Music History Seminar:  
Women in Music  
MUS 472.001/575.005 – Fall 2018

Instructors: Dr. J. Weaver and Ms. E. Milius  
Office: 150A Music Building (Dr. Weaver); 258C (Ms. Milius)  
Phone: (936) 468-4690 (Dr. Weaver)  
Email: weaverjg@sfasu.edu; miliuseg@sfasu.edu  
Location and Time: Conference Room, TR 11:00-11:50 AM

Contacting the Instructor: We look forward to working with each of you. Please feel free to contact us with questions. Please feel free to make an appointment. Please note that it is best to contact us by E-mail or telephone. We check our school mailboxes frequently, but written messages left for Dr. Weaver are very difficult for her to read because she cannot see. It may, therefore, take longer for her to respond to such messages.

Textbook: No required textbook, but students will be expected to read materials uploaded to d2l.

Program Learning Outcomes:  
The Stephen F. Austin State University School of Music has designated the following as learning outcomes appropriate to all graduate level music history courses offered in its curriculum.

1. Students must demonstrate the ability to place a composition (unknown to the student) into the appropriate stylistic period in music history and name a possible composer for the piece, providing cogent reasons for his or her answer.

2. Students must effectively communicate musical, analytical, and/or historical concepts using written language.

Course Objectives:  
Achievement of the above Program Learning outcomes for this course will be accomplished through the meeting of the following five course objectives.

1. Students will learn to understand the social, political, and musical trends and principles that influenced women in music, and to study music in this context as a component of the humanities.

2. Students will become familiar with female composers throughout history and with the nature and volume of their works.

3. Students will learn to be aware of, and to address the issues pertinent to current musicological scholarship in the areas pertaining to female composers, artists, and contributors to the field of music.
4. Students will learn to understand and to interpret both primary and secondary sources, and to present the results of their research.

5. Students will learn to teach others about the concepts important to the study of women in music.

**Student Learning Outcomes:**
The following learning outcomes, based on the program learning outcomes and stated course objectives will ensure that students demonstrate knowledge of the required skills in a music history course.

1. Students will demonstrate their ability to communicate musical, analytical, and/or historical concepts using written language by writing papers and delivering presentations on analytical, historical, and musical concepts pertinent to female musicians.

2. In order to show that they have increased their knowledge of social and political issues surrounding female musicians, students will compose written responses to scholarly readings pertinent to this musical subject.

3. In order to demonstrate an understanding of the ways in which the works of female musicians may be used in teaching, students will participate in discussions concerning the teaching of women in music to students in the studio or classroom.

**Course Requirements:**

**Assignments:**

A. (Due one week after discussion in class) Article Reviews: 3% each. Please write short responses- 250-500 words- to ten of the articles we have read for class. You may choose the essays to which you would like to respond. In these papers, we want to hear your thoughts and personal opinions about what you have read. However, we want these opinions to be expressed on the basis of factual information, and after appropriate contemplation. You may use other internet or hard copy sources as background reading to increase your understanding of the topic. However, since these are not research papers, outside reading is not required. These papers are not blogs or chances for you to have a soap box. We hope you will write thoughtful responses to articles about things important to you in your musicianship. Please feel free to write these two responses in a semi-formal tone, somewhere between academic prose and everyday speech.

B. (Due on the due date for the articles you have chosen) Presentations: 5% each. For each presentation, please choose an article from the external readings you have been assigned this term. Prepare a 5-10 minute presentation in which you explain the main points of the article to your classmates and prepare to lead a discussion of its significance for our study. Then, as a study aid for your classmates, please summarize the salient points of the article in some form (powerpoint, handout, etc.). All students are still expected to read the articles before they are due to facilitate discussion in class, as we will expect everyone to contribute to the class discussion.
C. (Due Monday, October 1) Feminist Criticism Paper: 10%. 1,000-1,500 words. Choose a particular opera composer (and their particular writing style), opera, song/aria from an opera, or character from an opera. Using the ideas presented in this class, please provide a feminist analysis of your topic. For extra help in your analysis, please refer to Susan McClary’s introduction to *Feminine Endings*. The ideas presented can provide you with a framework for your analysis. Many of the articles assigned in class can also help you in framing your analysis. Your bibliography page can also help you with additional sources to which to refer. Please feel free to ask Ms. Milius or Dr. Weaver any questions. Your paper should be in scholarly format. (It should include footnotes/endnotes and a bibliography. Refer to the Chicago style for bibliographical formatting.) It should be written in formal academic prose style and contain correct use of grammar and language, including correct spelling. You will upload these papers to the dropbox in D2L.

