

WOMEN IN MUSIC

MUSC-21900

THE COLLEGE OF WOOSTER

SPRING 2018

GENERAL INFORMATION

Professor	Timothy Freeze, Ph.D. (tfreeze@wooster.edu) Scheide 223
Office Hours	Mo/Tu 4–5, or by appointment <i>I guarantee meeting times to those who reserve time slots online at http://tinyurl.com/FreezeOfficeHours.</i>
Class Meetings	Tu/Th 2:30–3:50 Scheide 203

COURSE OBJECTIVES

This course is intended as a seminar/discussion group—not primarily a lecture—for students with interests in music and women, gender, and sexuality studies. It is based on the assumption that all class members will participate actively in the ongoing conversation. Prior musical background is not required (though it can't hurt).

The course offers an exploration of musics from around the world, from the perspective of gender. We shall examine art and popular traditions of the past and present, both western and “non-western.” We shall consider the roles women have played as creators, performers, and consumers in these spheres and touch upon the representation of women in music and how it reflects broader cultural contexts. We shall also examine how specific musical works and genres work, particularly in relation to gender issues. (We will not, however, employ music theory or music theoretical language beyond the simplest ways.) The overall approach will be topical rather than chronological, allowing for comparative study of different musics.

COURSE MATERIALS

This course has one required text, available at the bookstore (and elsewhere):

Bernstein, Jane A., ed. *Women's Voices Across Musical Worlds*. Boston: Northeastern, 2003. ISBN-13: 978-1555535889.

This course has a bare-bones website that contains the detailed course schedule and PDFs of additional required readings:

<https://womeninmusic.voices.wooster.edu/>

This course has a YouTube playlist that contains most of the listening assignments:

<https://tinyurl.com/WomenInMusicPlaylist>

INAPPROPRIATE CONTENT

Some of the assignments this semester include language that students may find objectionable, distasteful, or upsetting. Some texts, reflecting the prejudices of their time, represent gender in ways that are offensive. If you are not comfortable with such material, please notify the instructor at any point during the semester; accommodations will be made, including the possibility of alternate assignments or censored texts.

CLASSROOM ETIQUETTE AND PROCEDURES

Students should bring notes and copies of the required readings to each class. In order to foster a productive learning environment, students should silence their cellphones and stow them out of sight. You are free to use a laptop or tablet during class under the condition that you use it only for such legitimate class purposes as taking notes or referring to PDFs of the reading assignments. Abusing this privilege may result in a ban on all electronic devices, for the individual or the entire class.

To help make sure that all students have the opportunity to gain from time spent in class, students are prohibited from engaging in any form of distracting or disruptive behavior. Examples include arriving late, using electronic device inappropriately, or talking excessively out of turn.

Participation is graded heavily because it is vital to the seminar's success. Plan to attend and be engaged at every meeting. I allow one freebie absence. Students who need to be absent should contact the instructor by e-mail before class begins. Additional absences will be excused only with proper documentation of (1) an illness requiring a physician's care, (2) a family emergency of which the Dean of Students office has been notified, or (3) a conflicting religious holiday or academic responsibility. If you are granted an additional excused absence, then you will be

required to write a 250-word response to that day's assignment to earn credit for the day. Your final course grade will be assessed a significant penalty for tardiness and unexcused absences.

I use email as the primary means of communicating with you. Please check your Wooster email at least once per day.

Your topic proposal and final paper should be submitted as Word or PDF documents sent as an email attachment to Assignments.for.TDF@gmail.com Please make your last name the first word of the document's filename. For example: "Freeze Topic Proposal.docx."

ACADEMIC INTEGRITY

You are expected at all times to uphold the [Wooster Ethic and the College's Code of Academic Integrity](#) in all aspects of your work and participation in this course. Students caught violating these policies will be reported to the Dean for Curriculum and Academic Engagement.

DISABILITY ACCOMMODATION

Students with diagnosed disabilities—including invisible disabilities—are encouraged to contact Amber Larson, Director of the Learning Center (ext. 2595; alarson@wooster.edu) to make arrangements for appropriate accommodations.

REQUIRED WORK AND FORMS OF ASSESSMENT

Your final grade will be determined as follows:

Preparation/participation	40%	400 pts.	(ca. 15 per class)
Final paper	25%	250 pts.	
"Diva" oral presentation	15%	150 pts.	
Discussion facilitation (2)	12%	120 pts.	(60 per facilitation)
"Show and tell"	8%	80 pts.	
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Total	100%	1000 pts.	

