

# University of Waterloo

## Department of Music

### Music 261: Opera

### Syllabus (fall 2022)

<b>Lectures:</b>	Tues & Thurs, 2:30 – 3:45pm ET
<b>Location:</b>	Conrad Grebel University College, Room 1208
<b>Instructor:</b>	Dr. Laura Gray, Associate Professor, Music
<b>Office:</b>	Conrad Grebel, Room 1104 (and remotely WebEx)
<b>Office Hours:</b>	Tues & Thurs 9:30-10:30am, by appointment in person, WebEx, or by email. WebEx Virtual Office: <a href="https://uwaterloo.webex.com/meet/ljgray">https://uwaterloo.webex.com/meet/ljgray</a> (Please click on WebEx link & you'll be admitted when available.)
<b>Email:</b>	<a href="mailto:ljgray@uwaterloo.ca">ljgray@uwaterloo.ca</a>

#### Course Delivery

This class will meet twice a week in person on Tuesdays and Thursdays, 2:30-3:45pm ET. Links to materials for the course can be found on the [Music 261 LEARN website](#). This site will provide the syllabus and schedule, weekly modules, lesson handouts, video links of various excerpts, some audio links, links to online and in-person concerts to review, assignment posts and other materials. If you are new to Learn or need some expert guidance on how to navigate the service, please see the help site: <https://uwaterloo.atlassian.net/wiki/spaces/ISTKB/pages/284530122/For+students>

#### Course Description: “the Composer as Dramatist”

What makes opera so powerful? Why has it endured for over 400 years since its invention? Where has it entered our social and commercial worlds and what makes it so effective and evocative? How can a dying character continue to sing lengthy and challenging soliloquies before they expire? Opera confronts us sometimes with more questions than answers and, through the music, takes us on a journey of common themes of the human condition.

In this course we will consider the question of how the music tells the story. How does the composer take the story and lyrics and bring it to life, conveying the emotions, essence and meaning of the story through the music? Our theme for the course can be summed up as “the composer as dramatist”. By focusing on one or two operas each week, we will consider ways in which the elements of music – form, melody, orchestration, singing style, rhythm, harmony, etc – are used to interpret the drama. The class will also discuss broader issues and trends – artistic, cultural, social, political, philosophical and emotional – encountered by opera composers, librettists, producers and audiences.

As a special treat, we will interview an international opera performer, Sarah Kramer, a Canadian singer based in Vienna, in an hour-long video conversation.

### Prerequisites:

None, but Music 100 or Music 110 or the ability to read music and some basic knowledge of musical terms and theory may be beneficial.

### Course Goals and Learning Outcomes:

Upon completion of this course, students should be able to:

- Demonstrate aural recognition and comprehension of core works and key scenes from the opera repertoire
- assess opera performances (full productions and individual performances) with critical perception and balanced judgment
- articulate clearly and effectively how musical elements are used in operas to dramatize the story and portray characters
- hone and communicate their views on and insights into thematic topics in opera literature

### Course Requirements & Assessments:

ASSESSMENT	GRADE WEIGHT	DUE DATE (ALL QUIZZES AND ASSIGNMENTS DUE BY 11:59PM ET ON THE DUE DATE BELOW)
PARTICIPATION	5%	
ONLINE QUIZ (OPERA TERMS)	5%	Fri Sep 23
ONLINE LISTENING QUIZ #1	10%	Fri Oct 7
ONLINE LISTENING QUIZ #2	10%	Fri Dec 2
ARIA COMPARISON & CRITIQUE	20%	Fri Nov 18
WRITTEN ASSIGNMENT	25%	Fri Nov 25
OPERA REVIEW (IN PERSON OR ONLINE)	25%	Fri Dec 9

### Notes on Assessments:

All assignments are posted in full in the “Assignments” module on Learn. Please submit all assignments to the Dropbox on Learn.

#### Participation (5%):

5% is based on punctual attendance in person. Please contact me if unavoidable circumstances prevent your attendance or punctuality. Absence due to illness or unforeseen circumstances will not be penalized.