D. (Due Friday, December 7) Final Research Paper: 20%. 2,000-3,000 words (NOT including any musical examples you may use, footnotes/endnotes, and your bibliography). Choose a topic related to the study of women and/or feminism in music that interests you. You must have your topic approved by Dr. Weaver and Ms. Milius. Because the list of topics is large, make sure to get your topic approved early to avoid problems later. Your topic may include a composer, a specific work, a genre or time period, or comparisons of different works by one composer or several composers. **PLEASE keep the focus of the paper narrow! Avoid general papers focusing on a biography of a composer. Instead, focus on a specific piece or a specific time period or aspect of that composer’s life.** Your paper should be in scholarly format. (It should include footnotes/endnotes and a bibliography. Refer to the Chicago style for bibliographical formatting.) It should be written in formal academic prose style and contain correct use of grammar and language, including correct spelling. You will upload these papers to the dropbox in D2L.

**Attendance:** Attendance should not be confused with course engagement. Your attendance in lectures is necessary to your understanding of course material and is expected at all class meetings. Class begins promptly at 11. You are expected to be on time. Roll will be taken. Leaving class early without prior permission will result in your being counted absent for the class session. Absences will be counted for late arrival, early departure, or inattentive behavior. You will be allowed only one unexcused absence from class. In order for an absence to be considered excused, satisfactory documentation of the absence must be submitted to the instructor, and communication prior to the absence must take place whenever possible. Excused absences include only those events documented within the university attendance policy, found at:

http://www.sfasu.edu/policies/class_attendance_excused_abs.asp

In the case of university sanctioned events, such as ensemble tours or performances, the student will arrange to make up missed work *at least* one week prior to the event.

Excused absences do not include events such as: oversleeping, car trouble, personal issues, auditions, unscheduled performances, make-up lessons, meetings with professors, meeting or advising sessions, undocumented illness, undocumented family emergencies, family events,
post-concert exhaustion, or conferences/conventions/etc. for which the student’s name does not appear on the university’s approved list of excused absences.

**Grading:** Cumulative Final Exam, 15%; 10 Article Reviews, 30% (3% each); Feminism Paper, 10%; Final Paper, 20%; 2 Presentations, 10% (5% each); Participation in class, 15%

**Participation in class discussions:** Often, the best method for internalizing or forming opinions about ideas is to discuss them with others. In this class, we will encounter many ideas that will shape your opinions about music performance, study, or composition. Your discussion of these concepts with your instructor and your classmates will aid you in your development as a musician. Your participation in class is vital to learning. Your attendance in class is expected in order to facilitate your understanding of all materials and topics explored this term. Though we are looking for quality, not quantity in participation, we expect the content of your comments in class or online to say something worth hearing and response. This includes responses to the work of your classmates. Please study your assigned readings with care and read the assigned chapters of your text carefully so that we may reach beyond these materials as we work together during class.

**Desire To Learn (D2L):** The D2L system will be used in this course. Please visit the course site to find posted grades, announcements, and sources.

**Disability:**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. I will do my utmost to see that your requests for accommodations are met, and to support your goals for success in my course.

**Academic Integrity:**
The university policy concerning academic integrity includes the following statement. “Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty:**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.
Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

The instructor’s additional policy on academic integrity is as follows. All work submitted in this course must be your own and produced exclusively for this course. You must acknowledge and document the ideas and words of others, including those found on popular web sites. If no cited author is available within a web site the source should not be considered credible academic information, and should be avoided. If you have questions about academic integrity please feel free to contact me. Violations are taken seriously and are noted on student disciplinary records. If you are found cheating or plagiarizing in this course, you will automatically fail the assignment or exam in question and you risk failing the entire course. This message brought to you by Jamie Weaver and Emily Milius.

Policy on Withheld grades:
In this course, withheld grades will only be granted in exceptional emergency situations (such as death in the immediate family or serious illness—auditions, family visits, conferences, weddings, etc. do not count), when the course work cannot be completed in time. In all other cases your grade will be based upon the work you have completed by the end of the term, which may well result in a failing grade. Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Policy on disruptive classroom behavior:
The university policy on acceptable student behavior reads as follows:

“Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”

As your instructors, we expect you to conduct yourselves as adults and to demonstrate respect for your classmates and for your instructors at all times. Therefore, the following behaviors will not be tolerated in class. If you participate in these behaviors you may be asked to leave class, and points may be deducted from the participation portion of your grade or from your final course grade.
Texting, accessing social networking sites, or accessing other web sites not pertinent to class discussion are not allowed. Sleeping in class is not allowed. Working on other homework or course assignments in class is not allowed. Disruption of class through talking or whispering about non-related course topics is not allowed. Leaving class for personal reasons is highly discouraged.