I use the following grading scale:

A+	1000–970 pts.	B+	899–870 pts.	C+	799–770 pts.	D	699–600 pts.
A	969–930 pts.	B	869–830 pts.	C	769–730 pts.	F	≤ 599 pts.
A-	929–900 pts.	B-	829–800 pts.	C-	729–700 pts.		

PREPARATION / PARTICIPATION (40%)

A seminar/discussion group requires, above all else, the thoughtful preparation and informed participation of its members. You should expect to spend 2–3 hours preparing for each class meeting. Preparation and participation will be assessed on the basis of the following:

- your punctual attendance with all necessary materials,
- your active engagement in class discussions,
- your reading responses. At the start of each class, submit to me a brief summary of the reading's most important ideas (3–5 sentences) and one discussion question to share with the class. Responses may be typed or hand-written. Please don't forget your name.

If you are uncomfortable or unable to participate in class discussions, you are welcome to compensate by writing longer, more detailed reading responses (ca. 250 words). Please inform me in advance if you want to take advantage of this option.

FINAL PAPER (25%)proposal due Feb. 8th; paper due May 10th

Your final paper, due Thursday May 10th, should:

- deal with an issue concerning women/gender and music not covered in class (see note about topics in the diva presentation below);
- be based on no fewer than five reliable sources;
- be 2400–3000 words long and properly document its use of outside sources;
- be submitted as email attachment to assignments.for.tdf@gmail.com.

Your topic and sources must be approved in advance by me. By Feb. 8th, submit a written proposal, together with your diva presentation proposal, as an email attachment to assignments.for.tdf@gmail.com.

DIVA ORAL PRESENTATION (15%)proposal due Feb. 8th

This formal presentation will focus on a diva of some sort—a “female” performer or composer, past or present, from anywhere in the world. This is performed solo, but might also be a duo. Your presentation should:

- focus on a person not covered in class;
- make a point about how the cultural context shaped the person's experiences and music;
- include a visual aid (handout or PowerPoint);
- be based on no fewer than two reliable sources;
- be 14–16 minutes long (28–32 minutes if you are working with a partner), including a musical example of 1–2 minutes (2–4 minutes are fine for duos).

Your topic and sources must be approved in advance by me. By Feb. 8th, submit a written proposal, together with your term paper topic proposal, as an email attachment to assignments.for.tdf@gmail.com.

A note about topics: The topics of your diva presentation and term paper should differ in at least one of the following domains: geographical, historical, or aesthetic. More specifically, if your term paper deals with some aspect of Lady Gaga (Western/modern/popular), then your diva presentation should be on a performer or composer who participated in either a non-western, pre-modern (i.e., earlier than WWI or so), or art-music tradition. The notion of discrete historical periods and aesthetic domains is admittedly slippery, so please be in touch with questions. If, however, you can justify (in your topic proposal) why it would be fruitful to explore related areas in both projects, I can certainly be convinced to go along with the idea.

DISCUSSION FACILITATION (12%)

Discussion facilitation serves to foster collaboration and share responsibilities for discussion within the classroom. Twice during the semester, you and a partner will briefly present the issues and arguments from the reading and listening for that day that most interested you. You will also have prepared three or four discussion questions and a few passages from the reading or listening that could serve as a springboard to discussion.

It is expected that you and your partner meet before class to exchange your thoughts on the assignment, to plan the summary and draft discussion questions, to find engaging passages in the reading or listening assignment, and to determine the logistics of who says what and when. If you have ideas for a potential activity during class, then be in touch with me before class begins so that we can plan appropriately. As you prepare, spend time thinking about how you might negotiate different responses and facilitate a lively and insightful discussion. On days that you are a discussion facilitator, I expect you to be an active participant, sharing responsibilities with me to keep the discussion on point and moving forward.