#### Online Quiz on Opera terms (5%):

- A list of useful terms will be posted on Learn in the “Assignments” module.
- Definitions are found in the glossary linked on Learn.

- The purpose of this quiz is to ensure that all students understand the opera terms being used in class.
- This will not be a timed quiz. Students can complete them on their own and submit them to the appropriate Dropbox file on Learn by the due date and time.
- Due: Fri Sep 23

#### Online Listening Quizzes 1 and 2 (2 x 10%):

- Each quiz will consist of 2 unidentified audio excerpts drawn from the featured excerpts in class. Students will be asked to identify the composer, opera, scene, characters involved, what is happening in the scene and to discuss how the music dramatizes the scene.
- The quizzes and instructions will be posted on Learn well before the due date.
- This will not be a timed quiz. Students can complete them on their own and submit them to the appropriate Dropbox file on Learn by the due date and time.
- Quiz #1 Due: Fri Oct 7
- Quiz #2 Due: Fri Dec 2

#### Aria Comparison & Critique Assignment (20%):

- Students are asked to compare three performances by different singers of the same opera aria or scene, assessing each musically, in their acting, in their interaction with other characters, and assessing other factors of the performance.
- Information about the assignment will be posted on Learn well before the due date.
- Due: Fri Nov 18

#### Written Assignment (25%):

- The purpose of this assignment is to explore how composers use the music in operas to dramatize the characters and how their changing treatment of form enhanced the drama.
- Instructions will be posted on Learn well before the due date.
- Due: Mon Nov 25

#### Online Opera Review (25%):

- Please see Learn site for links to several online opera performances, as well as in-person performances. These are provided as a convenience and students are free to choose to review other opera performances.
- Guidelines for the review will be posted on Learn.
- The purpose of the review is to experience an opera in full and to consider the performance as a whole, rather than individual scenes.
- Due: Fri Dec 9

## Course Materials:

### Audio & Video Excerpts:

1. **Naxos Music Library:** A Music 261 playlist is available by following this link: [Naxos Music Library](#) . → playlists → Conrad Grebel playlists → MUS 261 Opera playlist.  
(You will need to sign in with your watiam username and password.)  
**\*Maximum simultaneous UW users: 15**
2. **Naxos Video Library:** A Music 261 video clip playlist is available by following this link: [Naxos Video Library](#) . → playlists → Music 261 Opera playlist.  
(You will need to sign in with your watiam username and password.)  
**\*Maximum simultaneous UW users: 5**

### Other Resources:

3. Library Website: <http://www.lib.uwaterloo.ca/>
4. Oxford Music Online: a great resource for research, including Grove's Music Online. Access [Oxford Music Online](#). (Off campus you will need to sign in with your watcard barcode.)
5. **Citation Guides (for essays or any reference in written work):**
  - a. **Citation Guide:** UWaterloo Chicago Style author-date [citation style](#)
  - b. Here Is another helpful [guide](#) for citations for music research.

## Required Text

There is no required text for this course. Students will need to access online readings, recordings, video links through the Music 261 Learn site.

## Readings Available on LEARN (see course schedule for specific excerpts)

André, Naomi. "Contextualizing Race and Gender in Gershwin's *Porgy and Bess*." In *Black Opera: History, Power and Engagement*, 85-119. Urbana: University of Illinois Press, 2018.  
Access: TBA

"The Barber of Seville." Opera Online. Accessed September 5, 2022. <https://www.opera-online.com/en/items/works/il-barbiere-di-siviglia-rossini-sterbini-1816>

"Discover La Traviata." English National Opera. Accessed September 5, 2022. <https://eno.org/operas/la-traviata/#synopsis>

"Don Giovanni." Opera Online. Accessed September 5, 2022. <https://www.opera-online.com/en/items/works/don-giovanni-mozart-da-ponte-1787>

Gardiner, John Eliot. "Monteverdi's Orfeo: 'a Brilliant and Compelling Fable to the Inalienable Power of Music'." *The Guardian*, August 3, 2015.

