

Women and Music: MUS 263

Cornell College, Term 3 2018-2019, 144 Armstrong Hall
9:30 – 12 MWF, and 9 – 11 TTh

Instructor: Dr. Jama Stilwell, 246 Armstrong Hall
Office Hours: Thursdays 1:00-3:00; other times by appointment or any time my door is open!
Contact Info: 895-4229 (office), 210-7824 (before 10:00 P.M please), or jstilwell@cornellcollege.edu.

****If you need to talk during evenings or weekends, please call or text my cell phone instead of emailing****

Course Goals

While most people can probably easily think of several female musicians active in today's pop music scene, our familiarity with women's musical contributions quickly fades when we venture into the world of classical music, or into historical periods prior to our own lifetimes. In this class, we will seek to rediscover the musical accomplishments of these missing women. Further, we will also examine the reasons that their voices have been missing in the first place. And finally, we will consider a different and potentially controversial approach to women's presence in music: the idea that gender can be represented and/or perceived in musical sound. Woven throughout all of these topics will be ongoing attention to your development as a writer, speaker, and critical reader. In sum, this course supports the Educational Priorities and Outcomes of Cornell College with emphases on KNOWLEDGE, INQUIRY, REASONING, & COMMUNICATION.

Textbooks

We will use two textbooks this block, along with articles and book excerpts found on "Moodle."

- 1) Jane Bowers and Judith Tick, eds. *Women Making Music: The Western Art Tradition, 1150-1950* (1987)
- 2) Karin Pendle, ed. *Women and Music: A History*, 2nd edition (2001)

These texts are available at the Cornell bookstore. Their purchase is mandatory. The use of "Moodle" will be discussed in class.

Daily Reading Assignments

For each day our course meets, your syllabus lists a series of reading assignments. Please note that I will expect you to have completed each day's reading before you come to class. Some of these readings are drawn from our textbooks, and others appear on "Moodle." The readings are at the heart of what we will do this block. As a result, a large part of your grade for this course will come from things intimately connected with the readings – including class discussion, quizzes, and exams. So that you can handle and really do justice to this reading load, I have chosen to have only morning class this block. Please devote your afternoons to carefully reading & taking notes. Your notes will help you in class discussions, as well as on our two exams.
KNOWLEDGE, INQUIRY, REASONING, COMMUNICATION

Exams

This class will include a midterm (Monday 11/5), and a final (Wednesday 11/14). Both will include listening identification, responses to short answer questions, and formal take-home essays. Specific expectations for these exams will be discussed in class, and on exam study guides. There will also be several short reading comprehension quizzes; these are not scheduled on the syllabus, and will be administered randomly. This

randomness is not intended to be stressful, but rather is simply designed to ensure that your reading is careful and thoughtful. KNOWLEDGE, REASONING, COMMUNICATION

Class Attendance and Participation

Attendance is mandatory for each class session – except in situations cleared with me in advance, or in cases of documentable illnesses or emergencies. Participation will play a very large role in the structure, content, and grading of this course (as you’ll see below, participation is worth 30% of your overall grade). To receive an excellent score on the discussion part of your grade, you should: come to class having completed the assigned work, be an active part of discussion in both large and small groups, be respectful of differing views, be on-time, attentive, and curious. Absences from class, and any interaction with phones or other electronic devices during class will have a negative impact on your participation grade. (please see point break-down below.) I will allow one “freebie” absence – an absence that will not impact your participation grade. Finally, be aware that in keeping with Cornell’s 15-day drop policy, withdrawals from the course will be granted only to students who have made “determined” efforts to succeed – i.e. students with good records of attendance, who have completed all assigned work. COMMUNICATION, ETHICAL BEHAVIOR

Grading

Your grade for MUS 263 will be based upon:

- 1) Contributions to fourteen class discussions (30%)
- 2) Short reading comprehension quizzes (25%, averaged together)
- 3) A midterm exam, with a take-home essay (20%)
- 4) A final exam, with a take-home essay (20%)
- 5) A “mini presentation” (5%)

Expectations for the exams and for the “mini presentation” will be discussed in class.

Point System for Grades in Daily Class Discussions

It is possible to earn a maximum of 3 points for each day of class discussion. Here is a break-down of how I will assign these points:

- 3 = student has done the reading
is engaged with discussion
pays attention to other speakers
asks questions, makes comments & connections
is on time to class
- 2 = one or more of the items above is problematic – such as:
late to class
silent during discussion
not able to refer to specifics from the reading
seems somewhat distracted, unengaged
- 1 = student is not meeting the expectations of discussion:
talking while others are speaking
interacting with phone or other device (please note: no laptops allowed for this course)
dismissive of others’ points of view
unengaged – distracted, disinterested, sleepy
appears to have not read the assigned material
- 0 = missed class in excess of one “freebie” absence

Academic Honesty

Please be sure that you understand the college's policy on honesty in academic work (see below). Violations of this policy will result in some form of academic sanction, such as an F for the assignment or possibly for the entire course. Consult with me if you have ANY questions!

“Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty.” The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading “Academic Policies – Honesty in Academic Work.”

Accommodations for Students with Learning Disabilities

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising, and their course instructor, of any disability-related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information on documentation required to establish the need for accommodations, and the process of requesting accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

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Readings will be drawn from:

- *Women Making Music*, edited by Jane Bowers and Judith Tick (WMM)
 - *Women and Music*, edited by Karen Pendle (W&M)
and
 - Various articles and book excerpts found on “Moodle”
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Monday 10/22: Course Introduction – Assignments, Policies, Goals

Tuesday 10/23: Defining Feminism & Feminist Musicology (12, plus two Grove entries)

- Reading 1: Humm, Maggie. “Feminism: Overview.” In *The Routledge International Encyclopedia of Women*, vol. 2, ed. Cheris Karmarac and Dale Spender, 705-708. New York: Routledge, 2000. (**notice that you only need to read a few pages – not entire article**)
- Reading 2: Fudge, Rachel. “Everything You Always Wanted To Know About Feminism But Were Afraid To Ask.” *Bitch* 31 (2006), 58-67.
- Reading 3: Solie, Ruth. 2001. “Feminism.” *Grove Music Online*.
- Reading 4: Kallberg, Jeffrey. 2001. “Gender and Music.” *Grove Music Online*.
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Wednesday 10/24: Music History’s Missing Women – The Recovery Effort (24, plus Grove entry)

- Reading 1: Bowers, Jane and Judith Tick. Introduction to *Women Making Music*, ed. Bowers and Tick, 3-14. Urbana: University of Illinois Press, 1987. (**in our text, WMM**)
- Reading 2: Neuls-Bates, Carol, ed. Introduction and excerpts from *Women in Music*, xi-xvi, 206-213, and 219-222. Boston: Northeastern University Press, 1995.
- Reading 3: Pendle, Karin. “Lost Voices.” *Opera News* 57 (July 1992): 18-19 and 44.
- Reading 4: Tick, Judith Tick. 2001. “Women in Music.” *Grove Music Online*. (**read section I: Historiography, and section II: Western Classical Traditions in Europe and the USA**)
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Thursday 10/25: The Canon & Musical “Quality” (32, plus Grove entry & online magazine article)

- Reading 1: Samson, Jim. 2001. “Canon (iii).” *Grove Music Online*.
- Reading 2: Citron, Marcia. Introduction to *Gender and the Musical Canon*, 1-14. Urbana: University of Illinois Press, 1993.

- Reading 3: Grout, Donald J. Introduction to *A History of Western Music*, xiii-xiv. New York: W.W. Norton, 1960. Burkholder, Peter. Introduction to *A History of Western Music*, xxxi-xxxviii. New York: W.W. Norton, 2014.
- Reading 4: Whitesitt, Linda. "Women's Support and Encouragement of Music and Musicians." In *Women and Music*, ed. Karin Pendle, 481-494. Bloomington: Indiana University Press, 2001. **(in our text, W & M)**
- Reading 5: Waldman, Katy. "The Canon is Sexist, Racist, Colonialist, and Totally Gross. Yes, You Have to Read It Anyway." *Slate Magazine*, May 24, 2016.
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Friday 10/26: A Controversial Topic: Hearing Gender in Musical Sound (40)

- Reading 1: Lorraine, Renée Cox. "Recovering *Jouissance*: Feminist Aesthetics and Music." In *Women and Music*, ed. Karin Pendle, 3-18. Bloomington: Indiana University Press, 2001. **(in our text, W & M)**
- Reading 2: McClary, Susan. "Of Patriarchs...and Matriarchs, Too. Susan McClary Assesses the Challenges and Contributions of Feminist Musicology." *The Musical Times* 135/1816 (June 1994): 364-369.
- Reading 3: Neuls-Bates, Carol, ed. "Sexual Aesthetics in Music Criticism." In *Women in Music*, 223-227. Boston: Northeastern University Press, 1995.
- Reading 4: Yardin, Nona and Elaine Barkin. "Women's Music in New York 1981." *Perspectives of New Music* 19 (1980-81): 11-13; and various authors, "In Response." *Perspectives* 20 1/2 (1981-82): 4, 8-9, 21-28, and 33-35.
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Monday 10/29: Medieval Women: Hildegard von Bingen & Beatriz de Dia (12th century) (68 + skim 27)

