

# Women in Music

MUS188 Spring Term 2016

Tuesday 6:30-9:30pm

Prof. Sarah E. Baer

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Office Hours by appointment

## Goals

Throughout their study of Women in Music, students will explore the roles that women have played in the classical and popular music traditions throughout time and across cultures. In the exploration of different music traditions, and the various roles that women have played, students will think critically about the intersectionality of gender, race, class, and the societal expectations which have created, and continue to create, opportunities and limitations for women in music. This course combines historic and contemporary readings, listening, and criticism.

This course satisfies requirements for LinC M6: Aesthetic Expression. As such, students will demonstrate:

- ❖ Understanding of the diversity and complexity of music
- ❖ Understanding of the interdependence of form and content in music
- ❖ Appreciation and awareness of the richness and importance of artistic expression
- ❖ Ability to discuss and analyze music using vocabulary germane to the discipline
- ❖ Understanding of the relationship between a work of art and the society in which it was created.

## Required Texts

Briscoe, James R., ed. *New Historical Anthology of Music by Women*. Indiana University Press, 2004.

O'Brien, Lucy. *She Bop: The Definitive History of Women in Rock, Pop, + Soul* (Revised 3rd Edition)  
Jawbone Press, 2012.

Pendle, Karin, ed. *Women and Music: A History*. (Second Edition). Indiana University Press, 2001.

## Recommended Texts

Neuls-Bates, Carol. *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*.  
Northeastern University Press, 1995.

*Required and recommended readings are listed for each week/topic. Students are strongly encouraged to choose at least one additional chapter/article each week to discuss in class and/or in your Reflection Journal.*

<b>Week</b>	<b>Date</b>	<b>Topics and Texts</b>
1	Jan 19	<p><i>Introductions and Expectations</i></p> <p>Why “Women in Music” - context, framework, and perspective</p> <p><b>Readings</b></p> <p>[Bowers &amp; Tick: Introduction to <i>Women Making Music</i> (Google Drive)]</p> <p>[Fuller, Sophie: “Dead White Men in Wigs” (Google Drive)]</p> <p>[McIntosh, Peggy: “White Privilege and Male Privilege” (Google Drive)]</p> <p>[Neuls-Bates: George Upton - A Classical Formulation of the Theory of Women’s Innate Inferiority (Google Drive)]</p>
2	Jan 26	<p><i>Beginnings: Antiquity, Middle Ages, &amp; Renaissance</i></p> <p><b>Readings</b></p> <p>Briscoe: pp. 1-47</p> <p>Pendle: pp. 21-96</p> <p>[Neuls-Bates: Middle Ages (Google Drive)]</p> <p>[Neuls-Bates: Renaissance (Google Drive)]</p> <p><b>Listening</b></p> <p>New Historical Anthology (NHA) Disc 1, Tracks 1-9</p>
3	Feb 2	<p><i>Baroque &amp; Classical</i></p> <p><b>Readings</b></p> <p>Briscoe: pp. 48-125</p> <p>Pendle: pp. 97-144</p> <p>[Neuls-Bates: Baroque (Google Drive)]</p> <p>[Neuls-Bates: Classical (Google Drive)]</p> <p><b>Listening</b></p> <p>NHA Disc 1, Tracks 10-19</p> <p>NHA Disc 2, Tracks 1-2</p>

4 Feb 9 *Romantic*

**Readings**

Briscoe: pp. 126-197

Pendle: 147-174

[Neuls-Bates: "Fanny Mendelssohn" (Google Drive)]

[Neuls-Bates: "Clara Schumann" (Google Drive)]

**Listening**

NHA Disc 2, Tracks 3-9

5 Feb 16 *Early 20th Century*

**Readings**

Briscoe: pp.198-331

Pendle: pp. 175-223

[Neuls-Bates: "Nadia Boulanger - Teacher of Composers" (Google Drive)]

[Neuls-Bates: "Ethel Smyth - Female Pipings in Eden" (Google Drive)]

**Listening**

NHA Disc 2, Tracks 10-17

NHA Disc 3, Tracks 1-2

6 Feb 23 *Later 20th Century*

**Readings**

Briscoe: pp. 332-452

Pendle: pp. 314-330

[Neuls-Bates: "Ruth Crawford Seeger" (Google Drive)]

