

WESTMINSTER CHOIR COLLEGE OF  
RIDER UNIVERSITY  
Women in Music/MH433, Spring 2011  
Syllabus

Professor Kendra Leonard  
kleonard@rider.edu  
Class meeting: TTHF 4:30- 6:00 p.m.

Office hours: Tuesday, 9:30 – 10:30 a.m. in  
the library; and by appointment  
[phone redacted]

### **Course Objectives**

1. To provide students with an understanding of the role of women as composers, performers, and patrons of music.
2. To introduce students to major female composers.
3. To explore works and other contributions of female composers and performers.
4. To encourage students to think critically about reading works, criticism, and practices of women in music as a way of better understanding those works.

### **Email**

Your Rider email account is your email address for all official email communications from the University. You are expected to check your Rider email account on a frequent and consistent basis in order to stay current with University-related communications. Any email from me about this course will only be sent to your official Rider email address. Any communication from you to me must come from your Rider email address, must contain the course name in the “Subject” line, and must use proper spelling and capitalization. I try to respond to all emails within 24 hours.

### **Academic Code of Conduct**

Academic dishonesty includes any unauthorized collaboration or misrepresentation in the submission of academic work. In all written work, whether in class or out of class, the student’s name on the work is considered to be a statement that the work is his or hers alone, except as otherwise indicated. Students are expected to provide proper citations for the statements and ideas of others whether submitted word for word or paraphrased. Failure to provide proper citations will be considered plagiarism and offenders will be subject to the charge of plagiarism specified in the statement of regulations.

Similarly, students are expected to adhere to all regulations pertaining to examination conduct. These regulations are designed to insure that the work submitted by the student on examinations is an honest representation of that student’s effort and that it does not involve unauthorized collaboration, unauthorized use of notes during the exam, or unauthorized access to prior information about the examination.

In this course, the first instance of plagiarism will result in a grade of 0 for the assignment, and a report will be sent to the dean; a second instance of plagiarism will result in an F for the course, and charges of academic dishonesty will be brought to the Academic Integrity Committee. See *The Source*, pages 10-16, for full information on the academic code of conduct.

### **Required Text/Materials**

Pendle, Karin. *Women & Music*. Bloomington: Indiana University Press, 2001.

Additional readings listed are posted on Blackboard as PDFs.

We will also watch some films and clips in class.

## **Style Manual**

*Chicago Manual of Style*, 15th ed. Chicago: University of Chicago Press, 2003.

## **Technology Requirements**

This course is on-line on Blackboard. The web address is Blackboard.rider.edu. You will need to have regular access to the internet and a word-processing program to complete many elements of this course. Students who do not have this access at home will need to scheduled time to do so either at the library or at other campus computing locations. Always back up your work, whether on a flash drive, via email, or through an online back-up service such as Mozy or Google Documents. Assignments will not be accepted late because of computer or printer problems.

In this course, we will be building a digital exhibit of women in music at the website <http://wccwomeninmusic.omeka.net/>. All students will have access to the site via a login and password I will provide on the first day of class. If you have trouble accessing the site, logging in, or other problems, it is your responsibility to contact me right away so we can get it fixed.

We will be blogging throughout this course. You can sign up for a free blog at Blogger or Wordpress. You must send me the url of your blog no later than 5 p.m. January 27. The blog must be open to all other students, although you are free to use a pseudonym. The last day to post blog posts is April 7.

## **Attendance**

Attendance is expected. Attending class will help you learn the material and be better prepared for assignments. If you miss class, it is your responsibility to get notes from a classmate and be prepared for the next class. Unexcused and undocumented absences will affect your participation grade. If you miss class because of an illness, I will need a doctor's note.

## **Students with Disabilities**

If you have special needs that will affect performance in this class, such as a documented learning disability, please provide me with your university documentation during the first week of class or as soon as you are documented. If you think you might have such needs, but have no documentation, please contact the Academic Student Services office in the basement of Taylor.

## **Assignment Policies**

Assignments are due before or at the beginning of class (4:30 p.m.) on the day specified. Assignments turned in after 4:40 p.m. will not be accepted.

## **Assignments and Evaluation**

### **Participation: 20%**

Participation is expected in every class. You are expected to have completed the assigned reading and to be able to discuss it in class. I will keep track of your participation. Missing class will affect your participation grade.

### **Blogging: 15%**

You will be keeping a blog of your thoughts and comments, such as reactions to the readings, drafts and ideas for paper topics, and other relevant thoughts and links, over the course of the semester. To get full credit, you need to post at least one post of at least 250 words per week. The last day to post blog posts for credit is April 7.

