

Syllabus: MUS410 History of Women in Music (online)
Fall 2017 (SLN# 79743)
Opens Thursday, August 17, 2017

Instructor: Dr. Katherine Palmer

Course e-mail: asumus410@gmail.com (for all questions regarding content, grading, etc.)

Technical Support: Please do not contact your instructor with technical questions. Herberger Online handles all technical questions and issues that may arise in this course.

Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.

The Herberger Online support team is available to assist you 24 hours a day, 365 days a year. You may reach them anytime at:

- holsupport@asu.edu
- 1-888-298-4117
- 480-965-3057 (International)

When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you're having trouble with
- A brief description of the problem
- Detailed, step-by-step instructions to reproduce the problem

*Because this is an online course, all communication will take place via email
(asumus410@gmail.com), NOT in person or by phone.*

COURSE OVERVIEW

Class Home Page:

<https://womeninmusic.hol.asu.edu/>

Class login information:

<https://courses.hol.asu.edu/services/landing/pages/accounts>

Course Description:

This course surveys musical achievements of women as well as the historical contexts that shaped and defined their artistic development. Some feminist theories will be sampled in our readings, but this is not, by discipline, a course in feminism.

Required Texts:

You are required to purchase **items 1 and 2 below. All items under item 3 are delivered free of charge via the ASU libraries e-reserves.**

1. *New Historical Anthology of Music by Women*, ed. James R. Briscoe. Bloomington: Indiana University Press, 2004. ISBN: 978-0253216830

2. Companion CDs to accompany *New Historical Anthology of Music by Women*, ed. James R. Briscoe. ISBN: 978-0-253-34406-9
3. A few other REQUIRED readings must be retrieved through ASU libraries e-reserve. Go to <http://lib.asu.edu>, click on Course Reserves, For Students, and enter my name, (Palmer), and choose this class. Those readings include (in the order that they are discussed):
 - a. Trehub, Sandra E. "The developmental origins of musicality," *Nature Neuroscience* 6:7 (2003): 669-673.
 - b. Fifer, W.P. and Moon, C.M. "The role of mother's voice in the organization of brain function in the newborn," *Acta Paediatrica Suppl* 397 (1994): 86-94.
 - c. Weiss, Piero, and Richard Taruskin, eds. *Music in the Western World: A History in Documents*. 2nd ed. New York: Thompson/ Schirmer, 2008. 1-34.
 - d. Sala, Emilio. "Women Crazyed by Love. An Aspect of Romantic Opera," *Opera Quarterly* (1994): 19-41.
 - e. Lewis, Lisa. *Gender Politics and MTV: Voicing the Difference*. Chapter 5 (73-79; 81-87; 91-96; 100-107). Philadelphia: Temple University Press, 1990.
 - f. Lister, Linda. "Divafication: The Deification of Modern Female Pop Stars" *Popular Music and Society* 25. 3-4 (Fall-Winter 2001): 1-10.

Listening Assignments:

Listening assignments for this term will be available from the Briscoe CD set, the course website, and free online sites such as YouTube.

Workload:

Students should expect to devote at least **8 - 10 hours per week** to this course throughout the semester. As noted below, student obligations include listening assignments, readings, recorded lectures, videos, quizzes, exams, etc.

Technical Requirements:

Access to a high-speed Internet connection is required to take this course. Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course website. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the mp3 files and the mp4 digital clips delivered via the course website. If your computer breaks at any time during the semester, it is your responsibility to locate Internet access for all lectures, assignments, and exams. **No make-ups of any type will be allowed due to computer problems on your end, so please locate reliable Internet access during submission of all course work.**

You are highly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site for an extended period of time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer knowledge. If you believe you are unwilling or unable to devote the time necessary to complete this course to your satisfaction, please consider dropping this class as soon as possible.

Disclaimers:

1. This course examines gendered discourses about music. It embraces scientific findings in keeping with those cited by the American Psychological Association, “The longstanding consensus of the behavioral and social sciences and the health and mental health professions is that homosexuality per se is a normal and positive variation of human sexual orientation (Bell, Weinberg & Hammersmith, 1981; Bullough, 1976; Ford & Beach 1951 ; Kinsey, Pomeroy, & Martin, 1948; Kinsey, Pomeroy, Martin, & Gebhard, 1953), see <http://www.apa.org/about/governance/council/policy/sexual-orientation.aspx>, accessed 17 August 2015.
2. Every effort is made to limit explicit or potentially offensive content in this class (e.g., in rock, blues, or rap lyrics) without ignoring essential issues in music history. In this course, you will be required to listen to, view, and analyze materials that you may consider offensive. Neither this professor, nor the School of Music, the Herberger Institute of Design and the Arts, nor Arizona State University share in the opinions of the musicians and their songs that may offend. Nevertheless, no alternate assignments will be offered.

