



**DEPARTMENT OF FINE ARTS**

**COURSE OUTLINE – FALL 2015 MU2620 A2**

**WOMEN IN MUSIC – W 18:00-20:50, L123**

**INSTRUCTOR:** Mathew Walton

**PHONE:** 780-539-2837 (email preferred)

**OFFICE:** L117

**E-MAIL:** mwalton@gprc.ab.ca

**OFFICE HOURS:** By appointment

**PREREQUISITES:** No prerequisites; no musical knowledge or skills required.

**REQUIRED TEXT/RESOURCE MATERIALS:**

Carson, Mina, Tisa Lewis, and Susan M. Shaw. *Girls Rock! Fifty Years of Women Making Music*. The University Press of Kentucky, 2004.

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

*The textbooks listed above are available at the campus bookstore. Additional reading and listening material will be assigned throughout the course. This material may be accessed through college library databases, or posted as attachments or links on Moodle.*

**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 contribution to the field of music as composers, performers, pedagogues, scholars and patrons. An interdisciplinary approach reveals how social and cultural context have affected the artistic process for female musicians.

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

**DELIVERY MODES:** Lecture, Moodle Assisted

**OBJECTIVES:** Although women have been active as composers, performers, and listeners since the beginnings of notated music, their roles have often been restricted or curtailed by numerous factors and social forces. This course will examine how these forces shaped women's lives and musical activities both historically and in relation to our own contemporary culture, with the goal of increasing students' awareness of the role that context plays in determining creativity.

This course will also consider the ways in which music operates as a gendered discourse. Many scholars view the complex concept of *gender* as a social construct performed by individual bodies and texts, and as a result, music, like other forms of art and communication, can be approached as a conduit for our understanding of gender. For example, the lyrics of a song, the stylistic musical elements associated with a character in an opera or movie, and the images seen in a popular music video may all potentially be read as constructing gender. In this course, students will be introduced to analytical tools and strategies that allow us to consider how gender operates in music.

### **LEARNING OUTCOMES:**

This course will challenge students to develop their abilities to:

- communicate effectively through both speaking and writing
- situate and analyze musical examples within specific historical and cultural contexts
- explain how music operates as a gendered discourse
- approach musical works (e.g., songs, music videos, compositions) from a critical standpoint that allows for informed discussion of cultural value and impact
- appreciate the historical significance of a wide range of musicians, ranging from medieval composers to contemporary pop stars
- identify audio excerpts from specific musical works, and respond to questions relating to the context of these works

**TRANSFERABILITY:** UA, UC, 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

**EVALUATIONS:**

Weekly reading response reports (10 Moodle-based assignments, each worth 2.5%)	25%
Annotated bibliography assignment	10%
Presentation	15%
In-class participation	10%
Midterm	10%
Final Exam	30%

**STUDENT RESPONSIBILITIES:**

Attendance is mandatory. More than 20% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required. After 20% absenteeism, you may be required to withdraw from the course.

Class assignments will have predetermined deadlines, and late assignments will not be accepted late without prior negotiation. Moodle-based assignments will have automated deadlines, and the system will not allow for late submissions. Deadlines will be posted on Moodle and communicated in the prior class; tentatively, the ten “weekly reading

response reports” will be due online via Moodle by 17:00 on the Wednesday of the class for which the reading is assigned (i.e., one hour prior to the start of class).

Students should familiarize themselves with pages 34-44 of the GPRC 2015-2016 Calendar, along with College policies about academics and student responsibilities.

### STATEMENT ON PLAGIARISM AND CHEATING:

Refer to the College Policy on Student Misconduct: Plagiarism and Cheating at [https://www.gprc.ab.ca/files/forms\\_documents/Student\\_Misconduct.pdf](https://www.gprc.ab.ca/files/forms_documents/Student_Misconduct.pdf)

\*Note: all Academic and Administrative policies are available at <https://www.gprc.ab.ca/about/administration/policies/>