Excerpts from "Claiming an Education" Commencement speech by Adrienne Rich
(with slight editing by the instructor for classroom use)

You cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one. One of the dictionary definitions of the verb "to claim" is: to take as the rightful owner; to assert in the face of possible contradiction. On the other hand, "to receive" is to come into possession of; to act as receptacle or container for; to accept as authoritative or true. The difference is that between acting and being acted upon.

To claim an education is to take responsibility for yourself. Responsibility to yourself means refusing to let others do your thinking, talking and naming for you; it means learning to respect and use your own brains and instincts; hence, grappling with hard work. Responsibility to yourself means that you don't fall for shallow and easy solutions -- predigested books and ideas, bluffing at school and life instead of doing solid work. It means that you refuse to sell your talents and aspirations short, simply to avoid conflict and confrontation.

Claiming an education means that you have the right to expect your faculty to take you seriously. Many teachers trained in a racist, sexist, homophobic, elitist tradition are still handing the ideas and texts of that tradition on to students without teaching them to criticize its attitudes. Too often all of us fail to teach the most important thing, which is that clear thinking, active discussion, and excellent writing are necessary for intellectual freedom, and that these require hard work.

In order to be taken seriously, you must take yourself seriously by seeking out criticism, recognizing that the most affirming thing anyone can do for you is demand that you push yourself further, show you the range of what you can do. It also means assuming your share of responsibility for what happens in the classroom, because that affects the quality of your life.

Schedule
All Reading Assignments are due on the date listed.

Week 1
Aug. 27: Syllabus, History of Feminism in Music/Study of Women in Music

Aug. 29: “Feminist Theory, Music Theory, and the Mind/Body Problem” by Suzanne Cusick,
History of Feminism in Music/Study of Women in Music

Week 2
Sept. 4: Praeludium & Chapter 1- Divas in the Convent: Nuns, Music, and Defiance in Seventeenth-Century Italy by Craig Monson, Women and Sacred Music
Sept. 6: Women and Sacred Music

**Week 3**

Sept. 13: Introduction to “Mothers in Opera” dissertation by Caroline Hilda Harder, Women as Characters/Women in Opera

**Week 4**
Sept. 18: Prelude to *Opera: The Undoing of Women* by Catherine Clement, Women as Characters/Women in Opera

Sept. 20: Chapter 3 of *Feminine Endings* by Susan McClary (Carmen section is required, the Tchaikovsky section is optional), Women as Characters/Women in Opera

**Week 5**
Sept. 25: Chapter 4 of *Feminine Endings* by Susan McClary, Women as Characters/Women in Opera

Sept. 27: Chapter 9 of *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* by Adrienne Fried Block, Women as Virtuoso Classical Performers/Composers of Art Songs

**Week 6**
(Monday, October 1st - Feminist Criticism Paper Due)

Oct. 2: Chapter 6 of *Libby Larsen: Composing an American Life* by Denise Von Glahn, Women as Virtuoso Classical Performers/Composers of Art Songs

Oct. 4: Introduction of *Blues Legacies and Black Feminism* by Angela Y. Davis, Women in Jazz

**Week 7**
Oct. 9: Chapter 3 of *Madame Jazz: Contemporary Women Instrumentalists* by Leslie Gourse, Women in Jazz

Oct. 11: Women in Jazz

**Week 8**
Oct. 16: Chapter 4 of “A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses” by Robert Mensel, Women as Minorities in Music


**Week 9**
Oct. 23: Women as Minorities in Music

**Week 10**  
Oct. 30: Chapter 7 of *The Routledge Research Companion to Popular Music and Gender* edited by Stan Hawkins (“Holding on for dear life: Gender, celebrity status, and vulnerability-on-display in Sia’s ‘Chandelier’” by Kai Arne Hansen), Current Issues/Popular Music

**Nov. 1:** Current Issues/Popular Music

**Week 11**  
Nov. 6: Chapter 11 of *Women and Popular Music: Sexuality, Identity, and Subjectivity* by Sheila Whiteley, Current Issues/Popular Music

**Nov. 8:** Current Issues/Popular Music

**Week 12**  
Nov. 13: Chapter 2 of *Women and Cross-Cultural Perspective* by Ellen Koskoff, Female Ritual Music Making

**Nov. 15:** Female Ritual Music Making

**Week 13**  
Nov. 20: Thanksgiving break, (no class)  
Nov. 22: Thanksgiving break, (no class)

**Week 14**  
Nov. 27: Discussion: How do we study women in Music History?

**Nov. 29:** Discussion: How do we study women in Music History?

**Week 15**  
Dec. 4: Discussion: How do we study women in Music History?

**Dec. 6:** Final Exam Review

(Friday, December 7th- Final Research Paper Due)

**Finals Week**  
Dec. 10-14: Final Exam: Tuesday, December 11, 10:30am-12:30pm