By continuing with this course, the student agrees to be committed to think critically about, and be held academically accountable for, all materials indicated or suggested by this syllabus, without regard for personal disagreement or potentially offensive nature. Students who are unwilling either to hear or think critically about such material are encouraged to drop this course.

HOW THE COURSE WORKS

Exams and Quizzes:

All exams and quizzes will be taken online through the course website. **Do not use a wireless Internet connection** when taking exams or quizzes.

NOTE: All exams close at 11:59 pm on the given date. All times listed are for the Arizona time zone, and you are responsible for making any time-zone adjustments for your area. Arizona does **not** switch to daylight savings time. Because you have several weeks to complete and submit all requirements, no late exams or assignments will be accepted under any conditions.

During an exam, the course content will **not** be accessible. Do not try to access the course site on another device while you are taking an exam. Make sure to study your Unit materials before starting an exam.

Exam Resets:

Exam resets are only available in instances of computer and technical errors.

If you experience computer or technical problems during an exam, **DO NOT SUBMIT IT!** You have only two resets for the entire semester (see below), so do not reset an exam unless you've read and understood this entire paragraph. If you encounter technical problems, first exit the browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, then return to the

exam page on your course website to reset your exam. Use the practice test again before taking the reset. The system will allow you to reset your own exam if you have not already submitted or reset that exam. **NOTE: Only one online reset per exam is allowed.** An exam you choose to reset can only be reset once, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. No resets will be allowed outside of the exam period.

Syllabus Quiz—STRONGLY RECOMMENDED

Download and read this syllabus carefully, then take the syllabus quiz sometime during the first week of the semester. Finish and submit this quiz PRIOR TO 2:00 PM, ARIZONA TIME, **August 25, 2017**. Points earned on the Syllabus Quiz (maximum of 15) will appear in your cumulative grade calculation and will be the only extra points available in the course. **Again, the Syllabus Quiz represents the only extra credit points in the course.**

Grading scale (total points available not counting syllabus quiz=1200).

1075-1200	=	A
955-1074	=	B
835-954	=	C
715-834	=	D
0-714	=	E

Percentages:

Each exam comprises 35 multiple choice and 15 listening identification questions.

The exams are timed (50 minutes for the multiple-choice section and 20 additional minutes for the listening section) and you must keep track of your own time. The exams do NOT have a built-in timer. You will lose .5 point as a penalty for every minute you go over the allotted time.

Points distribution:

Exam 1	300 points, 6 points per question	25% of final grade
Exam 2	300 points, 6 points per question	25% “ “
Exam 3	300 points, 6 points per question	25% “ “
Quizzes 1-6	10 questions each, 5 points/question	25% “ “

(300 points, cumulative, for the 6 quizzes)

Exams:

YOU ARE RESPONSIBLE FOR TAKING EACH QUIZ OR EXAM BEFORE ITS RESPECTIVE DEADLINE.

Confirmation Numbers:

All submitted exams and assignments are given a confirmation number via a submission results page if the submission is successful. **YOU MUST** print or write out each confirmation number you receive for each exam or assignment you submit. Inquiries

about missing grades sent to faculty, staff, or to technical support will be ignored if they do not have the confirmation number(s) for the exam/posts in question.

Student Conduct:

Students are expected to abide by the Arizona Board of Regents Code of Conduct (available at <http://students.asu.edu/srr/code>) and the ASU Student Academic Integrity Policy (available at <https://provost.asu.edu/index.php?q=academicintegrity>).

No collaboration or use of outside sources of any kind is allowed on any tests, assignments, etc. This includes viewing the course website on your phone or another computer or device while taking the exam, listening to audio excerpts on another student's exam, discussing the exam with another student before taking it, and other such behavior. The exams are not open-book or open-note.

Do NOT navigate away from an exam/quiz once you've opened it for any reason! No other web pages or computers should be open while taking an exam. Accessing, or trying to access course lectures or any other course page while you are taking an exam - or opening new browsers - is in violation of academic honesty.

Any violation of this policy will result in sanctions and may result in further disciplinary action. Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the Code detected during the term will be sanctioned, even if the assessment has already been graded and points assigned. Do not share your course ID and password with anyone. Log out of the course website when you are finished with it. Do not allow another student to use the course website under your password, even if s/he is also in the course. Each student is fully responsible for all activity that takes place on the course website under his/her password.

