti's <i>Le Grand Macabre</i> ," <i>Music Theory Spectrum</i> Vol. 31, No. 1 (Spring 2009), pp. 26-56.
M 11/23	Gian Carlo Menotti: <i>Amahl and the Night Visitors</i>	Mitchell Hadley, "Three Kings in 50 Minutes: How the first made-for-TV opera became one of the most famous television programs of all time, and the young medium's first Christmas tradition." http://www.tvparty.com/xmas-amahl.html
W 11/25	Thanksgiving Holiday	NO CLASS
M 11/30	Karlheinz Stockhausen: <i>Licht</i> Philip Glass: <i>Einstein on the Beach</i>	Helen Thomas, "Morphologies of Time in Stockhausen's <i>Licht</i> ," <i>Tempo</i> Vol. 62, No. 245 (Jul., 2008), pp. 2-16. Philip Glass, "Notes: <i>Einstein on the Beach</i> ," <i>Performing Arts Journal</i> Vol. 2, No. 3 (Winter, 1978), pp. 63-70.
T 12/1	Learning Statement #2 due by 5pm	Email word document to: everette.smith@selu.edu
W 12/2	Last Class/Exam Review Erik Ransom: <i>Grindr the Opera</i>	SOT: Course Evaluations/Exam Review
F 12/4	FINAL PAPER DUE 5pm	Email final PAPER by 5pm to: everette.smith@selu.edu
W 12/9	FINAL EXAM	Email final EXAM by 5pm to: everette.smith@selu.edu

CLASSROOM PARTICIPATION GUIDELINES

A FEW POINTS OF POLICY: Students must always be fully engaged in the classroom lecture and discussion. To that end:

- Students should not be distracted. This may include but is not limited to activities such as distracting other classmates, eating, reading, doing work for another class, and/or sleeping. I reserve the right to dismiss you from class for any behaviors that distract the classroom community.
- Students are not permitted to use laptops, iPads, or any other electronic devices during class. Cell phones must be turned off and stored in your bag. If you are caught using electronic devices during class, you will be excused from class and earn a zero for participation.

EVALUATION: Each student's participation is evaluated and recorded for every class meeting according to the following guidelines.

- Each class session is worth 5 points.
- A student will earn one of five marks for each class session: 5, 4, 3, 2, or 0.
- A student will earn 5/5 points, provided s/he: arrives on time; actively contributes to the class discussion (by speaking) in a **substantive, meaningful, and balanced** fashion; **and** demonstrates very thorough preparation of the assigned materials.
- A student will earn 3/5 points, if s/he is tardy, less than actively engaged in the class discussion, and/or not demonstrating a very thorough preparation of the assigned materials.
- A student will earn a zero if s/he is absent and therefore unable to participate at all. A student will also earn a zero if s/he is present but distracted or distracting others at any point during the class discussion.
- A student may **occasionally** earn a "+", which equates to 6/5 points (earning 1 point extra credit for the day's participation), for demonstrating exceptional insight and/or preparation during the class discussion.

DESCRIPTION OF ASSIGNMENTS MUSIC 641: RESEARCH IN MUSIC

GENERAL GUIDELINES FOR ASSIGNMENTS

- Assignments are expected to demonstrate clear presentation, precise organization, and polished prose, and they should contain no errors of grammar or spelling. They must be complete, submitted on time, and follow the instructions. **Each assignment will be evaluated using the corresponding rubric. Additional points will be deducted for failure to follow instructions.**
- Each assignment will only be accepted as a **single PDF file** (not as any other file format); a PDF assures that the document formatting remains fixed from user to user. I will show the class how this is done on Macintosh computers, which are available for student use campus-wide.
- All assignments must be emailed to everette.smith@selu.edu before the beginning of class on the date it is due.
- For assignments that require the submission of hand-corrected hardcopy drafts, these should be submitted to the instructor at the beginning of class on the due date.

- **After class has begun, the assignment is considered late;** this ensures that students can attend class if they are not yet finished with an assignment. The penalty for lateness is the loss of one full letter grade for each day the assignment is late.
- Please refer to the specific instructions below for each assignment.

SOUTHEASTERN WRITING CENTER: Students are strongly encouraged to use the Southeastern Writing Center as a part of their writing process. Consultants are trained to assist students at any stage of the writing process. **You need to bring your completed work along with the assignment instructions and the corresponding evaluation rubric.** The Southeastern writing Center is located in 383 D Vickers Hall (DVIC 383). For more information please visit:
http://www.selu.edu/acad_research/programs/writing_center/.

LEARNING STATEMENT #1: At the beginning of the semester, you must write a one– to two–page learning reflection statement, which will provide a guidepost for you throughout the semester. Discuss your expectations of: yourself, Professor Smith, and your classmates. Discuss two personal strengths and two personal weaknesses. List two academic/professional strengths and two academic/professional weaknesses. Discuss the ways in which these four strengths and four weaknesses will inform your educational and professional pursuits. How do you plan to strengthen the weaknesses and build upon the strengths? List the potential ways in which your strengths and weaknesses can be used to help other people within your sphere of influence.

