

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>3170</b>
<b>Course Title:</b>	<b>Women in Music</b>
<b>Units:</b>	<b>3</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>Taken once</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major/Service</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>3/23/15</b>
<b>Prepared by:</b>	<b>Iris Levine</b>

**I. Catalog Description**

Study of contributions women have made as composers and performers. Student presentation of a culminating study.

**II. Required Coursework and Background**

No previous experience

**III. Expected Outcome**

1. Communicate about the contributions of women in music.
2. Identify historical women as composers, performers, and supporters in the field of music.
3. Demonstrate knowledge of women's influences in music.
4. Recognize the cultural and socio-economic factors influencing women musicians.
5. Develop an awareness of gender influences in music.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

#2: Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#4: Demonstrate and articulate personal growth as a musician and student of music in the world.

#5: Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

#### **BA in Music:**

#1. **Discuss and appraise** the role of music in a balanced life, using appropriate vocabulary and examples.

#3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#5. **Demonstrate and articulate** artistic growth as a musician and student of music in the world.

#### **BA in the MIS Option:**

#1. **Interpret** relationships between music and: commerce; technology; media; and audience.

#### **BM in Music:**

#4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.

#6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.

#8. **promote** musical culture in the community.

#9. **think, speak and write** clearly at the college level.

### **IV. Instructional Materials**

Dunbar, Julie. Women, Music, Culture: An Introduction, New York: Routledge, 2010.

Hadlock, Heather. Women in Music. New York: Oxford Bibliographies, 2012.

Pendle, Karin, ed. Women & Music: A History, 2<sup>nd</sup> ed., Bloomington, IN: Indiana University Press, 2004.

Sadie, Julie Anne. Samuel, Rhian ed. The Norton/Grove Dictionary of Women Composers. New York: W.W. Norton, 1995

### **V. Minimum Student Material**

Required text, internet access.

### **VI. Minimum College Facilities**

Classroom with audiovisual equipment and internet access.

### **VII. Course Outline**

1. Questions of difference and ideology
  - a. Historically, the role of women in music
  - b. Feminist perspectives and the “Woman composer” question.
2. Global Perspective of women’s rituals in life/work
  - a. Drumming: from Biblical Israel to contemporary Africa
  - b. Singing practices in a variety of cultures
  - c. Workers and dreamers – work songs and lullabies
  - d. Aboriginal women’s rituals
3. Women in Middle Ages/Renaissance
  - a. changing roles
  - b. sacred music traditions
  - c. secular music traditions
4. Baroque-Romantic Period
  - a. Socio-economic effects on women in music
  - b. Women of the court
  - c. Women of stature
  - d. Women in opera
5. New world of music: 20<sup>th</sup> century and its influences.
  - a. Pioneers and role models
  - b. Women as conductors, performers, composers
  - c. Secular changes for women in music
  - d. Women in Jazz
6. Ever changing role of women in music
  - a. Supporters and patrons of music
  - b. Amateur performers, teachers administrators, family members
6. Holding up half the sky: world influences in women’s music
  - a. Voices of African women, Celtic women, Jamaican, women, Asian women, Latin women, Native American women
  - b. Lesbian influences in women’s music

Concluding: Student group presentations from a list of suggested topics.

### **VIII. Instructional Methods**

1. Lecture
2. Small group discussion and student participation
3. Lectures illustrated with live performances (when possible), recordings, videos.
4. Guest lecturers and presenters when possible.

### **IX. Evaluation of Outcomes**

1. Quizzes and Exams
2. Class presentation/project

### 3. Research project/paper