Make Up Exams for Extenuating Circumstances:

Make up exams will be allowed only in documented cases of bereavement, hospitalization, or doctor's note specifying you were unable to leave your bed during the designated exam window. If one of these unfortunate circumstances befalls you, please notify your professor within 1 week (7 days) of the exam and present documentation of your reason for missing the exam. No make-up exams will be given to students who 1) "miss" or "forget to take" an exam, 2) encounter work or transportation conflicts, 3) were sick but did not get a doctor's note specifying that the student was unable to complete the exam during the entire exam period, or 4) who do not contact the professor within 1 week of missing the exam. **The authenticity of all documentation will be confirmed; do not submit false documentation.**

Special Accommodations:

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center www.asu.edu/studentaffairs/ed/drc/# (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step, as accommodations cannot be made once an exam has been taken. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please fax the letter to 480/965-2659, attn: Professor (named on page 1 of syllabus) or scan and email the letter to MUS355@gmail.com or have DRC personnel email that address with your

information no later than the end of the first week of the semester. If you qualify as a DRC student, please contact Computer Support immediately regarding any necessary online accommodations. No special accommodations can be given without prior official DRC documentation. Sorry, accommodations cannot be made retroactively.

Semester/Course Calendar:

The following dates have been established by Arizona State University and the Herberger Institute of Design and the Arts; your professor cannot make exceptions to them or change them.

Thursday, August 17	Classes begin
Wednesday, August 23	Last day to drop/add without Institute approval
Wednesday, August 30	Tuition and Fees 100% Refund Deadline
Wednesday, September 6	University 21st Day
Wednesday, November 1	Course Withdrawal Deadline
Friday, December 1	Complete Withdrawal Deadline/Last Day of Classes

Adding, Dropping, and Withdrawing:

If you wish to withdraw from this course, it is your responsibility to do so. Course registration changes are processed through My ASU: <http://my.asu.edu>.

Please visit <http://students.asu.edu/drop-add> or speak with your advisor or college major office for complete information regarding Withdraw dates and policies. No late W grades are available, and the grade of I (Incomplete) is no longer an option for MUS 355. As per university policy, students do not qualify for Academic W status if they are not doing acceptable or passing work. ASU policy does not allow an instructor to assign a W simply because a student is dissatisfied with the grade earned.

Religious Holidays:

A list of recognized religious holidays may be found at: <http://students.asu.edu/cora/holidays>. Students who will experience exam conflicts while observing any of these holidays must notify the professor within the first 3 weeks of class to arrange for accommodation.

Exam and Quiz Windows (Class Schedule)

SYLLABUS QUIZ—multiple choice, 15 points possible

Syllabus Quiz is **OPEN ONLY**: August 17 (Thursday) through August 25 (Friday)

UNIT I

The first unit includes Lectures 1 through 4, Quizzes 1 and 2, and Exam I.

UNIT I OPENS: August 17 (Thursday)

Quizzes 1 and 2 CLOSING DATES: September 13 (Weds)

Exam I OPENS September 11 (Mon) and CLOSSES September 27 (Weds)

UNIT I EXAM: POSSIBLE POINTS, 300.

- 35 multiple-choice questions, 6 points each, 210 points **50 minutes**
- 15 listening questions, 6 points each, 90 points **20 minutes**

(Do NOT attempt to take the Unit I Exam until you have completed all lectures, readings, and listenings, you've completed Quizzes 1 and 2, and you've studied the items on the Study Guide for Exam I.)

Lecture 1 (Introduction)

Quiz 1 over Introduction. Multiple choice, 10 questions, 5 points each, 50 possible pts

Lecture 2 (“The Mother’s Voice,” prepare by reading CoursePack readings by Trehub, and Fifer and Moon)

Lecture 3 “Antiquity, Christianity, and the Convent”—prepare by reading
--CoursePack Weiss/Taruskin article pp 1-17, and 17-34
--read the Briscoe text pp 1-5, 6-19
CD I, 1: Kassia’s “Augustus the Monarch,”
CD I, 2 Hildegard’s “O virgo,” and
CD I, 3 Hildegard “Kyrie”

Lecture 4 “16th and 17th-century secular women”—prepare by reading
-- Briscoe pp 31-38, 44-47, 48-59, 60-68
--the article in Wikipedia on “concerto della donna”
--CD tracks in the Briscoe CD set:
CD I, 7, Margaret of Austria, “Se je souspire/Ecce iterum”,
CD I, 9 Maddalena Casulana’s “Madrigal” for 4 voices,
CD I, 10, Caccini’s “Maria, dolce Maria,”
CD I, 11, Caccini’s “Aria of the Shepherd”

Quiz 2 over Strozzi’s “Hor Che Apollo” LISTEN/READ: Briscoe pp 60-68, CD I, 12
Multiple choice, 10 questions, 5 points each, 50 possible pts

TAKE UNIT I EXAM

UNIT II*

The second unit includes Lectures 5 through 8, Quizzes 3 and 4, and Exam II.