### **Blog history items: 25%**

Each student will post two visual items (such as photos or other visual artwork) worth 5% each; two audio/video items worth 5% each; and two written items, such as short essays, a review of a recording, film, book, or similar item of no fewer than 1000 words, worth 5% each to their blogs as

history items over the course of the term. The last day to post items is April 7.

### **Final Project: 40%**

Your final project will be a 15-minute in-class presentation and 8-10 page paper on any aspect of women in music you find particularly interesting.

#### **Elements of the final project**

A proposal for your paper is due on March 1. The proposal should be a 1-page statement and description of what you want to research for your paper and presentation. You will need to explain what about the topic is appealing to you, and provide a general outline of the paper. The proposal is worth 5% of your final grade.

An annotated bibliography of no fewer than eight scholarly sources is due March 22. The annotated bibliography should be in Chicago Manual of Style format. Each bibliographical entry should include a description of the source, including its intended audience and why you think it will be helpful for your paper. The annotated bibliography is worth 5% of your final grade.

The final paper is due April 19. Your paper will be 8-10 pages long, not including the bibliography. Please format it according to CMS guidelines. The final paper is worth 20% of your final grade.

Presentations will take place in class during the last week of class. You should prepare a 15-minute presentation of your research, using audio/visual materials as appropriate. In-class performances are encouraged, as are creative approaches. The presentation is worth 10% of your final grade.

Your work reflects directly on you: strive for a professional appearance and clear, well-written prose in your assignments. Spelling and grammar errors will count against you; always spell-check and proofread your work prior to posting it or turning it in. All assignments must be submitted via email (**not** Blackboard dropbox or in hard copy) as .doc or .docx attachments and should be double-spaced and single-sided. Please use Times New Roman font in 12 point type in black ink for all assignments. Margins should not be more than 1 inch. Include your full name and the course name and number in the upper left hand corner of each assignment.

### **Classroom Etiquette**

Please do not use cell phones during class for calls, texting, or accessing the internet (unless asked to do so in class). Please do not eat or drink anything really odiferous (pickled herring, kimchee, rotten bananas, etc.) in class.



### **Course Schedule**

All chapters refer to Pendle, *Women in Music*. Other readings are listed on Blackboard by author name.

January 25: Introductions

January 27: Preface and Chapter 1: Feminist Aesthetics

Feb 1: Chapter 2: Women and Music in Ancient Greece and Rome

Feb 3: Chapter 3: Women in Music to ca. 1450; *Vision* (Hildegard of Bingen film, partial, if available)

Feb 8: “Ful weel she soong the service dyvyne’: The Cloistered Musician in the Middle Ages” in *Women Making Music* (Yardley) and “*Jouglersesses* and *Trobairitz*: Secular Musicians in Medieval France” (Coldwell)

Feb 10: Chapter 4: Musical Women in Early Modern Europe

Feb 15: Chapter 5: Musical Women of the 17<sup>th</sup> and 18<sup>th</sup> Centuries

Feb 17: “Courtesans, Muses, or Musicians? Professional Women Musicians in Sixteenth-Century Italy,” in *Women Making Music* (Newcomb)

Feb 22: Chapter 6: European Composers and Musicians, ca. 1800-1890

Feb 24: Chapter 7: European Composers and Musicians, 1880-1918

Mar 1: Chapter 8: Women in American Music, 1800-1918 (paper proposals due)

Mar 3: Chapter 11: North America Since 1920

Mar 8 Kiya Heartwood visit (and catch-up day in case of snow cancellations)

Mar 10 No class—instructor at SAM meeting

Mar 15 Spring Break

Mar 17 Spring Break

Mar 22: Chapter 9: Contemporary British Composers and “‘Shout, Shout, Up with Your Song!’ Dame Ethel Smyth and the Changing Role of the British Composer” (Bernstein) (annotated bibliographies due)

Mar 24: Chapter 10: Composers of Modern Europe, Israel, Australia, and New Zealand

Mar 29: Chapter 12: American Popular Music

Mar 31: in-class viewing: *Lilith Fair* movie

Apr 5: Intro to Women in the World of Music and Chapter 13: Women and Music around the Mediterranean

Apr 7: Video TBD (*Slingshot Hip Hop*, if available, or *Jericho's Echo: Punk Rock in the Holy Land*)

Apr 12: Chapter 14: Women in the World of Music: Latin America, Native America, and the African Diaspora

Apr 14: Chapter 15: American Women in Blues and Jazz; in-class viewing: *Lady Sings the Blues* (partial)

Apr 19: in-class viewing: *Girls Rock* (final papers due)

Apr 21: Chapter 16: Women’s Support and Encouragement of Women and Musicians

Apr 26: in-class presentations

Apr 28: in-class presentations