



DEPARTMENT OF FINE ARTS

COURSE OUTLINE – MU 2620 WOMEN IN MUSIC

Fall- Wednesday 6:00-8:50 p.m. L123

INSTRUCTOR: cgorgichuk

PHONE: 780-539-2837

OFFICE: L117

E-MAIL: cgorgichuk@gprc.ab.ca

OFFICE HOURS: Monday-Thursday TBA; Friday 10:30-11:30 a.m or by appointment

PREREQUISITE(S)/COREQUISITE: No prerequisites required.

Reading music is not a requirement for this course.

REQUIRED TEXT/RESOURCE MATERIALS:

Cecilia Reclaimed Feminist Perspectives on Gender and Music by Susan C Cook and Judy S. Tsou University of Illinois Press, 1994.

Women in Music: An Anthology of Source Readings from the Middle Ages to the Present by Carol Neuls-Bates Northeastern UP, 1996.

New Historical Anthology of Music by Women Companion Compact Disc (3 CD set) by James R. Biscoe Indiana University Press Bloomington & Indianapolis, 2004.

All the above materials should be available through the campus bookstore.

CALENDAR DESCRIPTION: The role of women as creative musical forces in the Western art traditions of Europe and North America are explored from Hildegard of Bingen in the 12th century to current trends of the 21st century. This is a study of women's contributions to the field of music not only as composers, but also performers, pedagogues, scholars and patrons. An interdisciplinary approach reveals how social and cultural contexts have affected the artistic process for female musicians. **Note:** A recommended course for the Bachelor of Arts and the Music Diploma program.

CREDIT/CONTACT HOURS: 3(3-0-0) UT 45 Hours

DELIVERY MODE(S): Lecture, Moodle assisted

OBJECTIVES: This course encompasses a study of prominent women composers and their music. It is presented in a broad historical framework spanning from the Medieval music of Hildegard of Bingen to contemporary composers of this century. Various topics of discussion highlight the effect of the musical canon, education, and publishing on women's creativity and output. Lectures are organized thematically rather than chronologically or geographically and reveal how a tradition of women's music has evolved. As well as the Classical traditions discussed, the course will delve into the genres and female artists of jazz, blues, country and popular music. Their impact as a driving force in the shaping of the evolution of contemporary music and popular culture will be the final area of discussion.

TRANSFERABILITY: UA, UL, AU, AF

**** Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.**

GRADING CRITERIA: Refer to Grading Systems on page 42 of the GPRC Academic Calendar 2010-11.

EXAMINATIONS:

Term Project: (Journal based on weekly lectures and Readings)	25%
Class Work:	35%
[Mini-report- on a topic of your choice 15%,	
Presentation 5%	
Two Listening Quizzes 5% each	

Participation 5%]

Midterm	20%
Final Exam	20%

STUDENT RESPONSIBILITIES:

More than 20% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required.

STATEMENT ON PLAGIARISM AND CHEATING:

Plagiarism involves submitting work (words, ideas, images, or data) in a course as if it were your own work done expressly for that particular course when, in fact, it is not.

While it is recognized that academic work often involves reference to ideas, data and conclusions of others, intellectual honesty requires that such references be explicitly and clearly noted.

Please refer to pages 49-50 of the College calendar regarding plagiarism, cheating and the resultant penalties. These are serious issues and will be dealt with severely.

COURSE SCHEDULE/TENTATIVE TIMELINE:

Midterm tentatively set for Wednesday, October 20, 2010. In class presentations November 17, and November 24, 2010. Final exam during examination week December 9-18, 2010