<https://www.theguardian.com/music/2015/aug/03/monterverdi-orfeo-john-eliot-gardiner-the-inalienable-power-of-music>.

“Giulio Cesare in Egitto.” Opera Online. Accessed September 5, 2022. <https://www.opera-online.com/en/items/works/giulio-cesare-in-egitto-haendel-haym-1724>

Hendler, Micah. “Facing the Music: Is the Classical World Ready to Show that Black Voices Matter?” *Forbes Magazine*, June 19, 2020. <https://www.forbes.com/sites/micahhendler/2020/06/19/facing-the-music-is-the-classical-world-ready-to-show-that-black-voices-matter/>.

Hudson, Elizabeth. "Gilda Seduced: A Tale Untold." *Cambridge Opera Journal* 4, no. 3 (1992): 229-51. Accessed September 5, 2022. [https://www-jstor-org.proxy.lib.uwaterloo.ca/stable/823693#metadata\\_info\\_tab\\_contents](https://www-jstor-org.proxy.lib.uwaterloo.ca/stable/823693#metadata_info_tab_contents)

McClary, Susan. “Images of Race, Class and Gender in Nineteenth-Century France.” *Georges Bizet, Carmen*. Cambridge [U.K.]: Cambridge University Press, 1992. 29-43. <https://hdl-handle-net.proxy.lib.uwaterloo.ca/2027/heb.07560>.

Monrad-Krohn, Vilde Alette. “The Barber of Seville – The Story.” Den Norske Opera & Ballett, Opera Vision, 2022. Accessed September 5, 2022. <https://operavision.eu/performance/barber-seville#paragraph-10061>.

Moss, Stephen. “Why Wagner's Tristan Und Isolde Is the Ultimate Opera.” *The Guardian*, September 23, 2016. <https://www.theguardian.com/music/2016/sep/23/tristan-und-isolde-wagner-opera-met>.

“Discover Opera: Glossary.” English National Opera. Accessed September 5, 2022. <https://www.eno.org/discover-opera/opera-glossary/#Top>

Parakilas, James. *The Story of Opera*. New York: W.W. Norton, 2013.

Robinson, Paul. "'Fidelio' and the French Revolution." *Cambridge Opera Journal* 3, no. 1 (1991): 23-48. [https://www-jstor-org.proxy.lib.uwaterloo.ca/stable/823647?seq=2#metadata\\_info\\_tab\\_contents](https://www-jstor-org.proxy.lib.uwaterloo.ca/stable/823647?seq=2#metadata_info_tab_contents).

Sacher, Jack. *Opera: A Listener's Guide*. New York: Schirmer Books, 1997.

Smith, Vanessa. “La Serva Padrona: Study Guide.” Canadian Opera Company, 2013. Accessed September 5, 2022. <http://files.coc.ca/studyguides/coc-la-serva-padrone-study-guide-2013-FINAL.pdf>

“Tosca – New Zealand Opera.” Opera Vision, July 29, 2020. (Read “The Story” and “Insights”.) <https://operavision.eu/performance/tosca#paragraph-9419>

“Tristan und Isolde - Tristan und Isolde.” Tristan und Isolde (Work - Richard Wagner/Richard Wagner) | Opera Online - The opera lovers web site. Accessed September 5, 2020. (Read synopsis.) <https://www.opera-online.com/en/items/works/tristan-und-isolde-wagner-wagner-1865>.

## **Class Expectations: MUTUAL RESPECT**

### **Communicating with each other:**

- In all of our communications, we need to treat each other with respect and conduct ourselves professionally (including students and your teacher too).
- Music can generate strong feelings and opinions and debate among people and sometimes communications (especially online) can include comments that we would not use in face-to-face conversations.
- If you experience any disrespectful behaviour in our class, please contact me directly.