- Reading 1: Yardley, Anne Bagnall. "*Ful weel she soong the service dyvyne*: The Cloistered Musician in the Middle Ages." In *Women Making Music*, ed. Jane Bowers and Judith Tick, 15-38. Urbana: University of Illinois Press, 1987. **(in our text, WMM)**
- Reading 2: Coldwell, Maria V. "*Jouglersesses and Trobairitz*: Secular Musicians in Medieval France." In *Women Making Music*, ed. Jane Bowers and Judith Tick, 39-61. Urbana: University of Illinois Press, 1987. **(in our text, WMM)**
- Reading 3: Grant, Barbara L. "Five Liturgical Songs by Hildegard von Bingen." *Signs* 5/3 (Spring 1980): 557-567.
- Reading 4: Cheyette, Frederic and Margaret Switten. "Women in Troubadour Song." *Women & Music* 2 (1998): 26-37 and last paragraph on page 45.
- Reading 5: Edwards, J. Michele. "Women in Music to ca. 1450." In *Women and Music*, ed. Karin Pendle, 26-53. Bloomington: Indiana University Press, 2001. **(skim this one; in our text W & M)**
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Tuesday 10/30: Milestones in the 16th & 17th Centuries: Maddalena Casulana & Francesca Caccini (51)

- Reading 1: Bowers, Jane. "The Emergence of Women Composers in Italy, 1566-1700." In *Women Making Music*, ed. Jane Bowers and Judith Tick,

- 116-146. Urbana: University of Illinois Press, 1987. **(in our text, WMM)**
- Reading 2: Cusick, Suzanne. Three essays created as program notes for vocal ensemble Magnificat. "About Francesca," "What is Francesca Caccini's *La Liberazione* About?" and "The Culture of Women." Accessed October 10, 2018.
<http://magnificatmusic.wordpress.com/2009/09/24>
- Reading 3: LaMay, Thomasin. "Maddalena Casulana: My Body Knows Unheard-of Songs." In *Gender, Sexuality, and Early Music*, ed. Todd Borgerding, 41-50. New York: Routledge, 2002. **(read part I only)**
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Wednesday 10/31: The 19th Century: Clara Schumann **(66 + skim 27)**

- Reading 1: Neuls-Bates, Carol, ed. "Clara Schumann: Pianist," "Clara Schumann: Composer." In *Women in Music*, 91-108 and 153-155. Boston: Northeastern University Press, 1995.
- Reading 2: Reich, Nancy. "Clara Schumann." In *Women Making Music*, ed. Jane Bowers and Judith Tick, 249-281. Urbana: University of Illinois Press, 1987. **(in our text, WMM)**
- Reading 3: Macdonald, Claudia. "Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach." *Current Musicology* 55 (1993): 24-55. **(you can skip the segment on Beach; read 24-37 and 53-55)**
- Reading 4: Reich, Nancy. "European Composers and Musicians, ca. 1800-1890." In *Women and Music*, ed. Karin Pendle, 147-174. Bloomington: Indiana University Press, 2001. **(skim this one, in our text W & M)**
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Thursday 11/1: The 19th Century, Continued: Fanny Mendelssohn Hensel **(67)**

- Reading 1: Neuls-Bates, Carol, ed. "Music as an Accomplishment," and "Fanny Mendelssohn Hensel." In *Women in Music*, 73-79 and 143-152. Boston: Northeastern University Press, 1995.
- Reading 2: Reich, Nancy. "The Power of Class: Fenny Hensel." In *Mendelssohn and His World*, ed. R. Larry Todd, 86-97. Princeton: Princeton University Press, 2012.
- Reading 3: Rothenberg, Sarah. "Thus Far, But No Father: Fanny Mendelssohn-Hensel's Unfinished Journey." *Musical Quarterly* 77/4 (Winter 1993): 689-708.
- Reading 4: Wilson Kimber, Marian. "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography." *19th-Century Music* 26/2 (Autumn 2002): 113-129.
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Friday 11/2: The 20th Century: Ruth Crawford Seeger and Amy Beach **(63)**

- Reading 1: Gaume, Matilda. "Ruth Crawford Seeger." In *Women Making Music*, ed. Jane Bowers and Judith Tick, 370-386. Urbana: University of Illinois Press, 1987. **(in our text, WMM)**

