

MUSC 334—Women in Music

Instructor: Dr. Paula Maust

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Office Hours: Mondays 12-1 p.m.; Thursdays 11 am-12 noon

Course Meeting Times: Wintersession; 150 minutes Monday-Friday

Course Description

Women have been musical composers, performers, teachers, and patrons since antiquity, but their contributions are often overlooked. This course explores musical traditions from around the world and across history from the perspectives of women. We will consider women's musical accomplishments, how musical women have been depicted in media, and how gender intersects with social position. The course includes cisgender and trans women from Western and non-Western musical cultures. Prior musical knowledge is not required.

Learning Objectives

- 1) Evaluate the ramifications cultural constructions of gender hold for musical experiences in Western and non-Western traditions
- 2) Assess the multi-faceted contributions of women to music from antiquity to contemporary times in Western and non-Western musical traditions
- 3) Compare the reception history of women in musical traditions in various times and locations around the globe
- 4) Interpret intersections of gender and social positioning (race, ethnicity, class, etc.) and their impact on music-making

Grading and Assessment

Final Project	35%
Reading and Listening Responses	45%
Class Participation/Attendance	20%

Grading Scale

A= 90-100%; B=80-89%; C=70-79%; D=60-69%; F=0-59%

Required Course Materials

All course materials will be provided in Blackboard.

Attendance

This course is primarily organized around discussion of the assigned materials. As such, you will get the most out of the course by maintaining regular attendance. If you must miss class, please be in touch with me via email ASAP. Students are permitted up to 4 excused absences for any reason. Further absences will result in a reduction of 1% for each absence in your class

participation grade. If you have a situation requiring more than 4 absences, please be in touch so that we can make appropriate arrangements.

Assessment

Final Project:

There are three options for the final project. You should choose **ONE** of the following:

Option 1:

You will **write an 1800-2200 word research paper** with full bibliographic citations on a woman in music of your choice. Your paper should contain a thesis that is supported by at least 12 primary and secondary sources. Your paper should address intersections of gender with social positioning, consider historical trends of the reception of women in music, and point readers toward a broader understanding of why the woman's lived musical experiences provide value to a contemporary reader. Your topic selection must be approved by me by class 8.

Option 2:

You will **record yourself performing a 4-6 minute musical work** (or excerpt of a musical work) by a woman and **write a 750-1000 word paper** in which you reflect upon the process of learning the piece, situate the composer into her historical context, and discuss the composer and the piece's reception. Your paper should also address why you believe the piece has intrinsic value to a contemporary listener. Your piece must be approved by me by class 8. You may perform by yourself or in a group. If you collaborate with other members of the class in the performance, you must each write your own paper.

Option 3:

You will create a detailed and comprehensive **timeline** of a woman in music. The woman you choose must **not** already have a published timeline. Your timeline must contain at least 30 entries and should include biographical milestones, professional accomplishments, dates of publication of works/significant performances, and any other events pertinent to her musical career. You should aim to tell a narrative with your timeline, focusing on and providing commentary on events that specifically relate to the woman's experiences as a musician and the ways gender and social positioning intersected with her musical life. Your timeline should include images, links to performances/recordings, scores, and/or articles by the woman etc. Your topic must be approved by me by class 8.

Reading and Listening Responses:

In order to help prepare you for class discussions, you will complete listening and reading responses for each class period. These will consist of questions aimed at helping you identify the main points of the readings and becoming more fully immersed in the sonic world of each woman. Prior musical knowledge is not required; the listening assignments are intended to give you an aural perspective of the women studied in the course.

Class Participation:

Much of this course is centered on discussion of the assigned materials. Course periods are divided into two parts. In order to ensure that each person's voice is heard, a different person in the course will be a discussion leader for each part of each course day. The questions that will start our daily discussions will be in the reading/listening responses you complete prior to each class. On the day(s) you are the discussion leader, you will be responsible for being the first person to answer these questions during our discussion. Additionally, you should come up with at least one additional discussion question of your own to pose to the class on the day you are assigned to be the discussion leader. Your participation/attendance grade is 20% of your semester grade. Your role as discussion leader is 5% of your participation grade; 10% is attendance; and the other 5% is regular participation in daily class discussions.

Academic Integrity

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook.