### **Communicating with your teacher:**

- Please keep in touch! I will endeavor to keep the lines of communication open and flowing.
- Please let me know if you are experiencing difficulties in meeting deadlines or managing your workload, or if there is something that I can do to improve your experience.
- You can contact me by email: [ljgray@uwaterloo.ca](mailto:ljgray@uwaterloo.ca) to ask a question, set up a video or phone meeting, or meet in person in my office, Tues & Thurs 9:30-10:30am (CGR Room 1104) or in my WebEx virtual office: <https://uwaterloo.webex.com/meet/ljgray>

### **Due dates, Penalties and Attendance:**

- Students are expected to attend in-person lectures. (Please see the schedule below.)
- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. **All due dates are Fridays 11:59pm ET.**
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- Please be proactive and communicate with me about any difficulties meeting deadlines.
- Grace Period: I will provide a 3-day (72-hour) grace period for each submission. After the 3-day grace period (due date + 72 hours), a late penalty of 10% per week or part of a week will apply.
- I commit to being reasonable about due dates and course requirements.
- Please see the accommodation for illness and self-declaring illness and follow the instructions if you are feeling unwell. (<https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-my-illness>)

### **Contingency Plans and Alternative Arrangements:**

- If public health and university protocols prevent us from meeting in person (whether for one class, a week or longer), we will move to synchronous remote class meetings via zoom.
- Class will follow the same topic schedule and class meet times as found in the course outline below.
- Students will be informed promptly and directly by email and Learn announcements of any change to arrangements.
- If access to internet services is problematic, please inform me as soon as possible so that we can make alternate arrangements for class resources and lessons.

- If illness prevents me from teaching in person or online for one class, we will cancel class. For more than one class, I will post narrated slides and class materials on Learn until I can return to in-person or online class meetings.
- Accommodations will be made in consultation with me for students who are ill or must self-isolate. This could include online office hours, sharing class slides or materials, extended due dates, or other arrangements, depending on this situation. (Make sure that you fill out the self-declaration form and be in touch with me as soon as possible.)

### **Privacy and Online Interaction or Recording:**

- Students will receive ample notice of any online synchronous or recorded session involving students. (See the “Notice of Recording” statement on Learn.)
- In the case of an online or recorded session, students may choose to disable their cameras and microphones and may choose to provide an appropriate pseudonym to protect their privacy.
- If a student is unable to or concerned about attending a live online session, please contact the instructor as soon as possible so that suitable alternatives can be made.
- More information about ensuring privacy during any video recorded sessions can be found at this site:

<https://uwaterloo.ca/privacy/privacy-and-remote-teaching-and-learning-0>

### **UW Policies on Academic Integrity & Campus Resources:**

#### **Academic Integrity**

In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Check the [Office of Academic Integrity webpage](#) for more information.

#### **Discipline**

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. Check [the Office of Academic Integrity](#) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

#### **Grievance**

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

## Appeals

A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

## Academic freedom at the University of Waterloo

[Policy 33, Ethical Behaviour](#) states, as one of its general principles (Section 1), “The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible.” This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6.

## Intellectual Property

Students should be aware that this course contains the intellectual property of their instructor. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof)
- Recordings of synchronous lectures.
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides)
- Questions from various types of assessments (e.g., assignments, quizzes, tests, final exams)
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student’s educational experience. However, sharing this intellectual property without the intellectual property owner’s permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. Doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

## Note for Students with Disabilities or Learning Differences

The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.



### **The Writing and Communication Centre:**

The Writing and Communication Centre is an academic support unit that supports students, staff, and faculty as they build communication excellence at the University of Waterloo. Writing a paper? Designing a portfolio? Giving a presentation? We're here to help you to work through all stages of the communication process. Visit [www.uwaterloo.ca/writing-centre](http://www.uwaterloo.ca/writing-centre)

### **Chosen/Preferred First Name:**

If you want professors and interviewers to call you by a different first name, take a minute now to verify or tell us your chosen/preferred first name by logging into [WatIAM](#). Your chosen/preferred first name listed in WatIAM will be used broadly across campus (e.g., LEARN, Quest, WaterlooWorks, WatCard, etc). Note: Your legal first name will always be used on certain official documents. For more details, visit [Updating Personal Information](#).