This assignment should be neatly word-processed according to the following specifications: single-spaced prose, 12-point Times New Roman font, 1-inch margins on the left, right, top, and bottom of the document, and inserted page numbers. Include the following information in the upper left corner of the first page only (single-spaced): your name, Music 641, the date, and Learning Statement #1. This assignment must be **submitted via email. It will be graded as daily work without a rubric.**

LEARNING STATEMENT #2: At the end of the semester, students must submit a **new** one– to two–page learning reflection statement. You may certainly consult your first learning statement; however, you should not plagiarize from the document. **Discuss what you learned about yourself, community responsibility, and education.** (How did you learn it? Cite specific examples.) Re-evaluate your expectations of yourself, instructors, and the college experience. (How have they changed? Why?) Re-evaluate your personal and academic/professional strengths and weaknesses. (How have they changed? Why?) Is there another student you influenced in the class? Explain how and cite specific examples. List a student who influenced you. Explain how and cite specific examples.

This assignment should be neatly word-processed according to the following specifications: **single-spaced** prose, 12-point Times New Roman font, 1-inch margins on the left, right, top, and bottom of the document, and inserted page numbers. Include the following information in the upper left corner of the first page only (single-spaced): your name, Music 641, the date, and Learning Statement #2. This assignment must be **submitted via email. It will be graded as daily work without a rubric.**

MUS 641: RUBRIC FOR FINAL PAPER

Criteria	Description	Points Possible	Points Earned
Thesis	(8) Purpose is clear and scope is narrow and focused; Original argument is readily apparent (7) Purpose is clear and scope is narrow and focused, but argument is not apparent or lacks originality (6) Purpose is not clear or scope is too broad (5) Purpose is not clear and scope is too broad (4-0) No apparent thesis statement (Unable to locate the thesis.)	8	
Introduction	(8) Establishes the narrative structure (main points to be explored further in the paper); explains how main points support the thesis; provides essential context for the thesis and asserts its significance (7) Establishes narrative structure, but does not explain how main points support the thesis (6) Introduces the topic, but lacks direction for the paper (5) Introduction is insufficient (4-0) No apparent introduction	8	
Body: Paper Organization	(8) Paragraphs arranged within the entire paper to present a clear, logical flow of the main ideas (7) Very few instances in which the paper organization is unclear or inconsistent (6) Occasional instances in which the paper organization is unclear or inconsistent (5) Frequent instances in which the paper organization is unclear or inconsistent (4-0) Saturated with instances in which the paper organization is unclear or inconsistent	8	
Body: Paragraph Organization	(8) Sentences arranged within each paragraph to present a clear, logical flow of the supporting ideas (7) Very few instances in which the paragraph organization is unclear or inconsistent (6) Occasional instances in which the paragraph organization is unclear or inconsistent (5) Frequent instances in which the paragraph organization is unclear or inconsistent (4-0) Saturated with instances in which the paragraph organization is unclear or inconsistent	8	
Conclusion	(8) Ties together the narrative (main points discussed in the paper); explains how main points support the thesis; reaffirms the significance of the thesis; proposes suggestions for further research. (7) Ties together the narrative, but does not explain how main points support the thesis (6) Conclusion summarizes the topic, but provides little cohesion for the paper (5) Conclusion is insufficient and/or abrupt (4-0) No apparent conclusion	8	
Support	(16) Detailed, relevant, significant evidence is provided to support all claims (14) Very few instances in which the evidence lacks detail, relevance, and/or significance (12) Occasional instances in which the evidence lacks detail, relevance, and/or significance (10) Frequent instances in which the evidence lacks detail, relevance, and/or significance (8-0) Saturated with instances in which the evidence lacks detail, relevance, and/or significance	16	
Word Choice	(8) Words are precise and articulate (7) Very few imprecise and/or inarticulate statements (6) Occasional imprecise and/or inarticulate statements (5) Frequent imprecise and/or inarticulate statements (4-0) Saturated with instances of imprecise and/or inarticulate statements	8	Types of inarticulate statements: awkward wording, vague wording colloquial speech, clichés, etc.
Spelling	(8) No misspelled words (7) Very few misspelled words (6) Occasional misspelled words (5) Frequent misspelled words (4-0) Saturated with misspelled words	8	
Grammar	(8) No grammatical problems (7) Very few grammatical problems (6) Occasional grammatical problems (5) Frequent grammatical problems (4-0) Saturated with grammatical problems	8	
Bibliography	(8) No formatting errors (7) Very few formatting errors (6) Occasional formatting errors (5) Frequent formatting errors (4-0) Saturated with formatting errors	8	
Footnotes	(8) No formatting errors (7) Very few formatting errors (6) Occasional formatting errors (5) Frequent formatting errors (4-0) Saturated with formatting errors	8	
Document Formatting	(8) No formatting errors (7) Very few formatting errors (6) Occasional formatting errors (5) Frequent formatting errors (4-0) Saturated with formatting errors	8	Types of word-processing errors: file name, font, pg #s, heading, etc.
	Subtotal	104	
	Total		

**CLASS REGISTRATION SHEET– FALL 2015
MUSIC 641: TWENTIETH-CENTURY OPERA**

Name: _____
(Please print clearly)

Major: _____

What is your Primary Instrument/Voice

Please list a few ways that you plan to make this course **meaningful** to your advanced education.

Please list some of your favorite “popular” songs and/or artists.

Please list some of your favorite “classical” pieces of music and/or composers.

I understand that I am accountable for the information contained in the course documents (syllabus, calendar, description of assignments, etc.). I also understand that it is my responsibility to seek verbal clarification from the instructor pertaining to any questions I may have about the course.

(Signature)

(Date)

FILL OUT THIS FORM AND RETURN IT TO THE INSTRUCTOR
AT THE END OF THE FIRST CLASS TO CONFIRM YOUR REGISTRATION.