Student Disability Services (SDS)

UMBC is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. Accommodations for students with disabilities are provided for all students with a qualified disability under the Americans with Disabilities Act (ADA & ADAAA) and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would create equal access for students when barriers to participation exist in University courses, programs, or activities. If you have a documented disability and need to request academic accommodations in your courses, please refer to the SDS website at sds.umbc.edu for registration information and office procedures.

SDS email: disAbility@umbc.edu SDS phone: (410) 455-2459

If you will be using SDS approved accommodations in this class, please contact me (instructor) to discuss implementation of the accommodations. During remote instruction requirements due to COVID, communication and flexibility will be essential for success.

Disclosures of Sexual Misconduct and Child Abuse or Neglect

UMBC's [Policy on Sexual Misconduct, Sexual Harassment and Gender Discrimination](#) and Federal Title IX law prohibit discrimination and harassment on the basis of sex in University programs and activities. Any student who is impacted by sexual harassment, sexual assault, domestic violence, dating violence, stalking, sexual exploitation, gender discrimination, pregnancy discrimination, gender-based harassment or retaliation should contact the University's Title IX Coordinator to make a report and/or access support and resources:

Mikhel A. Kushner, Title IX Coordinator (she/her/hers)
410-455-1250 (direct line), kushner@umbc.edu

You can access support and resources even if you do not want to take any further action. You will not be forced to file a formal complaint or police report. Please be aware that the University may take action on its own if essential to protect the safety of the community. If you are interested in or thinking about making a report, please see the [Online Reporting Form](#). Please note that, while University options to respond may be limited, there is an anonymous reporting option via the online form and every effort will be made to address concerns reported anonymously.

Notice that Faculty are Responsible Employees with Mandatory Reporting Obligations:

All faculty members are considered *Responsible Employees*, per [UMBC's Policy on Sexual Misconduct, Sexual Harassment, and Gender Discrimination](#). Faculty are therefore required to report possible violations of the [Policy](#) to the Title IX Coordinator, even if a student discloses something they experienced before attending UMBC. While faculty members want you to be able to share information related to your life experiences through discussion and written work, students should understand that faculty are required to report Sexual Misconduct to the Title IX Coordinator so that the University can inform students of their [rights, resources and support](#). If you need to speak with someone in confidence, who does not have an obligation to report to the Title IX Coordinator, UMBC has a number of [Confidential Resources](#) available to support you: The [Counseling Center](#): 410-455-2472 / After-Hours 410-455-3230 [University Health Services](#): 410-455-2542 Pastoral Counseling via [Interfaith Center](#): 410-455-3657; [interfaith@umbc.edu](#) Other Resources: [Women's Center](#) (for students of all genders): 410-455-2714; [womenscenter@umbc.edu](#). [Shady Grove Student Resources](#), [Maryland Resources](#), [National Resources](#).

Child Abuse and Neglect:

Please note that Maryland law and [UMBC policy](#) require that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Services and/or the police.

Pregnancy

UMBC's [Policy on Sexual Misconduct, Sexual Harassment and Gender Discrimination](#) expressly prohibits all forms of Discrimination and Harassment on the basis of sex, including pregnancy. [Resources for pregnant students](#) are available through the University's Office of Equity and Inclusion. Pregnant and parenting students are encouraged to contact the Title IX Coordinator to discuss plans and assure ongoing access to their academic program with respect to a leave of absence or return following leave related to pregnancy, delivery, or the early months of parenting.

In addition, students who are pregnant may be entitled to accommodations under the ADA through the [Student Disability Service Office](#), and/or under Title IX through the [Office of Equity and Inclusion](#).

Religious Observations & Accommodations

UMBC [Policy](#) provides that students should not be penalized because of observances of their religious beliefs, students shall be given an opportunity, whenever feasible, to make up within a

reasonable time any academic assignment that is missed due to individual participation in religious observances. It is the responsibility of the student to inform the instructor of any intended absences for religious observances in advance, and as early as possible. For questions or guidance or to request an accommodation, please contact the [Office of Equity and Inclusion](#) at oei@umbc.edu.

Hate, Bias, Discrimination and Harassment

UMBC values safety, cultural and ethnic diversity, social responsibility, lifelong learning, equity, and civic engagement.