### COURSE SCHEDULE/TENTATIVE TIMELINE:

*Please note that the following tentative schedule of topics and content is subject to change, including all dates related to assignments and exams; revisions will be posted on Moodle. An updated list of readings and listenings will be made available via Moodle. Student Presentations are tentatively scheduled to occur on Nov. 18th and 25th; more dates may be included according to class size. The final exam will be held during the winter examination period (December 10-19, 2015).*

#	Date	Topics
1	Wed. Sept. 2	<b>Women in Music: An Introduction and Overview</b> <ul style="list-style-type: none"><li>• A brief overview of women in classical music, 1100 – 2015</li><li>• How music performs gender: an example from <i>Carmen</i></li><li>• A brief overview of women in popular music</li><li>• Gender construction in popular music: an example from a music video</li></ul>
2	Wed. Sept. 9	<ul style="list-style-type: none"><li>• <b>Theme and Theory:</b> What is gender and how is it revealed or constructed in music? Gender as construction and performance</li><li>• <b>Context and Classical:</b> Portrayals of women in classical music (opera, art song, program music)</li><li>• <b>Popular and Political:</b> Portrayals of women in popular music (music videos, song lyrics, music movies, musical theatre)</li></ul>
3	Wed. Sept. 16	<ul style="list-style-type: none"><li>• <b>Context and Classical:</b> Hildegard and Medieval Musicians</li><li>• <b>Popular and Political:</b> Intersections of race and gender: a contextual primer</li></ul>

4	Wed. Sept. 23	<ul style="list-style-type: none"> <li>• <b>Theme and Theory:</b> instruments and gender</li> <li>• <b>Context and Classical:</b> Baroque and Renaissance; Marian Anderson</li> <li>• <b>Popular and Political:</b> jazz and blues</li> </ul>
5	Wed. Sept. 30	<ul style="list-style-type: none"> <li>• <b>Theme and Theory:</b> instruments, bands, and gestures</li> <li>• <b>Context and Classical:</b> The Classical era: music as a social accomplishment</li> <li>• <b>Popular and Political:</b> Madonna and the MTV legacy</li> </ul>
6	Wed. Oct. 7	<p><b><i>[Annotated Bibliography Assignment due in class]</i></b></p> <ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> The Romantic Era: Clara Schumann</li> <li>• <b>Popular and Political:</b> rap and hip-hop</li> </ul>
7	Wed. Oct. 14	<ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> The Romantic Era: Fanny Mendelssohn</li> <li>• <b>Popular and Political:</b> “Stand by your man” - women in country music</li> </ul>
8	Wed. Oct. 21	<p><b><i>[MIDTERM]</i></b></p> <ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> Patrons, mentors, and teachers</li> <li>• <b>Popular and Political:</b> Dollars and cents: the business of popular music</li> </ul>
9	Wed. Oct. 28	<ul style="list-style-type: none"> <li>• <b>Theme and Theory:</b> Excluded voices; “The Female Composer Question”</li> <li>• <b>Context and Classical:</b> Ethel Smyth</li> <li>• <b>Popular and Political:</b> “Women’s Music” and gender minorities</li> </ul>
10	Wed. Nov. 4	<ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> female orchestras and performers; women on the podium: barriers and gestures</li> <li>• <b>Popular and Political:</b> marketing and music-making: pop from Madonna and Britney to P!nk and Lady Gaga</li> </ul>
	Wed. Nov. 11	<b><i>[Remembrance Day – No Classes]</i></b>
11	Wed. Nov. 18	<p><b><i>[Presentations, Day 1]</i></b></p> <ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> Canadian pioneers: Pentland, Archer, and Coulthard</li> <li>• <b>Popular and Political:</b> music with a cause: festivals, protests, and underground movements</li> </ul>

12	Wed. Nov. 25	<b><i>[Presentations, Day 2]</i></b> <ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> Canadian composers today</li> <li>• <b>Popular and Political:</b> Canadian women in popular music</li> </ul>
13	Wed. Dec. 2	<ul style="list-style-type: none"> <li>• <b>Context and Classical:</b> female composers today</li> <li>• <b>Popular and Political:</b> pop since Madonna; music and violence against women</li> </ul>
	TBA	<b>Final Exam – during winter exam period (Dec. 10-19, 2015)</b>