



**GRADUATE COUNCIL  
NEW COURSE PROPOSAL**

**Please submit the typed original with all required signatures to the Graduate Council**  
Course syllabus must be attached and completed according to Fitchburg State guidelines

Form functionality most compatible using Adobe Acrobat 9 and newer.

Course Title: Research on Women, Music, and Society

Banner limit of 30 characters, including punctuation, spaces, and special characters.

Banner Abbreviation:

R	e	s	e	a	r	c	h	:	W	o	m	e	n	,	M	u	s	i	c	,	&	S	o	c	i	e	t	y
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Faculty member(s) who  
are creating the course: Jane Fiske

Contact Person: Jane Fiske

Graduate Program Proposing Change:

**Course Description:**

This course looks at the contributions of significant women in music. Compositions by women from different cultures are examined as a reflection of the social, political and economic conditions. Elements of form, structure and historical style are studied from antiquity to modern times in musical genres such as symphony, opera, chamber music, song and solo repertoire.

**Rationale for Offering the Course:**

The rationale for offering MUSC 7xxx Research on Women, Music, & Society is to provide graduate students with an additional course elective in music history. It will supplement the existing music courses being offered in support of the Master of Arts in Arts Education. The only other course available in music history is MUSC 7200 Opera. All other courses are performance and theory based.

MUSC 7200 - Opera • MUSC 8004 - Intermediate Choral Conducting • MUSC 8005 - Musical Arranging •  
MUSC 8007 - Instrumentation • MUSC 8008 - Orchestration • MUSC 8100 - Instrumental Conducting • MUSC  
8146 - Arts Technology in the Classroom • MUSC 8150 - Graduate Applied Music • MUSC 9090 - Music  
Presentation

The course Research on Women, Music & Society was successfully offered online as a Topics Course during the Summer of 2014. It was co-listed with the undergraduate level course MUSC 3900 Women, Music, & Society.

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Is there a similar undergraduate course? ☒ Yes ☐ No If so, how does this graduate course differ?

Research on Women, Music, & Society requires students to submit a significant research paper in addition to the undergraduate requirements. Research topics will be taken from the Guided Research Projects provided at the end of each section in the text.

Discipline Prefix: MUSC

If more than  
one provide  
rationale:

Credits: 3

Brief Research: Women, Music, and Society is open to musicians and rationale for non-musicians alike. There are no prerequisites for this course thus level choice: the 7000 level designation.

Level: ☒ 7000 ☐ 8000 ☐ 9000

Additional Requirements: Laboratory Hours: \_\_\_\_\_

Pre-Practicum Hours: \_\_\_\_\_

Practicum Hours: \_\_\_\_\_

Fieldwork Hours: \_\_\_\_\_

Other (specify): \_\_\_\_\_

Prerequisite course(s) if any: none

This course will be: ☐ a Required Course

☒ an Elective

Special/Note: \_\_\_\_\_

Course is a replacement for  
(Course Number/Name): \_\_\_\_\_

Has the course been offered previously as a "Topics" course? ☒ Yes ☐ No

If yes, How often? It was offered for the first time during Summer II 2014.

What is the Expected Average Enrollment?: 8-10

Which semester will this course first be offered?: Summer I, 2018

How often thereafter to be offered?: once a year

Does this course affect offerings in any other department or program? ☒ Yes ☐ No If yes, please explain.

In addition to supplementing the course offerings in support of the Masters of Art in Arts Education, Research on Women, Music, and Society will offer students enrolled in the CAGS Individualized Interdisciplinary Studies Program, with a focus in music, an additional course to consider in their plan of study.

Is this an Extended Campus course? ☐ Yes ☒ No

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Course syllabus must be attached and completed according to Fitchburg State guidelines.

☒ Course Syllabus is Attached

[Print Form](#)

☒ Reviewed by Dean: Brian Bercier & Franca Barricelli

**Required Signatures—Graduate and Continuing Education New Course Approval**

Course Developer: Jane Fiske Date: 3/6/18

Department Chair: [Signature] Date: 3/6/18

Graduate Council Chair: Genie Scappone Date: 4/3/18  
(Indicates Graduate Council approval)

President: Philip S. Lapides Date: 5/5/18

# FITCHBURG STATE UNIVERSITY

## DRAFT - COURSE SYLLABUS - DRAFT

**Course Title:** Topics: Research on WMS  
**Course Number:** MUSC 7002, 3 c.h.  
**Semester:** Summer I, 2018, online

**Faculty:** Dr. Jane Fiske, Humanities, CNFA 163  
**Office Hours:** T TH 8-9:30 pm email/phone  
**Contact:** [jfiske@fitchburgstate.edu](mailto:jfiske@fitchburgstate.edu) ext. 3016

**Course Description:** This course looks at the contributions of significant women in music. Compositions by women from different cultures are examined as a reflection of the social, political and economic conditions. Elements of form, structure and historical style are studied from antiquity to modern times in musical genres such as symphony, opera, chamber music, song and solo repertoire.