SHOW AND TELL (8%)

To broaden the scope of our discussions, most class meetings will begin with a brief (10–12 minutes) “show-and-tell,” introduced by a class member. This could involve an interesting piece of music, a musical performance, a music video (e.g., perhaps a comparison of music covers or a comparison of a song and its music video), a recorded item from the local news (or from *Entertainment Tonight* or *TMZ*) that raises interesting issues of music and gender that can be quickly communicated and examined on the spot. The presenter for the day will spend a few minutes introducing the topic or issue, quickly explaining its relevance and interest and suggesting the matters it raises. They will then pose questions for discussion, which should take up no less than half the allotted time. We’re ultimately interested in lively discussion, not so much in oral pseudo-Wikipedia articles.

COURSE SCHEDULE

The detailed course schedule, with reading and listening assignments, may be found on the [course website](#). Adjustments to topics and class assignments may be made at the instructor's discretion.

1/16 1/18	<p>Introduction</p> <p>Late 19th- and Early 20th-Century Western Views on Women and Music Some More Recent Ways of Looking at the Issues</p>
1/23 1/25	<p>Private Voices/Public Voices: “a (musical) woman’s place . . .”</p> <p>Fanny Hensel Women and the Prix de Rome</p>
1/30 2/1 2/6	<p>Challenging Roles: “a woman can’t/shouldn’t . . .”</p> <p>Women Instrumentalists Women Conductors The Women of Rockabilly</p>
2/8 2/13	<p>Making Music—Making Sex: “nice girls don’t [sing and dance]”</p> <p>India’s “Public” Dancers and Near-Eastern Belly Dancers Venice’s 16th- and 17th-Century Musical Courtesans</p>
2/15 2/20	<p>Cloistered Voices: “some nice girls do . . .”</p> <p>Hildegard of Bingen Renaissance and Baroque Convent Musicians</p>
2/22 2/27 3/1 3/6 3/8	<p><i>Diva Presentations</i> <i>Diva Presentations</i> <i>Diva Presentations</i> <i>Diva Presentations</i> <i>Diva Presentations</i></p>
	<p><i>Spring Break</i></p>

<p>3/27 3/29 4/3 4/5</p>	<p>Empowered Voices Umm Kulthum: The Artistic and Political Power of Song in Egypt The Blues as the Black Woman's Lament Nina Simone and Black Activism of the 1960s Women and Protest Music: Mercedes Sosa and Joan Baez</p>
<p>4/10 4/12 4/17</p>	<p>Violence Against Women Folk Song Traditions and Popular Perspectives Taking Stands, Getting Even: Tori Amos, et al. Does Hip Hop Have a Woman Problem?</p>
<p>4/19 4/24 4/26</p>	<p>Gendered Voices Japanese Nihon Buyo Aretha Franklin's Gendered "Respect" k.d. lang</p>
<p>5/1 5/3</p>	<p>Closing Witnesses Joni Mitchell's <i>Blue</i> Madonna</p>

MUSIC DEPARTMENT INFORMATION

MISSION STATEMENT

The Department of Music provides students with comprehensive training in performance, composition, music theory, music education, music therapy, and music history and literature. The successful Wooster Music major will graduate with greatly enhanced musicality and technique, a deeper understanding of musical structure and style, and thorough preparation for a lifetime of musicianship. Depending on the degree, the Music major will be well prepared to seek a career as a professional musician; to teach music in public and private schools or in private studios; to utilize music as a therapeutic tool; and/or to continue study at the graduate level.

LEARNING GOALS FOR MAJORS

By the completion of their studies, Wooster's music graduates should be able:

1. as performers with secure techniques, to communicate effectively a wide range of expressive content in ways appropriate to music of diverse historical periods;
2. to practice and learn music effectively independently of a teacher;
3. to interact effectively in music ensembles of various sizes and musical styles;
4. to speak and write effectively about music;
5. to understand the common elements and organizational patterns of music and how they contribute to the style and design of any particular musical work;
6. to understand the stylistic evolution of music of various cultures over at least the past four centuries, and to possess some knowledge of the lives and works of major composers;
7. to possess a working knowledge of electronic music technology applications;
8. with the B.Mus. degree in Performance and the B.Mus.Ed. degree in public school teaching, to teach effectively their principal instrument or voice to students of at least elementary and intermediate levels;
9. with the B.Mus.Ed. degree in public school teaching, to possess the knowledge and teaching skills to design and implement effectively a comprehensive music program in a public or private school, grades K-12;
10. with the B.Mus.Ed. degree in music therapy, to possess the knowledge and skills to design and implement effectively a comprehensive music therapy program for a variety of populations.