

Contents

1	Gender, Race, and Power in Music: From Stage to Society - Ted Huffman	1
2	Gender, Race, and Power in Music: From Stage to Society - to Andrew	2
3	Gender, Race, and Power in Music: From Stage to Society	3
4	Gender and Power in Music: From Stage to Society	4
5	Cultural Voices: Gender and Storytelling in Music and Media	5
6	Music, Identity, and the Politics of Performance	6
7	Staging Power: A History of Political Expression in Music and Theatre	7
8	Gender and Power in Music: From Stage to Society	8
9	Gender and Power in Music: From Stage to Society II	9
10	Opera and Beyond: Gender, Performance, and Power	10
11	Elements of reading list	11

Chapter 1

Gender, Race, and Power in Music: From Stage to Society - Ted Huffman

Case studies—from canonical operas to modern and cross-cultural adaptations—include a particular focus on the Aix-en-Provence Festival, a leading stage for innovative production, and the work of its new general director, Ted Huffman. This course investigates how musical works construct, negotiate, and challenge cultural identities and gendered power dynamics across historical periods. Through close analysis of musical rhetoric and staging practices, students examine how opera and musical theatre have shaped cultural narratives about femininity, masculinity, and authority. The course situates opera within broader social debates on identity, representation, and agency. Students also explore intersections of class, race, and sexuality as they appear in operatic storytelling.

Every performance is a political act.

← *Back to Table of Contents*

Chapter 2

Gender, Race, and Power in Music: From Stage to Society - to Andrew

This course investigates how musical works construct, negotiate, and challenge cultural identities and gendered power dynamics across historical periods. Through close analysis of musical rhetoric and staging practices, students examine how opera and musical theatre have shaped cultural narratives about femininity, masculinity, and authority. The course situates opera within broader social debates on identity, representation, and agency. Students also explore intersections of class, race, and sexuality as they appear in operatic storytelling. Case studies—from canonical operas to modern and cross-cultural adaptations—include a particular focus on the Aix-en-Provence Festival, a leading stage for innovative production, and the work of its new general director, Ted Huffman.

Every performance is a political act.

← *Back to Table of Contents*

Chapter 3

Gender, Race, and Power in Music: From Stage to Society

This course investigates how operatic works construct, negotiate, and challenge gendered power dynamics across historical periods. Through close analysis of libretti, musical rhetoric, and staging practices, students examine how opera has shaped cultural narratives about femininity, masculinity, and authority.

Special attention is given to the political implications of vocal types, character archetypes, and performance conventions. The course situates opera within broader social debates on identity, representation, and agency. Students explore intersections of class, race, and sexuality as they manifest in operatic storytelling.

Contemporary productions are analyzed for their reimagining of inherited power structures. Multimedia resources highlight evolving directorial strategies that foreground gender critique. By the end of the course, students gain tools for interpreting opera as both an artistic form and a sociocultural force.

Every performance is a political act.

← Back to Table of Contents

Chapter 4

Gender and Power in Music: From Stage to Society

This course investigates how operatic works construct, negotiate, and challenge gendered power dynamics across historical periods. Through close analysis of libretti, musical rhetoric, and staging practices, students examine how opera has shaped cultural narratives about femininity, masculinity, and authority.

The course situates opera within broader social debates on identity, representation, and agency. Students explore intersections of class, race, and sexuality as they manifest in operatic storytelling.

← Back to Table of Contents

Chapter 5

Cultural Voices: Gender and Storytelling in Music and Media

This course explores how gender shapes narrative strategies across music, opera, and contemporary media. Students investigate how storytellers use sound, voice, and visual framing to construct cultural meanings around identity and power.

Operatic case studies draw particular attention to the Aix-en-Provence Opera Festival as a site of innovative production.

← Back to Table of Contents

Chapter 6

Music, Identity, and the Politics of Performance

This course explores how the operatic stage serves as a powerful arena for the construction and contestation of identity. Music, libretto, and staging are examined as forces shaping representations of nationality, race, gender, and class.

Ultimately, the course presents opera as a living art form deeply engaged in pressing cultural dialogues.

← Back to Table of Contents

Chapter 7

Staging Power: A History of Political Expression in Music and Theatre

How have societies used musical drama to wield power? This course answers that question through a historical survey from ancient Greek civic theatre to contemporary popular performance.

We examine moments where politics and performance converge, including medieval religious drama, absolutist court spectacle, nationalist opera, and modern protest music. Emphasis is placed on the visual, spatial, and institutional contexts of performance, revealing a shared history of artistic and political expression.

← Back to Table of Contents

Chapter 8

Gender and Power in Music: From Stage to Society

This course examines how operatic and musical traditions construct, challenge, and negotiate gendered identities. Students analyze representations of femininity, masculinity, and authority across historical and contemporary works.

Attention is given to vocal typologies, character archetypes, and staging practices as sites of **ideological meaning**. **Case studies include canonical works and modern adaptations, with particular focus on the Aix-en-Provence Festival and the work of director Ted Huffman.**

Students engage with feminist, queer, and intersectional critiques, developing critical scholarly insight into how music mirrors and shapes the politics of gender in society.

← Back to Table of Contents

Chapter 9

Gender and Power in Music: From Stage to Society II

This course explores the dynamic interplay between gender, power, and music with a focus on operatic representation. Through analysis of vocal range, orchestration, and libretto, students examine archetypes such as the tragic heroine, the fallen hero, and the authoritarian figure.

Moving beyond the score, the course considers power relations behind the scenes among composers, patrons, and performers. From Baroque spectacle to contemporary reinterpretation, students explore how feminist and queer perspectives reshape canonical works.

← Back to Table of Contents

Chapter 10

Opera and Beyond: Gender, Performance, and Power

This course explores how opera stages questions of gender, identity, and power from its origins to modern performance.

← Back to Table of Contents

Chapter 11

Elements of reading list

Distinction: A Social Critique of the Judgement of Taste by Pierre Bourdieu
Original French version

[*← Back to Table of Contents*](#)