**Listening**

NHA Disc 3, Tracks 3-13

7 Mar 1 *Contemporary Composers*

**Readings**

Briscoe: pp. 453-511

Pendle: pp. 330-351

[Neuls-Bates: "Joan Tower: Composer" (Google Drive)]

**Listening**

NHA Disc 3, Tracks 14-16

**Midterm Project due by March 5 at 7am**

8 Mar 8 SPRING BREAK -- NO CLASS

- 9 Mar 15 *Women on Stage: Challenges in Performance*  
Perceptions of women as musicians and conductors

**Readings**

Pendle: pp. 359-367  
 Neuls-Bates: "Marian Anderson: Contralto" (Google Drive)  
 Ross, Alex: "Voice of the Century: Marian Anderson" (Google Drive)  
 [Ammer, Christine: "Today's Orchestras, Conductors, and Instrumentalists" (Google Drive)]  
 [Handy, D. Antoniette: "Black women and American Symphony Orchestras" (Google Drive)]  
 [Neuls-Bates: Camilla Urso on Professional Equity for Women Violinists, 1893 (Google Drive)]  
 [Neuls-Bates: Should Women Perform in the Same Orchestra with Men? (Google Drive)]  
 [Neuls-Bates: Three Musicians Recall Their Careers (Google Drive)]  
 [Osborne, William: "Art is Just an Excuse" (Google Drive)]

**Listening**

Women On Stage Listening Folder (Google Drive)

- 10 Mar 22 *Through the Eyes of Men: Performing Gender in Theatre and Opera*

**Readings**

Clement, Catherine: Dead Women (Google Drive)  
 Wolf, Stacy: Introduction to *A Problem Like Maria* (Google Drive)  
 [Barnes: Where are the Mothers in Opera (Google Drive)]  
 [Wolf, Stacy: "Defying Gravity" (Google Drive)]

**Listening**

Performing Gender in Theatre and Opera Listening Folder (Google Drive)

- 11 Mar 29 *Blues, Jazz, & Motown*

**Readings**

O'Brien: Chapter 1, Riffin' The Scotch (pp. 17-38)  
 O'Brien: Chapter 3, The Real Thing (pp. 61-85)  
 Pendle: pp. 460-478  
 [Placksin: Prehistory (Google Drive)]

**Listening**

Blues, Jazz, & Motown Listening Folder (Google Drive)

12            Apr 5            *Protest & Punk*

**Readings**

O'Brien: Chapter 5, Final Girls (pp. 111-143)  
O'Brien: Chapter 6, Ladies of the Canyon (pp. 145-166)  
O'Brien: Chapter 12, Talkin' Tough (pp. 306-329)  
["Riot Grrrl Manifesto" (Google Drive)]  
[White: "Revolution Girl Style Now" (Google Drive)]

**Listening**

Protest & Punk Listening Folder (Google Drive)

13            Apr 12            *Hip Hop & Rap*

**Readings**

O'Brien: Chapter 10, In Search of Our Mother's Gardens (pp. 252-279)  
Morgan, Joan: "Hip Hop Feminist" (Google Drive)  
[Blay, Zeba: "What we Forget When We Talk About Hip Hop's Woman Problem" (Google Drive)]  
[Keys, Cheryl: "Empowering Self, Making Choices, Creating Spaces" (Google Drive)]  
[Wallace, Michelle: "When Black Feminism Faces the Music, and the Music is Rap" (Google Drive)]

**Listening**

Hip Hop & Rap Listening Folder (Google Drive)

14            Apr 19            *Popular Music Today*

O'Brien: Chapter 14, Girlpower! (pp. 370-388)  
O'Brien: Chapter 15, The Fame (pp. 390-405)  
[Cline: "Little Songs of Misogyny" (Google Drive)]

**Listening**

The Present and Future Listening Folder (Google Drive)

