

# IDS2935 Women Changing Society Through Music

## Quest 1

### I. Course Information

Quest 1 Theme: Identities

Spring 2025

Meeting Day/Time: T/TH Period 2 (8:30-9:20 am), F Period 2, 3 or 4 (8:30, 9:35 or 10:40 am)

Location: T/TH (LIT 0109), F (TUR 2354, RNK 0210, TUR 2353, WEIL 0238)

Primary General Education Designation: Humanities

Secondary General Education Designation (if seeking): No secondary designation.

Writing Designation (if seeking): No writing designation.

A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

### Instructor

Dr. Danielle VanTuinen: [dvantuinen@ufl.edu](mailto:dvantuinen@ufl.edu)

Office Location: Music Building 307

Office Hours: Friday @ 12:50 pm

TA: Casey Wood: [cg.wood@ufl.edu](mailto:cg.wood@ufl.edu)

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**Final: 4/22/25** (24 hours to complete) - Online

### Course Description

How have women expressed their agency, authorship, worldview, and their power through their contribution to various movements in music and how have women transformed the production and consumption of music? Music and performance throughout history have always been a vehicle through which individuals express, invent, and save themselves; let alone bring awareness to the masses regarding social injustices. In this course we will explore how women throughout history have used music to create a path for future generations in combination with how feminism acted as a mode for delivery into the public eye. We will begin with the early music of women in the Medieval period, focusing on Hildegard von Bingen and span to the

modern and contemporary popular music of today and home in on those individuals who have been most influential and have helped to shape society through their art. The class will dive heavily into the development of jazz and how artists such as Ella Fitzgerald and Billie Holiday used subtle lyrics and darkly clad chords to voice their activism. Throughout the duration of the course and the exploration of various genres of music and performance, we hope to propose further curiosity and understanding of how everyone can trigger change in their own way.

### Consider Majoring in Women’s Studies

Do you want to learn about issues of diversity, power, equity, and justice to gain the scholarly knowledge and skills to change the world? Adding the Women’s Studies major can deepen your critical thinking, analysis, and skills in intersectional feminist approaches to studying and transforming gender, race, class, sexualities, and other systems of power. The Women’s Studies major shows graduate schools and employers that you can bring advanced knowledge and skills about diversity and equity issues. This class counts toward the 30-credit Women’s Studies major, which consists of four core courses and six electives. It’s simple to combine with another major, and up to 15 credits can double count with another degree (English, Psychology, and Sociology have many courses that can double count). It’s also the perfect complement to pre-health studies. Contact undergraduate coordinator Dr. Alyssa Zucker ([azucker@ufl.edu](mailto:azucker@ufl.edu)) to make an appointment to discuss adding the major.

### Recommended Course Materials

All materials will be provided in Canvas.

### Materials and Supplies Fees

N/A

Week	Date	Topics - Presentations	Reading/Assignment
1	1/14/25	Introduction to course - Syllabus review	<b>Read for 1/16:</b> Hildegard of Bingen: Visionary Women Who Encouraged the Role of Feminism – Melissa Treharn (pp. 1-23).  <b>Due 1/17:</b> Syllabus Post
	1/16/25	Beginning of the Medieval Period	

		Hildegard Von Bingen – What role did Hildegard take in the trajectory of women in music?	
	1/17/25	Medieval Period Discussion  <b>Presentation:</b> Does the Medieval period actually play a role in shaping society? Who are the artists that shape and shift the genre and how have they influenced future artists?  Discuss how the artist project presentations will take place.	
2	1/21/24	Renaissance Period/Reformation  <b>Presentation:</b> What does the “re-birth” period of music mean for the female artist?	<b>Read for 1/28/25:</b> The Suppression of Fanny Mendelssohn: Rethinking Feminist Biography - Marian Wilson Kimber (pp. 1-18).
	1/23/25	Baroque Period  <b>Presentation:</b> Who were the stars and what was the role of women in society during the time? Do women have a place in music?	
	1/24/25	<b>Artist Project Presentation No. 1</b>	
3	1/28/25	Classical Period  <b>Presentation:</b> How did women exploit the idea of the “Muse” to shape history?	
	1/30/25	Romantic Period  <b>Presentation:</b> What is important to the members of society during the Romantic period? Are individuals conforming? What does this do to the social movements that typically take place when music shifts?	
	1/31/25	<b>Artist Project Presentation No. 2</b>	<b>Short Answer No. 1 Due 1/31:</b> Short answer prompt available in Canvas.
4	2/4/25	Post-Romantic Period  <b>Presentation:</b> Continuation from Thursday - How do these trends shift into the Post-Romantic period?	
	2/6/25	Modern Classical Period  <b>Presentation:</b> What is the Classical period known for and how did it change over time? Why are women not as included in Classical genres?	
	2/7/25	<b>Artist Project Presentation No. 3</b>	
5	2/11/25	Contemporary Classical Music	