Consistent with these principles, [UMBC Policy](#) prohibits discrimination and harassment in its educational programs and activities or with respect to employment terms and conditions based on race, creed, color, religion, sex, gender, pregnancy, ancestry, age, gender identity or expression, national origin, veterans status, marital status, sexual orientation, physical or mental disability, or genetic information.

Students (and faculty and staff) who experience discrimination, harassment, hate or bias or who have such matters reported to them should use the [online reporting form](#) to report discrimination, hate or bias incidents; reporting may be *anonymous*.

Mental Health and Care

Diminished mental health can interfere with optimal academic performance. UMBC provides cost-free and confidential mental health services through the Counseling Center to help you manage personal challenges that threaten your personal or academic well-being. Getting help is a smart and courageous thing to do. For more resources, get the Just in Case mental health resources Mobile and Web App from <http://counseling.umbc.edu/justincase>.

The UMBC Counseling Center is in the Student Development & Success Center (between Chesapeake and Susquehanna Halls).

Phone: (410) 455-2472; Hours: Monday-Friday, 8:30 a.m. - 5:00 p.m.

Course Schedule and Assignments

All reading and listening should be completed before coming to class each day. Responses are due at the beginning of class each day.

Unit 1: Women as Composers

Day 1

Part 1

Topic: Introductions; Why Women in Music?

Part 2

Topic: Gender in the Musical Canon

Reading: Citron, Marcia J. "Introduction." In *Gender and the Musical Canon*, 1-14. Cambridge: Cambridge University Press, 1993.

Due: Response 1

Day 2

Part 1

Topic: The Ancient World (Sappho, Khosrovidukht, Sahakdukht)

Reading: Klinck, Anne L. "Sappho and Her Daughters: Some Parallels Between Ancient and Medieval Woman's Song." In *Medieval Woman's Song: Cross-Cultural Approaches*, 15-28. Philadelphia: University of Pennsylvania Press, 2002.

Listening: Khosrovidukht. "šarakan." <https://www.youtube.com/watch?v=iT7vNLDGOL0>

Due: Response 2

Part 2

Topic: The Origins of Western Notation (Hildegard, Beatritz de Dia, Teodora Ginés)

Reading: Bobko, Jane, Barbara Newman, and Matthew Fox. "Hildegard's Life." In *Vision: The Life and Music of Hildegard*, 3-25. New York: Penguin Press, 1995.

Listening 1: Beatritz de Dia. "Estat ai en greu cossirier."

<https://www.youtube.com/watch?v=poq0otTzmCM>

Listening 2: Hildegard von Bingen. "O Virtus Sapientiae."

<https://www.youtube.com/watch?v=zwGiAlZgcZc>

Due: Response 3

Day 3

Part 1

Topic: Court, Convent, and Academy in 17th-c. Italy (Barbara Strozzi, Francesca Caccini, and Lucrezia Vizzana)

Reading: Cusick, Suzanne. "Who Was This Woman." In *Francesca Caccini at the Medici Court: Music and the Circulation of Power*, 79-91.

Listening 1: Barbara Strozzi. "Che si puo fare."

https://www.youtube.com/watch?v=1F458aC_FUM

Listening 2: Francesca Caccini. "Tosche, del sol più belle." From *La Liberazione di Ruggiero dall'isola d'Alcina*. <https://www.youtube.com/watch?v=n8L1bH2pFis>

Listening 3: Lucrezia Vizzana. "O Magnum Mysterium."

<https://www.youtube.com/watch?v=xF8dXiePyVI>

Due: Response 4

Part 2

Topic: 18th-19th-century French and German Vocal Music (Élisabeth Jacquet de la Guerre, Fanny Mendelssohn, Louise Reichardt)

Reading: Cyr, Mary. "Élisabeth Jacquet de La Guerre: Myth or Marvel? Seeking the Composer's Individuality." *Musical Times* 149, no. 1905 (Winter 2008): 79-87.

Listening 1: Élisabeth Jacquet de la Guerre. "Susanne."

<https://www.youtube.com/watch?v=KlzSF5w2ZK4>

Listening 2: Fanny Mendelssohn. "Sehnsucht."

<https://www.youtube.com/watch?v=nHtKp7IsLGw>

Listening 3: Louise Reichardt. "Frühlingsblumen."

https://www.youtube.com/watch?v=Z0Bci_oZfZs

Due: Response 5

Day 4

Part 1

Topic: Black Women in the 20th Century (Florence Price, Margaret Bonds, Julia Perry)

Reading: Ege, Samantha. "Florence Price and the Politics of Her Existence." *The Kapralova Society Journal* 16, no. 1 (Spring 2018): 1-10.

