

Historiography of Feminist Musicology

MUH 6935 Section 1664

MUH 4930 Section 165E

T: 1:55 – 4:55;

University of Florida, Spring 2019

Dr. Jennifer Thomas

Office hours:

M, W: 11:45 – 12:45 or by appointment

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DESCRIPTION AND IMPETUS

In 1985, Joseph Kerman challenged musicologists to re-examine their approaches to music and musicology, creating an almost immediate response across the discipline. The changes are reflected in the language musicologists use, questions they address, methodologies they employ, and repertoires they study. Feminist musicology was one off-shoot of “the new musicology”, and increased focus on gender made room for gender studies of all kinds within the discipline. The rise of ethnomusicology as an increasingly present and familiar academic field offered new goals, values, and methodologies to all musicologists, and especially to those attempting to understand the role women have played in the development of western art music. In seeking to understand women’s musical voices and messages, the field also turned to popular music in many cultures, further opening musicological discourse beyond the traditional pathways.

What does the discipline look like in 2019? How have the changes that took root in the 1980s and 90s developed, forked, and developed again? Beyond feminism, how has musicology embraced “others”, and how does that academic and scholarly concern intersect with and inform contemporary musical experiences? How does the knowledge created by the musicology of the past 35 years penetrate the teaching of music to graduates and undergraduates?

The seminar will address prominent voices in the development of feminist musicology, such as Susan McClary, Paula Higgins, Ruth Solie, Suzanne Cusick, Sally Macarthur, and more, as well as the newest scholars defining the discipline today. The course will also continue one of the earliest agendas of feminist musicology by including the study of music by women composers and how it has entered the mainstream of academic study. Special guests will enrich some of our weekly meetings. Each student will have the opportunity to work independently on personal goals as well participating in the readings and musical studies of the course overall. The seminar will proceed as a collaborative activity, with all participants contributing on an equal basis.

Why this course now? In my teaching of Research Methods, I find that in every class, women students are seeking their musical ancestors. Despite the growth of awareness of the contributions of women to our society, young women still have a hard time finding role models. Why? What can we as scholars and teachers do to improve the picture for developing musicians and scholars?

DEVELOPING SKILLS

- in research, writing, discussion, critical thinking, score reading, and music listening
- fluency in using standard library materials for the topic and online repositories, blogs, etc.
- ability to interpret and discuss the scholarly work on this topic and to generate questions that prompt further research

WHAT IS A SEMINAR?

A seminar is a collection of scholars working together to probe issues of mutual interest. (Merriam-Webster: “a group of advanced students studying under a professor with each doing original research and all exchanging results through reports and discussions.”) The seminar allows for the possibility of individual discovery as well as for the mastery of particular areas of content. The success of the seminar depends on the quality of the contributions of each member of the group. Each scholar will contribute to the discussion

every week (don't hope for it, plan for it), and the quality of the discussion will be dependent on the quality of each individual's preparation. Themes and topics to keep in mind as you read and explore:

- Scholars, scholarship, interpretation, and historiography
- Vocabulary, concepts, issues, assumptions
- Social contexts and pressures
- Works and Texts
- Composers and Theorists
- Analysis and Style
- Place and Culture
- Patron and Artist

REQUIRED READING AND STUDY

READINGS, RECORDINGS, SCORES, WEBSITES

Weekly assignments will involve reading, score study, and individual exploration. Readings from scholarly literature in dissertations, journals and essay collections will be on reserve in the library or available from JSTOR or on Canvas.

HANDOUTS:

FAA Library Guide	Historiography Handout Writing style sheet	Grading of Graduate Papers and Presentations
New Grove Worklists	Research Paper Strategy	Magic Trick for Coherent Writing

STYLE MANUALS:

Required

- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 8th ed. Chicago: University of Chicago Press, 2007.

Recommended

- Strunk, William Jr. and E. B. White. *The Elements of Style*. New York: Macmillan. Any edition after the 3rd.
- Wingell, Richard J. *Writing About Music: An Introductory Guide*, any edition. Englewood Cliffs, NJ: Prentice Hall.

ASSIGNMENTS AND EVALUATION: Weekly assignments will consist of readings, preparation for discussion, periodic writing assignments, musical analysis, and relevant short projects.