### **Territorial Acknowledgement**

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometers on each side of the Grand River.

For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory](#)

### **Accommodation for Illness:**

The University has made the *University of Waterloo Verification of Illness* form for students a self-declaration, which means students do not need a doctor's note for accommodation if they become ill. Students are encouraged to contact their professors via email to let them know of their illness. Students should also self-declare on Quest if they want to receive academic accommodations for testing positive. Go to: <https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-my-illness>

### **UW Coronavirus Information**

Please find information about COVID-19 protocols at this link: <https://uwaterloo.ca/coronavirus/>

### **Mental Health Support**

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

#### **On Campus**

- Counselling Services: click [here](#) or email: [counselling.services@uwaterloo.ca](mailto:counselling.services@uwaterloo.ca) / 519-888-4567 ext. 32655
- [MATES](#): one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services

#### **Off campus, 24/7**

- [Good2Talk](#): Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880

- [Here 24/7](#): Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- [OK2BME](#): set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

Full details can be found online on the Faculty of Arts [website](#)

Download [UWaterloo and regional mental health resources \(PDF\)](#)

Download the [WatSafe app](#) to your phone to quickly access mental health support information.

## MUSIC 261 ONLINE: WEEKLY SCHEDULE: FALL 2022

Week/ Date	Topic & Featured Opera	Reading: PDFs on Learn or accessed via link	Video and Audio Recording & Featured Excerpts (all found on Naxos Audio & Video Library) <a href="#">Naxos Music Library</a> (audio playlist) <a href="#">Naxos Video Library</a> (video playlist)	Due Dates (All due 11:59pm ET)
Week 1 Th Sep 8	Introduction to Opera: Elements of opera	Sacher, 3-10, 20-22 (pdf) <a href="#">Glossary of Opera Terms</a>		
Tu Sep 13	The Birth of Opera: Monteverdi, <i>Orfeo</i> (1607)	<a href="#">Gardiner, "Monteverdi's Orfeo," Guardian</a>	Act II excerpts (Orfeo & Messenger): "Vi ricorda," "Ahi, Caso," "Tu se' morta" Act III (Orfeo): "Possente spirito"	
Week 2 Th Sep 15	Opera Seria: Handel, <i>Giulio Cesare</i> (1724)	Story: <a href="#">Opera Online</a> Parakilas, 177-182 (pdf)	Act II, sc.1-2 (Cleopatra, Nireno, Cesare): Esequisti – V'Adoro pupille Act II, sc. 6 (Sesto): "L'angue offeso mi riposa"	
Tu Sep 20	The Intermezzo & <i>les bouffons</i> : Pergolesi, <i>La serva padrona</i> (1733)	<a href="#">La Serva Padrona: COC Study Guide</a>	Part II (Serpina) Aria: "A Serpina penserete" – (Uberto) Recitative, "Ah, quanto mi sta male " – Aria, "Son inbrogliato io"	
Week 3 Th Sep 22 & Tu Sep 27	Opera & Persuasion: Mozart, <i>Don Giovanni</i> (1787)	Story: <a href="#">Opera Online</a> Parakilas, 243-246 (pdf) Sacher, 174-182 (pdf)	Overture Act I, sc ix, no. 7 (Giovanni, Zerlina): "Là ci darem la mano" Act II, sc. 13, no. 23 (Donna Anna): "Crudele! – Non mi dir"	<b>Fri Sept 23: Quiz on Opera terms due</b>
Week 4 Th Sep 29 & Tu Oct 4	Opera and Revolution: Beethoven, <i>Fidelio</i> (1814)	Parakilas, 266-271 (pdf) <a href="#">Robinson, "Fidelio and the Revolution"</a>	Act I, sc. 2 (Chorus of Prisoners): "O welche Lust" Act II, sc. I, no. 11 (Florestan): "Gott! Welch' Dunkel hier" – "In des Lebens Frülingstagen"	
Week 5 Th Oct 6	Operatic Form & Comedy: Rossini, <i>Il Barbiere di Siviglia</i> (1816)	Story: <a href="#">Opera Online</a>	Act I, sc i (Figaro): "Largo al factotum della città" Act I, sc ii (Rosina): "Una voce poco fa" – "Io sono docile"	<b>Fri Oct 7: Listening Quiz #1 Due</b>
<b>Oct 8-16</b>	<b>Thanksgiving</b>	<b>Reading Week</b>	<b>No classes or Assignments</b>	<input type="checkbox"/>
Week 6 Tu Oct 18	Opera: Innocence in a Corrupt World: Verdi, <i>Rigoletto</i> (1851)	<a href="#">Hudson, "Gilda Seduced: A Tale Untold"</a>	Act I duet (Gilda & Duke): "T'amo" - "E il sol edll'anima" - "Che m'ami, deh, ripetimi – "Addio" Act I aria (Gilda): "Caro nome" Act III (Duke): "La donn'è mobile"	

