

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>Department/School:</b>	Music	<b>Academic Session:</b>	2011-12 and thereafter, as offered
<b>Course Title:</b>	Mozart's Operas	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU2253	<b>Course JACS Code:</b> (Please contact Data Management for advice)	330
<b>Availability:</b> (Please state which teaching terms)	Autumn or Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Option (Honours)
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Dr Mark Berry		
<b>Course Staff:</b>	Dr Mark Berry		
<b>Aims:</b>	<p>This course will:</p> <ul style="list-style-type: none"> <li>• provide a detailed exploration of a number of Mozart's operas, from early works to those of his maturity</li> <li>• consider these works individually and as part of an oeuvre</li> <li>• relate these works to other aspects of Mozart's output and to broader contexts within operatic history</li> <li>• ask questions concerning present-day performance and staging of a repertory that is now more than two centuries old</li> <li>• consider other aspects of reception history, not least changing fortunes in the esteem of particular works, and possible reasons for such variation</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of the course, the students should:</p> <ul style="list-style-type: none"> <li>• have acquired a wide-ranging and detailed knowledge of a repertoire at the very heart of the Western tradition</li> <li>• have developed and furthered historical, analytical, and other musicological techniques</li> <li>• be able to place Mozart's operatic works within the greater context of his output and the operatic oeuvres of other composers</li> <li>• have considered and responded to a range of questions concerning contemporary performance and stage production</li> </ul>		
<b>Course Content:</b>	<p>This course will consider Mozart's operas both individually and as part of a recognised corpus. Naturally, some works will receive greater consideration than others, but there will be considerable scope for students to follow and to nurture their own interests. An especial focus will be the variety of ways in which the operas may be considered. Historical context may perhaps enjoy a particular privilege, but an integral part of the course will be to ask how historical study might be combined with analytical, dramatic, and reception-based perspectives, amongst others. Though greater weight will ultimately be accorded to works from Mozart's maturity, the 'early' and incomplete operas will not be neglected; indeed, we shall ask what it is apart from chronology that distinguishes them – and many works by Mozart's contemporaries – from the 'canonical' seven, and examine the historical instability of that 'canon'.</p>		
<b>Teaching &amp; Learning Methods:</b>	<p>20 hours of lectures/seminars, in conjunction with formative activity with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.</p>		
<b>Details of teaching resources on Moodle:</b>	<p>Online resources will be added as appropriate.</p>		

<b>Key Bibliography:</b>	<p>Edward J Dent, <i>Mozart's Operas: A Critical Study</i>, 2<sup>nd</sup> edn (London, 1947)          Andrew Steptoe, <i>The Mozart-Da Ponte Operas</i> (Oxford, 1988)          Daniel Hertz and Thomas Bauman, <i>Mozart's Operas</i> (Berkeley, 1990)          Nicholas Till, <i>Mozart and the Enlightenment: Truth, Virtue, and Beauty in Mozart's Operas</i> (London, 1992)          John A Rice, <i>Mozart on the Stage</i> (Cambridge, 2009)          Otto Erich Deutsch (ed.), <i>Mozart: A Documentary Biography</i>, 2<sup>nd</sup> edn (London, 1966)          Julian Rushton, <i>W.A. Mozart: Idomeneo</i> (Cambridge, 1993)          Thomas Bauman, <i>W.A. Mozart: Die Entführung aus dem Serail</i> (Cambridge, 1987)          Tim Carter, <i>W.A. Mozart: Le nozze di Figaro</i> (Cambridge, 1987)          Julian Rushton, <i>W.A. Mozart: Don Giovanni</i> (Cambridge, 1981)          Bruce Alan Brown, <i>W.A. Mozart: Così fan tutte</i> (Cambridge, 1995)          John A Rice, <i>W.A. Mozart: La clemenza di Tito</i> (Cambridge, 1991)          Peter Branscombe, <i>W.A. Mozart: Die Zauberflöte</i> (Cambridge, 1991)</p>
<b>Formative Assessment &amp; Feedback:</b>	<p>One essay of 2500-2750 words to be written during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate. See also under Teaching and Learning Methods.</p>
<b>Summative Assessment:</b>	<p><b>Exam:</b> 2 questions from 6 in 2 hours (50%)</p> <p><b>Coursework:</b> One essay of 2500-2750 words completed during the course (50%)</p> <p><b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.