Listening 1: Florence Price. *Negro Folksongs in Counterpoint*, No. 5 "Swing Low Sweet Chariot." https://www.youtube.com/watch?v=G2Xb_jjX78k

Listening 2: Margaret Bonds. "Troubled Water."

<https://www.youtube.com/watch?v=vdQtCssBfKY>

Listening 3: Julia Perry. "Study for Orchestra."

https://www.youtube.com/watch?v=QhIsJ_RKoXg

Due: Response 6

Part 2

Topic: Global Pioneers (Kōda Nobu, Maríá Grever, Ludmila Frajt)

Reading: Novak, Jelena. "Mapping the Cultural History of Women Composers in Serbia: The Scream beyond Asymptote." In *Women and Music in Serbia*, 103-117. Venice: Fondazione Adkins Chiti, date unknown.

Listening 1: Kōda Nobu. *Violin Sonata 2 in D Minor*.

<https://www.youtube.com/watch?v=K6hBx-Ue6eg>

Listening 2: Maríá Grever. "Jurame." <https://www.youtube.com/watch?v=hb-tslSbnZk>

Listening 3: Ljudmila Frajt. "Tišina." <https://www.youtube.com/watch?v=S0sYGvgi3nE>

Due: Response 7

Day 5

Part 1

Topic: Living Composers of Experimental Music (Pamela Z, Zoë Keating, Laurie Anderson)

Reading: Homes, A.M. "An Interview with Laurie Anderson." *Interview* 45, no. 9 (Nov. 2015): 106-119.

Listening 1: Pamela Z. "Metalvoice." <https://www.youtube.com/watch?v=gR969oeASVI>

Listening 2: Zoë Keating. "Possible." <https://www.youtube.com/watch?v=jToYxrS0oKw>

Listening 3: Laurie Anderson. "O Superman."

<https://www.youtube.com/watch?v=Vkfpi2H8tOE>

Due: Response 8

Part 2

Topic: Living Composers of Opera (Nkeiru Okoye, Kaija Saariaho, Ellen Reid)

Reading 1: Wilson, Emily. "Nkeiru Okoye: Now is the Time." *San Francisco Classical Voice*, August 31, 2020. <https://www.sfcv.org/events-calendar/artist-spotlight/nkeiru-okoye-now-is-the-moment>

Reading 2: Kallio, Jari. "A Quest for New Challenges: An Interview with Kaija Saariaho." *Adventures in Music*, October 3, 2019.

<https://jarijuhanikallio.wordpress.com/2019/03/10/a-quest-for-new-challenges-an-interview-with-kaija-saariaho/>

Listening 1: Nkeiru Okoye. "I am Harriet Tubman, Free Woman."

<https://www.youtube.com/watch?v=W133QyqLrPc>

Listening 2: Kaija Saariaho. "Si tu t'appelles Amour."

<https://www.youtube.com/watch?v=DKBm9mKWJVU>

Listening 3: Ellen Reid. "Alone on the Dance Floor."

<https://www.youtube.com/watch?v=uKT6-jSJAZ4>

Due: Response 9; Topic Selection for Midterm Project

Day 6

Part 1

Topic: Global Living Composers (Tania León, Du Yun, Zonke Dikana)

Interview 1: "Unscripted with Tania León."

<https://www.youtube.com/watch?v=EQz5RGMUgrk>

Interview 2: "Du Yun: No Safety Net."

<https://www.youtube.com/watch?v=rM4t0UpyBbY>

Interview 3: "The Sit Down with Zonke."

<https://www.youtube.com/watch?v=VzydnGity1k>

Due: Response 10

Part 2

Topic: Living Multimedia Composers (Meredith Monk, Yoko Ono, Julia Wolfe)

Listening 1: Meredith Monk. "I Believe in the Healing Power of Art."

<https://www.youtube.com/watch?v=R36Vh37-OQ4>

Listening 2: Yoko Ono. "Take Me to the Land of Hell."

<https://www.youtube.com/watch?v=Y9XHi6VKnMI>

Listening 3: Julia Wolfe. "Anthracite Fields."