Th Oct 20	Verdi: <i>La Traviata</i> (1853)	La Traviata Story: <a href="#">English National Opera</a>	Act I (Alfredo): Brindisi: “Libiamo, ne’ lieti calici” Act I (Alfredo -- Violetta): “Un di felice, eterea” Act I (Violetta): “È strano – Ah! Fors’è lui” – “Follie – sempre libera”	
Week 7 Tu Oct 25 & Th Oct 27	Wagner & Ultimate Opera: <i>Tristan und Isolde</i> (1859/65)	<a href="#">Moss, Guardian article</a>	Prelude Act I, sc v (Tristan & Isolde): “Tristan! Isolde! Treuloser Holder” Act III, sc iii (Isolde): “Mild und Leise”	
Week 8 Tu Nov 1 & Th Nov 3	Online Class Interview with Guest, Sarah Kramer (soprano)	<a href="#">Sarah Kramer website</a>	***Interview time/day: TBA with students and guests***	
Week 9 Tu Nov 8 or Th Nov 10	Opera, Race & Gender: Bizet, <i>Carmen</i> (1875)	<a href="#">McClary, “Images of Race, Class and Gender”</a>	Act I, no. 5 (Carmen): “L’amour est un oiseau rebelle” (Habanera) Act I, no. 7 (José & Micaëla): “Parle-moi de ma mère!” Act IV, no. 27 (José, Carmen & Chorus): “C’est toi!”	
Week 10 Tu Nov 15 & Th Nov 17	Opera, Blackmail & Deceit: Puccini, <i>Tosca</i> (1900)	Story: <a href="#">Opera Vision</a>	Act II- end of act II (Tosca, Scarpia): “Vissi d’arte”	<b>Fri Nov 18: Aria Comparison due</b>
Week 11 Tu Nov 22 & Th Nov 24	Opera, Violence & the Victim: Britten, <i>Peter Grimes</i> (1946)	Sacher, 437-447 (pdf)	Act I, sc ii (Peter & Chorus): “Now the Great Bear and Pleiades” – “Old Joe has gone fishing” Act III, sciii: (Peter): “Steady, there you are” (Mad Scene)	<b>Fri Nov 25: Written Assignment due</b>
Week 12 Tu Nov 29 & Th Dec 1	An “American Folk Opera”: Race & Gender Gershwin’s <i>Porgy &amp; Bess</i> (1935)	<a href="#">Hendler, “Facing the Music,” Forbes</a> André, “Contextualizing Race and Gender in Gershwin’s <i>Porgy and Bess</i> .” Access: TBA	Act II, sc ii (Sportin’ Life & Chorus): “It ain’t necessarily so” Act II, sciii (Bess, Porgy, etc): “Take yo’ hans off me” (Bess’s Delirium Scene)	<b>Fri Dec 2: Listening Quiz #2 due</b>
Tu Dec 6	Final Day of Classes: Wrap up			<b>Fri Dec 9: Opera Review due</b>