UNIT II OPENS: September 20 (Wednesday)

Quizzes 3 and 4 CLOSING DATES: October 18 (Weds)

Exam II OPENS October 16 (Mon) and CLOSES November 1 (Weds)

UNIT II EXAM: POSSIBLE POINTS, 300.

- 35 multiple-choice questions, 6 points each, 210 points **50 minutes**
- 15 listening questions, 6 points each, 90 points **20 minutes**

(Do NOT attempt to take the Unit II Exam until you have completed all lectures, readings, and listenings, you've completed Quizzes 3 and 4 and you've studied the items on the Study Guide for Exam II.)

Lecture 5 "Baroque and Classical Women"
Read and Listen: Briscoe, 107-112, Briscoe pp 113-120
(see also preparation for Quizzes 3 and 4, below)
CD I, 19, Anna Amalie, Princess of Prussia, "Adagio"
CD II, 1, Marianne Martinez, "Allegro"

Quiz 3 Isabella Leonarda, Briscoe pp 69-79
CD I, track 13. "Kyrie" from her *Missa Prima*, Opus 18
(compare this piece to Hildegard's "Kyrie" from Unit I)
Multiple choice, 10 questions, 5 points each, 50 possible pts

Quiz 4 Elizabeth-Claude Jacquet de la Guerre, Briscoe 80-98
CD I, track 15, "La Flamande" (the Flemish girl) and
CD I, track 17, *Semelé*
Multiple choice, 10 questions, 5 points each, 50 possible pts

Lecture 6 "18th and 19th-century Women in Opera"
Read: CoursePack article by Sala, AND plot synopsis of Bizet's *Carmen* (opera) at
http://www.metopera.org/uploadedFiles/MetOpera/about_the_met/Met_in_Schools/Educator_Guides/Carmen/Synopsis.pdf

*YouTube clips: (listen to parts of each as required listening)

- Mozart's opera *Marriage of Figaro*, Susanna's aria, "Venite, inginocchiatevi!" – ("Come, kneel down before me") <https://www.youtube.com/watch?v=HP7RwrykYo8>
- From Dalayrac's opera *Nina*, "Lontano da te," starring Anna Caterina Antonacci <http://www.youtube.com/watch?v=WUNIpV0kOFs>
- From Donizetti's opera *Lucia di Lammermoor*, "Il dolce suono," starring Anna Veleva <http://www.youtube.com/watch?v=RMbgx-HjMOU>
- From Meyerbeer's *Dinorah*, Shadow Song ("Ombre légère") starring Isabel Philippe <http://www.youtube.com/watch?v=K8FnUmom2Dk>

UNIT II (continued)

- Bizet's *Carmen*, "Habanera" starring Maria Ewing
<http://www.youtube.com/watch?v=cF5QONMTaA8>
- also from *Carmen*, the final scene (outside the bull-fighting stadium), with Teresa Berganza and Placido Domingo playing Carmen and Jose
<http://www.youtube.com/watch?v=r5Hh-3QjhGM>

Lecture 7 19th-century Women Composers and "Idols"
Read and listen: Briscoe pp 126-133, 134-139, 140-159, 188-197, 237-242
CD II, 3, Szymanowska's "Nocturne in B-Flat"
CD II, 4, Hensel, "Schwanenlied"
CD II, 5, C. Schumann's "Er ist gekommen" AND
CD II, 6, C. Schumann's "Allegro moderato," from Trio in G minor
CD II, 9, Viardot-Garcia's "Die Beschwörung"
CD II, 12, Carreño's "Venise"

Lecture 8 Women in late 19th- and 20th-century United States
Read and listen: Briscoe 198-217. LECTURE CONTAINS ALL OTHER INFO!
CD II, 10 Beach, "In the Twilight" AND CD II, 11, Beach, "Scherzo"

TAKE UNIT II EXAM

UNIT III*

The third unit includes Lectures 9 through 12, Quizzes 5 and 6, and Exam III.

UNIT III OPENS: October 25 (Weds)

Quizzes 5 and 6 CLOSING DATES: November 15 (Weds)

Exam III OPENS November 13 (Mon) and **CLOSES** December 1 (Fri)

UNIT III EXAM: POSSIBLE POINTS, 300.