**Course Goals/Objectives:** Students will understand and appreciate the accomplishments of women in music; as composers, performers, conductors, educators, and scholars. Students will acquire this understanding and appreciation through primary and secondary source materials and through the analysis of musical works. Research projects will require students to question material, wrestle with issues, consider multiple perspectives, and apply their knowledge to new material.

### Required Text:

Dunbar, Julie C., **Women, Music, Culture: An Introduction**, 2<sup>nd</sup> edition. New York: Routledge, 2016.

### Course Requirements:

1. Discussion Board	30 pts.
2. Test 1	20 pts.
3. Test 2	20 pts.
4. Short Essay Paper #1	5 pts.
5. Short Essay Paper #2	5 pts.
6. Multiple Choice Quizzes	5 pts.
7. Research Project Paper	15 pts.

\*Optional – Extra Credit Multiple Choice Quizzes – up to 10 pts.

\*Optional Final - Replaces one test grade.

**Attendance Policy:** Attendance will not be taken, however, each student is responsible for completing all course requirements and for keeping up with all activities of the courses. Late work will not receive full credit, however, exceptions may be considered on a case by case basis.

**Discussion Board:** Students will post weekly assignments on discussion board. Assignments are listed in the Schedule of Topics and Assignments. At the end of each Chapter is a section called “Questions for Critical Thinking and Discussion.” Please select two questions from the list and post on discussion board. This will be worth 1 pt. Please respond to at least one peer. This will be worth 1 pt. (Be sure to identify the questions selected when posting.)

**Discussion Board Grading Rubric:**

<b>Discussion Board</b>	<b>Poor</b>	<b>Good</b>	<b>Excellent</b>
Significance	Student's contributions do not add any richness to the conversation; repeats what others have said; does not use own words.	Contributions are meaningful and well connected to the discussion. In some cases the student asks good questions and initiates good discussions.	Majority of posts are meaningful, no copies of other students, and adds to the learning experience. Generates good conversation.
Timeliness	Postings are late and this negatively impacts the discussion.	The student posts on time 90% of the time and positively impacts the discussion.	The student always posts his/her contributions when the thread is open.
Collaborative	Student does not feel present in the discussion; participation is superficial.	The student has tried to be collaborative in some situations.	Student brings new information that is useful to others, answers questions and promotes dialogue.
Articulation	Poor use of words, grammatical and spelling errors	Uses technical terms, correct grammar and spelling in most postings.	Clear and organized use of language with accurate spelling and grammar.

Grading rubric adapted from <http://deoracle.org/learning-objects/>

**Tests:** There will be two tests. **Test One** will cover Chapter 1-8 and **Test Two** will cover Chapter 9-15. Each test has 40 questions and are multiple choice and listening questions. Please submit to the Assignment Feature, and use the following items to prepare. The **Optional Final** (Chapters 1-16) will be cumulative and in essay format.

[www.routledge.com/textbooks/9780415875639](http://www.routledge.com/textbooks/9780415875639)

1. Links to interactive websites and music video clips
2. Flashcards with definitions
3. Additional Guided Listening Charts via iTunes playlist
4. Practice Quizzes
5. CD recordings (packaged with the text) with Guided Listening Charts
6. PowerPoint slides (under Course Documents)

**Short Essay Papers:** Students will submit 2 short essay papers based on "Ideas for Further Research" at the end of each chapter. Papers are to be 2 pages in length. Please submit to the Assignment Feature. (Select one question to answer in detail. Be sure to identify which question when submitting.)

**Research Project Paper:** Students will submit a Research Project Paper at the end of the semester. It will be based on one of the Guided Research Projects listed on pgs. 67, 155, 225, 304, or 382. These papers are to be 10-12 pages in length with bibliography. Please submit to the Assignment Feature. (Be sure to identify selection when submitting.)

**Quizzes:** Students will submit Chapter quizzes taken via the companion website at [www.routledge.com/textbooks/9780415875639](http://www.routledge.com/textbooks/9780415875639). Once you have taken the Multiple Choice Quiz (MCQ), please copy into a Word Document, save as, and submit to the assignment feature on Bb. Please submit a minimum of 5 quizzes worth 1 pt. each. You may repeat the quiz until it is correct. **ALL** quizzes **MUST** be submitted the week the chapter is listed in the syllabus or before but **NOT** after.