<https://www.youtube.com/watch?v=BHMXTXVMIql>

Due: Response 11

Unit 2: Women as Patrons of Music

Day 7

Part 1

Topic: Historical Court Patrons (Eleanor of Aquitaine, Isabella d'Este, Elizabeth I of England)

Documentary: BBC Four. "Elizabeth I's Battle for God's Music."

<https://www.youtube.com/watch?v=VKxEbA6Lsd0>

Due: Response 12

Part 2

Topic: 20th-century Philanthropists (Elizabeth Sprague Coolidge, Nadezhda von Meck, Gertrude Vanderbilt Whitney)

Reading: Kahan, Sylvia. "The Whitney Connection: Egard Varèse and his New York Patrons." In *Edgard Varèse: Compose, Sound Sculptor, Visionary*, 121-140. Woodbridge, UK: Boydell Press, 2006.

Listening: Edgard Varèse. "Ionisation."

https://www.youtube.com/watch?v=L4IWWgfEf_Q

Due: Response 13

Day 8

Part 1

Topic: Contemporary Record Producers (Suzi Analogue, Hether Fortune, Laura Lewis Paul)

Reading: Ingham, Tim. "The Major Record Labels Have a Big Gender Problem." *The Rolling Stone*, April 15, 2019. <https://www.rollingstone.com/music/music-features/the-major-record-companies-have-a-big-gender-problem-but-there-are-positive-signs-for-the-future-821037/>

Due: Final Project Topic/Option Selection

Unit 3: Women as Music Educators

Part 2

Topic: Early Modern Music Teachers in the Home and Convent

Day 9

Part 1

Topic: 18th-19th-century French Music Educators (Maria Theresia von Paradis, Thérèse Wartel)

Reading: Matsushita, Hidemi. "Biography." In *The Musical Career and Compositions of Maria Theresia von Paradis (1759-1824)*, 3-16; 23-37; 43-48. Brigham Young University, 1989.

Due: Response 14

Part 2

Topic: American Music School Founders (Clara Baur, Harriet Gibbs Marshall, Julia Crane)

Reading: Schmalenberger, Sarah. "Harriet Gibbs Marshall and Three Musical Spectacles." In *Black Women and Music: More Than the Blues*, 210-236. Urbana: University of Illinois Press, 2007.

Due: Response 15

Day 10

Part 1

Topic: Feminist Musicologists (Sophie Bawr, Susan McClary, Marcia J. Citron)

Reading: McClary, Susan. "Introduction: A Material Girl in Bluebeard's Castle." In *Feminine Endings*, 3-31. Minneapolis: University of Minnesota Press, 1991.

Due: Response 16

Part 2

Topic: Conservatory Educators (Nadia Boulanger, Elisabeth Kuyper)

Reading: Copland, Aaron. "Nadia Boulanger: Teacher of Composers." In *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, 239-242.

Due: Response 17

Women as Musical Performers

Day 11

Part 1

Topic: Women's First Appearances on the Stage (Nell Gwyn, Concerto delle donne, La Maupin)

Reading: Gordon, Bonnie. "Back talk: the power of female song on the stage." In *Monteverdi's Unruly Women*, 47-59, 72-85. Cambridge: Cambridge University Press, 2004.

Listening: Claudio Monteverdi. "Zefiro torna."

<https://www.youtube.com/watch?v=YAtUQQ3npBY>

Due: Response 18

Part 2

Topic: Women's Orchestras (The 18th-century Venetian Ospedali, The Fadettes, Cleveland Women's Orchestra)

Documentary/Performance: BBC4. "Vivaldi Gloria at La Pieta, Venice."

<https://www.youtube.com/watch?v=cgaOVV4JQHA>

Due: Response 19

Day 12

Part 1

Topic: Virtuoso Soloists (Maddalena Laura Lombardini, Clara Schumann, Hilary Hahn)

Reading: Bachus, Nancy. "Clara Schumann: Role Model for the 21st Century." *Piano Magazine* 11, No. 4 (Autumn 2019): 14-18

Listening 1: Selection from Mozart *Violin Concerto No. 5*.

https://www.youtube.com/watch?v=Jx_tj6EJWOG

Listening 2: Clara Schumann's Scherzo No. 2 in C Minor.