- Reading 2: Straus, Joseph. "Crawford's Music in the Context of the History of Women in Music." Chapter in *The Music of Ruth Crawford Seeger*, 220-226. Cambridge: Cambridge University Press, 1995.
- Reading 3: Block, Adrienne Fried. "One of the Boys." Chapter in *Amy Beach: Passionate Victorian*, 86-103. New York: Oxford University Press, 1998.
- Reading 4: Beach, Amy. "Why I Chose My Profession." *Mother's Magazine* (Feb. 1914), reprinted in *Music in the USA: A Documentary Companion*, ed. Judith Tick, 323-329. Oxford: Oxford University Press, 2008.
- Reading 5: Macdonald, Claudia. "Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach." *Current Musicology* 55 (1993): 24-55. **(you can skip the segment we already read on Schumann; read pp. 37-55)**
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Monday 11/5: MIDTERM EXAM // MIDTERM TAKE-HOME ESSAY DUE AT START OF EXAM

Tuesday 11/6: Gender & Opera (50)

- Reading 1: Locke, Ralph. "What Are These Women Doing in Opera?" In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne Blackmer and Patricia Juliana Smith, 59-82. New York: Columbia University Press, 1995.
- Reading 2: McClary, Susan. Foreword to *Opera, or the Undoing of Women*, by Catherine Clément, ix-xviii. Minneapolis: University of Minnesota Press, 1988.
- Reading 3: Hadlock, Heather. "Opera and Gender Studies." In *The Cambridge Companion to Opera Studies*, ed. Nicholas Till, 257-275. Cambridge: Cambridge University Press, 2012.
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Wednesday 11/7: Georges Bizet's Carmen (31, plus Grove)

- Reading 1: Macdonald, Hugh. 2002. "Carmen." *Grove Music Online*.
- Reading 2: McClary, Susan. "Images of Race, Class, and Gender in 19th-Century French Culture." In *Georges Bizet: Carmen* (Cambridge Opera Handbook), 29-43. Cambridge: Cambridge University Press, 1992.
- Reading 3: McClary. "The Musical Languages of *Carmen*," in *Cambridge Opera Handbook*, 44-61.
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Thursday 11/8: Carmen continued (31)

- Reading 1: McClary. "The Reception of *Carmen*." In *Cambridge Opera Handbook*, 111-129
- Reading 2: McClary. "*Carmen* on Film." In *Cambridge Opera Handbook*, 130-131, and 141-146.

- Reading 3: Dean, Winton. "Deconstructing a Masterpiece?" *Opera* 43/12 (December 1992): 1401-1404.
- Reading 4: Hadlock, Heather. "Review of *Georges Bizet: Carmen*, by Susan McClary." *Opera Quarterly* 11 (1995): 129-132.
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Friday 11/9: Richard Strauss's *Salome* (33, plus Grove entry)

- Reading 1: Brilliant, Richard. 2003. "Decadence and Decline." *Grove Art Online*. (focus on Section 3, "Cultural Decadence in the 19th Century")
- Reading 2: Murray, David. 2002. "Salome." *Grove Music Online*.
- Reading 3: Blackmer, Corinne. "Daughter of Eve, *Femme fatale*, and Persecuted Artist: The Mythic Transgressive Woman in Oscar Wilde's and Richard Strauss's *Salome*." *Amaltea: Revista de Mitocritica* 8 (2016): 1-13.
- Reading 4: Hutcheon, Linda and Michael. "Staging the Female Body: Richard Strauss's *Salome*." In *Siren Songs: Representations of Gender and Sexuality in Opera*, ed. Mary Ann Smart, 204-221. Princeton: Princeton University Press, 2000. (you can skip the pages that talk about Huysmans and Moreau – mid page 206 to 209)
- Reading 5: McClary, Susan. Excerpt from "Excess and Frame: The Musical Representation of Madwomen." In *Feminine Endings: Music, Gender, and Sexuality*, 80-111. Minneapolis: University of Minnesota Press, 1991. (read only section 4, pp. 99-101)
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Monday 11/12: Gender & Absolute Music – Chopin and Beethoven (59, plus Grove)

- Reading 1: Scruton, Roger. 2001. "Absolute Music." *Grove Music Online*.
- Reading 2: Kallberg, Jeffrey. "The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne." *Representations* 39 (Summer 1992): 102-133.
- Reading 3: Citron, Marcia. "Feminist Approaches to Musicology." In *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, ed. Susan Cook and Judy Tsou, 15-24 only. Urbana: University of Illinois Press, 1994.
- Reading 4: McClary, Susan. "Getting Down off the Beanstalk: the Presence of a Woman's Voice in Janika Vandervelde's *Genesis II*." In *Feminine Endings: Music, Gender, and Sexuality*, 112-131. Minneapolis: University of Minnesota Press, 1991. (focus on the material connected to Beethoven)
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Tuesday 11/13: Wrapping Up, Last Thoughts, Review session for Final Exam

Wednesday 11/14: FINAL EXAM // FINAL TAKE-HOME ESSAY DUE AT START OF EXAM