**Extra Credit:** Students are welcome to do all 15 quizzes. The additional 10 will be extra credit, 1 pt. each. **ALL** quizzes **MUST** be submitted the week the chapter is listed in the syllabus or before but **NOT** after. Students may also do an extra credit concert report. See Guidelines under Course Documents. The Concert Report will be due by the 5 pm 8/7. Submit to the Assignment Feature in Bb.

**Evaluation:**

<b>4.0</b> 95 - 100	<b>3.3</b> 86 - 88	<b>2.5</b> 77 - 79	<b>0.0</b> 0 - 70
<b>3.7</b> 92 - 94	<b>3.0</b> 83 - 85	<b>2.3</b> 74 - 76	
<b>3.5</b> 89 - 91	<b>2.7</b> 80 - 82	<b>2.0</b> 71 - 73	

\*Grades that fall between intervals will be rounded to the higher number.

**Due Dates:** All due dates are listed in the schedule on pgs. 4-5. Students are responsible for completing all course requirements and for keeping up with all activities of the course. Assignments are due on the dates indicated in the syllabus. In the event of a personal emergency, written notification and documentation must be received.

**Office Hours:** Since this is an online course, the best way to reach me is via email. I will be available each **Tuesday and Thursday night from 8-9:30 p.m.** via email or phone calls. I monitor email throughout the day, so please do not hesitate to contact me at any time. If you are interested in meeting on campus at any point in the semester, please just let me know and we will arrange a time to meet.

**Email:** All of my emails will go to your FSU Email account. If you have more than one email account, it is your responsibility to monitor your FSU email for communication from me. You may contact FSU's IT department at 978 665-4500 and ask to have your other email address used for all communication, but it is your responsibility to arrange this and ensure that it is working.

**Academic Dishonesty Policy:** Academic dishonesty in all its forms, including cheating, fabrication, plagiarism, and the facilitating of academic dishonesty by aiding and abetting any of the aforementioned, is not tolerated at Fitchburg State University. Any violations will be subject to the process outlined in the university catalog under Undergraduate Policies and Procedures. The Academic Integrity Policy is located on pages 4 to 5 of the Code of Conduct and Disciplinary Process Handbook and pages 43 and 44 of the Student Handbook.

**Disability Policy:** If students need course adaptations or accommodations because of a disability, if students have emergency medical information to share with me, or if students need special arrangements please contact me as soon as possible.

## **SCHEDULE OF TOPICS AND ASSIGNMENTS**

### **Week One**

- 5/28**      Getting Started  
              **Post: Introductions on Discussion Board, (5 pm)**  
              **Post: Peer Response, (midnight)**
- 5/29**      Read: Chapter 1 Reflections on “Deep Listening”: Exploring Music in Context  
              **Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
              **Post: Peer Response, (midnight)**
- 5/30**      Read: Chapter 2 Medieval Liturgical Roots & the Documentation of the Western Canon  
              **Post: Questions for Critical Thinking on Discussion Board (5 pm)**  
              **Post: Peer Response, (midnight)**
- 5/31**      Read: Chapter 3 Women in World Music: An Expanded View of Global Narratives  
              **Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
              **Post: Peer Response, (midnight)**
- 6/1**        **Submit: Multiple Choice Quiz #1 (midnight)**

### **Week Two**

- 6/4**        Read: Chapter 4 Court Performers of Japan, India, and Europe: Freedom and Restriction  
              **Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
              **Post: Peer Response, (midnight)**
- 6/5**        Read: Chapter 5 Baroque Keyboard and Vocal Genres: Gender Roles in Musical Families  
              **Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
              **Post: Peer Response, (midnight)**
- 6/6**        Read: Chapter 6 Eighteenth-Century Classicism: Revisiting Vienna  
              **Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
              **Post: Peer Response, (midnight)**
- 6/7**        **Submit: Short Essay Paper #1 (midnight)**
- 6/8**        **Submit: Multiple Choice Quiz #2 (midnight)**

### **Week Three**

- 6/11**      Read: Chapter 7 Romantic-Era Performer/Composers: Walking the Public/Private Line

**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response (midnight)**

**6/12 TEST ONE (midnight)**

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**6/13** Read: Chapter 8 American Popular Music: 1895-1945  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/14** Read: Chapter 9 Empowered Voices in the Public Eye: Women of Gospel and Blues  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/15** Submit: Multiple Choice Quiz #3 (midnight)