<https://www.youtube.com/watch?v=c7f9SoDuHjY>

Due: Response 20

Part 2

Topic: 20th-Century Opera Prima Donnas (Rosa Ponselle, Jessye Norman, Emma Kirkby)

Documentary: BBC HARDtalk. "Jessye Norman, opera singer."

<https://www.youtube.com/watch?v=keCO9DQE4RI>

Listening: Rosa Ponselle sings "Pace, pace mio Dio."

<https://www.youtube.com/watch?v=hv7JpTYZRC>

Due: Response 21

Day 13

Part 1

Topic: 20th-century Jazz (Billie Holiday, Ella Fitzgerald, Mary Lou Williams)

Reading 1: "Ella Fitzgerald, first lady of song, dies at 78." *Jet* 90, No. 7 (July 1996): 58-63.

Reading 2: Teachout, Terry. "The Two Billie Holidays." *Commentary* 140, No. 2 (Sept 2015): 66-69.

Reading 3: Teal, Kimberly Hannon. "Mary Lou Williams as Apology: Jazz, History, and Institutional Sexism in the Twenty-First Century." *Jazz and Culture* 2 (Jan 2019): 1-10.

Listening 1: Ella Fitzgerald and Duke Ellington. "It Don't Mean a Thing if it Ain't Got that Swing." <https://www.youtube.com/watch?v=myRc-3oF1d0>

Listening 2: Mary Lou Williams. "The Man I Love."

<https://www.youtube.com/watch?v=ktmyulf11sQ>

Listening 3: Billie Holiday. "Strange Fruit." <https://www.youtube.com/watch?v=-DGY9HvChXk>

Due: Response 22

Part 2

Topic: Women Conductors (Emmanuelle Haïm, Marin Alsop, Xiaoying Zheng)

Listening 1: Five Questions with Marin Alsop.

<https://www.youtube.com/watch?v=6zW7HwoNVn0>

Listening 2: Emmanuelle Haïm conducts the Berlin Philharmoniker.

<https://www.youtube.com/watch?v=qHTu91hplhE>

Due: Final Project Check-In (research paper: thesis; performance: paper outline; timeline: 5 entries)

Day 14

Part 1

Topic: Drag Queen Musicians (Alaska Thunderfuck, Monét X Change, Ginger Minj)

Reading: Cook, Michael. "Monet X Change on Breaking Ground With 'March' & Shining The Light On Our Dynamic Trans Community." *Instinct Magazine*, July 1, 2020.

<https://instinctmagazine.com/monet-x-change-on-breaking-ground-with-march-shining-the-light-on-our-dynamic-trans-community/>

Listening 1: Alaska Thunderfuck. "Your Make-up Is Terrible."

<https://www.youtube.com/watch?v=oqGJ7I75aTE>

Listening 2: Monét X Change. "March." <https://www.youtube.com/watch?v=-gn38EJHbwc>

Listening 3: Ginger Minj. "Ooh Lala Lala."

<https://www.youtube.com/watch?v=gE52ZeVSYtU>

Due: Response 24

Part 2

Topic: Girl Groups (The Supremes, Spice Girls, BLACKPINK)

Reading: Gauk-Roger, Topher. "K-Pop Superstars BLACKPINK the New Queens of Pop." *People* 94, No. 16 (Oct. 2020): 62-63.

Listening 1: The Supremes. "Stop! In the Name of Love."

<https://www.youtube.com/watch?v=Aax5EDQMOq4>

Listening 2: Spice Girls. "Wannabe." <https://www.youtube.com/watch?v=gLLiF15wjQ>

Listening 3: BLACKPINK. "How You Like That."

<https://www.youtube.com/watch?v=ioNng23DkIM>

Due: Response 25

Day 15

Part 1

Topic: Pop Soloists (Madonna, Lady Gaga, Lizzo)

Reading: McClary, Susan. "Living to Tell: Madonna's Resurrection of the Fleshly." In *Feminine Endings*, 148-166.

Listening 1: Madonna. "Like a Prayer."

<https://www.youtube.com/watch?v=79fzeNUqQbQ>

Listening 2: Vogue. "Questions with Lady Gaga."

<https://www.youtube.com/watch?v=q9qZveljXp4>

Listening 3: Lizzo. "Cuz I Love You." https://www.youtube.com/watch?v=B6J_ITVliUw

Due: Response 26

Part 2

Topic: Final project consultations

Final Project Due at the time scheduled for the final exam