Each student will

- prepare questions for weekly class discussion.
- keep an annotated bibliography of all readings for the course, both assigned and independently chosen (e.g., reading in preparation for your final project).
- submit a portfolio of all work completed at three evenly-spaced times during the semester.
 - February 19, March 19, April 23 (subject to change)
- complete a final project or paper on a topic chosen in consultation with the instructor.
 - Paper due April 29; Presentation TBA (exam week)

Weekly assignments will be the basis for class discussion. It is essential that readings be completed fully and on time so that you can fully participate in discussion each week. All seminar members will create **discussion questions** based on the readings for the week; these questions will be submitted to the members of the seminar by 8:00 Monday evening via Canvas. Each member of the seminar is responsible to consider the questions and the issues and implications they raise. The questions may form the basis for class discussion.

Writing assignments will consist of occasional brief essays, one major paper or project, and other activities as appropriate for the class content. Areas to be evaluated as a part of the final grade: attendance, participation, quality of group and individual work, both oral and written. Evaluation of quality will take into account accuracy, logic, organization, clarity, pertinence to the general topic, writing, citation practices, and overall effectiveness.

PhD and MM requirements will reflect the appropriate adjustments in the nature of the assignments. Grading Scale: 94-100% = A ; 91-93% = A- ; 87-90% = B+ ; 84-86% = B ; 81-83% = B- ; 77-80% = C+ ; 74-76% = C ; 71-73% = C- ; 67-70% = D+ ; 64-66% = D ; 61-63% = D- ; 60 and below = E.

LEARNING SUPPORT

OFFICE HOURS: As above or by appointment. Please see me before or after class or contact me by email or telephone to schedule appointments outside regular office hours.

Students with disabilities are strongly encouraged to use the resources offered by the University of Florida Dean of Students Office to assist anyone who qualifies. See information below.

Students who need extra help with writing should make use of the campus writing center. Students who use the writing center must submit all drafts of the paper, including the suggestions and revisions from the center. Information about the center is available at <http://www.at.ufl.edu/r&w/>. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of the paper.

PROFESSIONALISM

Attendance: Attendance is required and essential for your success in the class. Come on time, every time, and stay the whole time.

Classroom Policies: Class begins promptly; come prepared, come on time, stay the whole time. As graduate scholars, members of the seminar will naturally show respect and courtesy to the members of the seminar by being on time, participating fully in the process of the seminar, and refraining from distracting behaviors, such as eating, inappropriate use of technology, private conversations, etc.

Academic Honesty: No academic dishonesty will be tolerated. Plagiarism is presenting the work of another as your own. Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University." The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. **Strictly enforced!**

University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

***e-mail etiquette:** Please make every effort to see me in person as listed above or to solve your problem using the information and resources at hand; look at the syllabus and assignment sheet first. Please do not email me for information that you can get from a classmate or figure out on your own, but feel free to email when you require my personal attention or need to make an appointment. Please use your ufl.edu account in all of your transactions for the class; please check your ufl.edu account at least once a day. I will often email you before or after class to follow up on something or to alert you to a change. I will attempt to answer your questions in a timely manner, but please do not

expect an immediate reply. I may be occupied with other classes, away from my computer, or in need of time to find an answer to your question. I will make every attempt to answer your emails within 24 hours, M–F.

UF Policies:

University Policy on Accommodating Students with Disabilities: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations. To learn more, see <http://www.dso.ufl.edu/drp/as.htm> or visit the office: Disability Resources Program, P202 Peabody Hall, Email: accessuf@dso.ufl.edu, :352-392-1261, Fax:352-392-5566, TDD:352-392-3008

CAMPUS RESOURCES

Resources are available on campus to make your life easier:

- [Counseling and Wellness Center](#) for personal and group counseling: (352) 392-1575
- [Mind and Body Center](#) for reducing stress and improving well-being
- [BAM! Best Allyship Movement](#) for social justice and multicultural competency
- [Field and Fork Pantry](#) for food insecurity
- [Writing Studio \(https://writing.ufl.edu/writing-studio/\)](https://writing.ufl.edu/writing-studio/) for help brainstorming, formatting, and writing papers
- [UF Police Department](#): 392-1111 or 9-1-1 for emergencies