**Week Four**

**6/18** Read: Chapter 10 Visual Media and the Marketing of Women Performers  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/19** Read: Chapter 11 Changing Gender Roles: From 19<sup>th</sup> C. Opera to the Modern Musical  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/20** Read: Chapter 12 Segregation & Integration: Instrumental Ensembles from 1900- present  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/21** Submit: Paper #2 (midnight)

**6/22** Submit: Multiple Choice Quiz #4 (midnight)

**Week Five**

**6/25** Read: Chapter 13 Large-Scale Works and Experimental Voices  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/26** Read: Chapter 14 Instrumental to Jazz: The Forgotten Role of Women  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/27** Read: Chapter 15 Technology in the Hands of Women: Art Music, Multimedia & Popular  
**Post: Questions for Critical Thinking on Discussion Board, (5 pm)**  
**Post: Peer Response, (midnight)**

**6/28** Submit: Multiple Choice Quiz #5 (midnight)



6/29 TEST TWO (midnight)

6/30 OPTIONAL FINAL (5 pm)  
(Includes Chapter 16 A New Message: Taking Charge in the Mass Music Market)

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## BIBLIOGRAPHY

### *General*

Grout, Donald J. and Claude V. Palisca, A History of Western Music. New York: W. W. Norton & Company, Inc., 1988 (4th ed.)

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### *Reference Books (FSC Library)*

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### *Women, Music and Society*

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Neuls-Bates, Carol, Women in Anthology of Source Readings from the Middle Ages to the Present. Boston: Northeastern University Press, 1996.

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Zaimont, Judith Lang, ed., The Musical Women: An International Perspective. (Vol. 1 - 3) New York: Greenwood Press, Vol. 1 1984, Vol. II 1987, Vol. 3 1991.

This music, so harmonious and so lofty in inspiration, so pure, both soft and sorrowful...made me forget as I listened to it my past woes and those that the future held perhaps in store for me.

**Abbe Martinant de Preneuf, 1797**

Women have been too much taken up with helping and encouraging men to place a proper value on their own talent, which they are too prone to underestimate and to think not worth making the most of. Their whole training from time in memorial, has tended to make them take an intense interest in the work of men and to stimulate them to their best efforts...

**Amy Fay, 1900**

When we come to the regular music-lessons of the children, we see that this is nearly all done by women, and rightly so, because this is woman's sphere. Probably if parents were asked why they engaged a lady teacher in preference to a man, the general answer would be that it was cheaper. Unfortunately this is true, but it is not just. Work of equal merit should receive equal compensation, regardless of sex. But, in truth, pay is not the determining factor in this case. Women teach children because they are better fitted for the work than men. They are in closer touch with childhood, and can therefore work along the line of the child's sympathies....Of course, some of our women teachers will work with more advanced students, but that is a work which men can do equally well-in some cases, perhaps better.

**Daniel Batchellor, *Etude*, September 1901**

Talent, being a natural spiritual force, might be likened to a torrent of water, in as much as both can be diverted from one channel to another. Education and environment create channels of talent. Sometimes the sheer force of talent will break through the dam of circumstance and find its way back to its natural channel; but if it has found an outlet that is not too unsympathetic, its possessor usually accepts the life direction that education and environment have created.

**Olga Samaroff-Stokowski**

I wish all girls in school were like me. If you ask them what they want to be when they grow up they will say a model, movie star, or nurse. Boys would say ugh you're a girl, and girls would say ugh you're a boy. When I go to school I don't like to be left out from others, so I act like them even though I hate it. It's like I'm living two different lives a liberated one at home, and a nonliberated at school...I am at the age of nine, and I'm trying to make my way through life, trying to live one life but I can't. It's hard for me. I want to be free, but I guess if I stay like this living two lives I don't know what will happen to me or what I'll be.

**Anonymous Student, *Music Educators Journal*, 1979**

I found myself lecturing on "the canon" left and right, leading discussions based on textbooks that never mentioned women as composers, as original creators. And yet, two-thirds of the students receiving this wisdom were women, many of whom actively aspired to a profession in music. Why, I puzzled, was I providing no immediate role models of persons of their sex? And why, where the young men were concerned, was I not leading them to a needed openness of mind? Wouldn't the best of them be teachers, too?

**James R. Briscoe, 1988**

One of the things about equality is not just that you be treated equally to a man, but that you treat yourself equally to the way you treat a man.

**Marlo Thomas, b. 1943**