



**DEPARTMENT OF FINE ARTS**  
**COURSE OUTLINE – WOMEN IN MUSIC**  
**MU 2620**

Fall 2012- Monday and Wednesday 4:00-5:20 pm L123

**INSTRUCTOR:** Carmen Gorgichuk  
M. Mus, B. Mus,  
Lic. Mus, ARMTA  
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**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 ed. Sudan 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 12<sup>th</sup> century to current trends of the 21<sup>st</sup> 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, celtic, 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:

GRANDE PRAIRIE REGIONAL COLLEGE			
GRADING CONVERSION CHART			
Alpha Grade	4-point Equivalent	Percentage Guidelines	Designation
A <sup>+</sup>	4.0	90 – 100	EXCELLENT
A	4.0	85 – 89	
A <sup>-</sup>	3.7	80 – 84	FIRST CLASS STANDING
B <sup>+</sup>	3.3	77 – 79	
B	3.0	73 – 76	GOOD
B <sup>-</sup>	2.7	70 – 72	
C <sup>+</sup>	2.3	67 – 69	SATISFACTORY
C	2.0	63 – 66	
C <sup>-</sup>	1.7	60 – 62	
D <sup>+</sup>	1.3	55 – 59	MINIMAL PASS
D	1.0	50 – 54	
F	0.0	0 – 49	FAIL
WF	0.0	0	FAIL, withdrawal after the deadline

## EXALUATIONS:

Term Project: (Journal based on weekly lectures and  
Readings) 25%

Class Work:  
(Mini-report- on a topic of your choice 15%, 20%  
Project Presentation 5%)

Two Listening Quizzes @ 5% each	10%
Course Participation	5%
Midterm	20%
Final Exam	20%

### **STUDENT RESPONSIBILITIES:**

This is an interdisciplinary class in which participation and class discussion are critical to your overall understanding of the material. Assigned readings need to be completed by the proposed deadlines to effectively contribute to class discussion.

### **STATEMENT ON PLAGIARISM AND CHEATING:**

Refer to the Student Conduct section of the GPRC 2012-13 Calendar page 48 or refer online to <http://www.gprc.ab.ca/programs/calendar/>

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.

### **COURSE SCHEDULE/TENTATIVE TIMELINE:**

Midterm scheduled October 24, 2012. In class presentations November 19-28, 2012.  
Final exam during examination week December 13-22, 2012.

Reviewed June 2012.