- 35 multiple-choice questions, 6 points each, 210 points **50 minutes**
- 15 listening questions, 6 points each, 90 points **20 minutes**

(Do NOT attempt to take the Unit III Exam until you have completed all lectures, readings, and listenings, you've completed Quizzes 5 and 6 and you've studied the items on the Study Guide for Exam III.)

Lecture 9 20th-century American Women, Ragtime, Blues, Gospel, R & B, Soul
Read and Listen: Briscoe 269-274, and

*Biographies of featured artists at *Grove Music Online* (GMO)

Access: 1) <http://lib.asu.edu/music>
2) click on "Oxford Music Online" (under Music Most Used Resources)
3) (log in using ASU credentials)
4) search for artists below

****Alternate websites are listed below for artists who are not covered in *GMO***

Listen: CD II, 15 Aufderheide's "The Thriller!"

YouTube clips (these are **required listening**).

- Vera Hall singing "Another Man Done Gone" (bio, encyclopediaofalabama.org)
<http://www.youtube.com/watch?v=749523cHwyc>
- Ma Rainey, "Counting the Blues" <http://www.youtube.com/watch?v=Vv7kd59zwM8>
- Bessie Smith "Back Water Blues" with James P. Johnson
<http://www.youtube.com/watch?v=wgBWGR0E83Y>
- Sister Rosetta Tharpe, "Rock Me"
http://www.youtube.com/watch?v=fzHITt17b5c&feature=results_main&playnext=1&list=PL413246E75204869C
- Dinah Washington, "Long John Blues"
<http://www.youtube.com/watch?v=DBOwgkMmlUc>
- Aretha Franklin, "Mocking Bird" with Ray Johnson
<http://www.youtube.com/watch?v=y0URYw27qd0>

Read biographies of all except Vera Hall in *GMO*

Read about Vera Hall in encyclopediaofalabama.org

UNIT III, continued

Quiz 5 “Back Water Blues” (see above) know the two artists involved in the recording the pattern of the lines of text, (a, a, b)
the pattern of the chords: **Either** ↓ **Or** ↓
Line 1: Home, Away, Home, Home for line 1, C, F, C, C
Line 2: Away, Away, Home Home F, F, C, C
Line 3: Heading for home, away, Home, home, G, F, C, C
The pattern of dialogue (2 bars of a statement, 2 bars of answer).
Multiple choice, 10 questions, 5 points each, 50 possible pts

Lecture 10 Women in Early MTV

Read: Lewis reading, “Gender Politics and MTV,” CoursePack

Read: Guide to Lewis reading (on course website)

Bios

- Benatar “Love is a Battlefield” bio for Pat Benatar at <http://en.wikipedia.org>
- Tina Turner “What’s Love Got to Do With It?” bio at *GMO*
- Lauper “Girls Just Want to Have Fun” bio at <http://cyndilauper.com/bio/>
- Madonna, “Like a Virgin” bio at *GMO*

Listening

Benatar “Love is a Battlefield” http://www.youtube.com/watch?v=CjY_uSSncQw

Tina Turner “What’s Love Got to Do With It?”

<http://www.youtube.com/watch?v=oGpFcHTxjZs>

Madonna, “Like a Virgin”

http://www.youtube.com/watch?v=s_rX_WL100&ob=av2n

Lauper “Girls Just Want to Have Fun”

<http://www.youtube.com/watch?v=PIb6AZdTr-A&playnext=1&list=PL35AFDA0300CF1690>

Lecture 11 Pop/Rock Divas

Read: Lister reading, “Divafication,” CoursePack

Bio in *GMO*: Janis Joplin

Bios in *Wikipedia*: Cher, Stevie Nicks, Joan Jett, Queen Latifah, Alanis Morissette, Shakira, Pink, Britney Spears, Amy Winehouse, Katy Perry, Rihanna, Adele

Lecture 12 Pop/Rock Divas

Read bios in Wikipedia, and look for “official” versions of these three videos:

- Lady Gaga, “Alejandro”
- Christina Aguilera, “Beautiful”
- Beyoncé, “Single Ladies”

Quiz 6 The three ‘divas’—Beyoncé, Lady Gaga, Christina Aguilera—as discussed in lecture 12 only (do not rely on outside reading because of so much conflicting information available): biographical information, charities/groups associated with, and themes of their songs. Also, know several items related to adolescent taste in pop music, mentioned at the beginning of the lecture. Multiple choice, 10 questions, 5 points each, 50 possible pts

TAKE UNIT III EXAM