15            Apr 26            *Presentations & Conclusions*

Final Papers Due Tuesday, May 3 by 6:30pm

### Course Requirements

1. **Attendance, preparedness, and participation in lectures:** Your active participation is essential to this course. We come together not simply to absorb information but to share knowledge and create new understandings. Please be prepared to take part as a thoughtful speaker and listener. Please complete and take time to contemplate the assigned texts and recordings, and bring your readings and/or notes to class so that you can make direct references to the material. I will reserve the right to inaugurate quizzes if the class is unable to engage the readings. Please turn off cell phones when you enter the classroom, please arrive on time, and please attend to personal needs *before* not *during* class.
2. **Reflection Journal:** One challenge to this course is the vast amount of information to cover in such a short period of time. As we can only discuss/listen to/reflect on a small portion of the work in any given class period, and in understanding that classroom participation is not always reflective of individual student reactions and knowledge, students will be asked to submit weekly reflections on the assigned readings. These reflections should be no less than 300 words (but are welcome to be as long as you'd like), and share your reactions to the assigned material (what was interesting, boring, what music you liked, or didn't like - and *why*). These reflections are due each week by the beginning of class. Students are welcome to submit printed copies, or to submit electronic copies through a shared, private Google Drive Folder.
3. **Meeting with Professor Baer:** I would like to meet individually with each of you for ten or fifteen minutes at some time *before* Spring break. We can work together to find a time that best fits both of our schedules.
4. **Midterm Project:** In lieu of a midterm exam, students will complete a midterm project, choosing from two options. Midterm projects are due by 7am on March 5. Students may submit a printed copy in class or in my mailbox in the Music Department, or submit an electronic copy through the shared, private Google Drive Folder.

#### Option A: Critical Biography and Works List

Choose a female composer from the Western Music Canon not discussed in class and, using knowledge about the time, place, and societal expectations for her race and class, write a critical biography of her life and compositional output. Consider the ways in which she faced advantages or disadvantages and how her privilege, or lack of privilege, impacted her work. This may also include comparison to contemporary composers (male and female). The biography should be no less than three (3) pages, as well as include a Works List and Bibliography.

#### Option B: Performance Proposal and Program Notes

Plan a performance of works from the Western Classical Music canon. The specific genre (orchestral, choral, chamber, etc.) and/or theme for the concert is up to your discretion. The program should include works by four different composers that we have not discussed and/or listened to in class. After determining the pieces to be performed, write program notes (minimum 200 words) for **each** work to be performed discussing the composer, history of the composition (was it commissioned, if so by whom? did it win awards? what was the reception of the work?), and characteristics of the piece.

5. **Final Paper & Presentation.** In lieu of a final exam, students will complete a final paper and presentation exploring a topic of your choosing related to the themes we have discussed throughout this course (including, but not limited to: performance, privilege, challenging societal norms, etc.) **All paper topics must be approved; contact me to schedule a brief meeting to discuss your ideas.** I am glad to help direct you to resources or determine a topic based on your own interests. This is an opportunity to more deeply explore a topic (musical theatre, contemporary hip hop, opportunities for women conductors, etc.) that piques your interest. The Final Paper must be 10-15 pages; the Presentation must be 5-10 minutes and include some audio/visual element. Presentations will be held on the final day of class.

### Additional Information

Final grades will be based on the following distribution of points:

Attendance and participation	30%
Reflection Journal	30%
Midterm Project	20%
Final Paper & Presentation	20%

**Attendance Policy:** Your attendance is required at all class meetings and counts towards your final grade. If you are unable to come to class because of a weather-related or personal circumstance beyond your control, please contact me immediately.

**Grace Period:** With no questions asked and no penalty, you may submit any one assignment up to 72 hours late. Otherwise, late submissions will lose ½ a letter grade each day (ie: A becomes A-)

**Safe Space:** So that class members are comfortable speaking frankly about difficult issues and dissenting viewpoints, we need to be respectful of difference and treat individual contributions to classroom conversations confidentially. We will explore together the ground rules needed for creating a space that respects our diverse backgrounds, ideas, values, and points of view and helps us to grapple honestly and seriously with challenging theories, research, and perspectives.

**Recommended Readings:** For those with further interest in a topic, I will be sharing recommended readings in the shared Google Drive folder for this course. Some of these will be readings to which I refer in class but which I have not assigned (they are listed on the syllabus in brackets). All of them will be relevant to our course. You will also find many excellent additional readings in our course texts, along with helpful bibliographies which you will find useful for the Midterm and Final projects.

**Student accommodations:** Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

**The Writing Center:** The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

**Academic Honesty:** Students are expected to observe all of Moravian College's policies on Academic Honesty and Disruptive Classroom Behaviors, as specified in the Student Handbook. Intellectual integrity is the ground of trust that sustains a scholarly community and allows us to create new ideas. Please respect the words and thoughts of others and credit them faithfully, whether they derive from books, articles, web sources, other courses, or your colleagues in MUS188. A breach of academic integrity will be grounds for failing the course.

Note: this syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for all assignments and for the final grade.