		<p><b>Presentation:</b> Who were the women in contemporary classical music? Does the incorporation of electronics help to propel women's involvement and influence in classical music?</p>	
	2/13/25	Review for Midterm	
	2/14/25	<b>Artist Project Presentation No. 4</b>	
6	2/18/25	<p>Influential Women in Blues</p> <p><b>Presentation:</b> What is Blues and who are the most well known artists? What do you notice about the inclusivity of this genre?</p>	<p><b>Read for 2/25:</b> Performance in Swing: A Cultural History of Women Singers of Big Bands, 1930's-1950's - Jeanette Hall (pp. 31-64).</p>
	2/20/25	<p>Influential Women in Blues Part 2</p> <p><b>Presentation:</b> Continuation from Tuesday</p>	
	2/21/25	<b>Artist Project Presentation No. 5</b>	
7	2/25/25	<p>Influential Women in early Jazz</p> <p><b>Presentation:</b> Influential women in early jazz. What does it look like to break down the barriers through the lens of modern feminism?</p>	<p><b>Read for Midterm:</b> Girl in a Country Song: Gender Roles and Objectification of Women in Popular Country Music Across 1990-2014 - Rasmussen and Densley (pp. 1-15).</p>
	2/27/25	<p>Influential Women in modern Jazz</p> <p><b>Presentation:</b> Influential women in modern jazz. How did early female jazz musicians pave the way for musicians in modern jazz? How did these women break through the "Glass Ceiling"?</p>	
	2/28/25	<b>Artist Project Presentation No. 6</b>	<p><b>Short Answer No. 2 Due 2/28:</b> Short answer prompt available in Canvas.</p>
8	3/4/25	<p>Women in Country Part 1</p> <p><b>Presentation:</b> Heavy hitting women in early country: Influencing Society through song. How did the feminist movement play a role in their development and execution?</p>	<p><b>Read for 3/11:</b> Smells Like Teen Spirit: Riot GRRRLS, Revolution, and Women in Independent Rock - Wald and Gottlieb (pp. 1-19).</p>
	3/6/25	<p>Women in Country Part 2</p> <p><b>Presentation:</b> Continuation from Tuesday.</p>	
	3/7/25	<b>MIDTERM</b> – No in class meeting, exam is administered via canvas (24 hours to complete)	
9	3/11/25	Riot Grrrl Movement	

		<b>Presentation:</b> The Riot Grrrl Revolution - How did music play a role in the evolution of feminism in the 90's? How did women in the 90's break the mold?	
	3/13/25	Independent Rock  <b>Presentation:</b> Does the Independent Rock scene provide a safe outlet for self expression for women?	
	3/14/25	<b>Artist Project Presentation No. 7</b>	
10	3/15 – 3/23	SPRING BREAK – NO CLASS	
11	3/25/25	Rock  <b>Presentation:</b> Girls rock! How has the feminist climate moved from Riot to Rock?	
	3/27/25	Heavy Metal  <b>Presentation:</b> Who are the influential women in Metal and why? What makes this genre the perfect place for self-expression and defiance?	
	3/28/25	<b>Artist Project Presentation No. 8</b>	<b>Short Answer No. 3 Due 3/28:</b> Short answer available in Canvas.
12	4/1/25	R&B  <b>Presentation:</b> Where does R&B come from and what role did women play in the evolution of this genre?	<b>Read for 4/8:</b> What it Do, Shorty? Women, Hip-Hop, and a Feminist Agenda - Gwendolyn Pouch (pp. 78-99).
	4/3/25	Soul  <b>Presentation:</b> 'The question of what the soul <i>is</i> , is therefore not as important here as is the question of what the soul <i>does</i> . What is the function of the soul in society? In culture, in religion, in politics? Emotionally, what role does the soul play?' – Minna Salami	
	4/4/25	<b>Artist Project Presentation No. 9</b>	
13	4/8/25	Hip Hop  <b>Presentation:</b> Writin', Breakin' Beatboxin'. How did women in the Hip-Hop era transcend gender norms?	
	4/10/25	Rap	

		<b>Presentation:</b> Why doesn't the Rap industry seem to highlight inclusivity and diversity? Who are the women in Rap? How has feminism helped to shape women throughout the Rap industry? Does it have an immediate effect on the surrounding culture?	
	4/11/25	<b>Artist Project Presentation No. 10</b>	<b>Short Answer No. 4 Due 4/11:</b> Short answer prompt available in Canvas.
14	4/15/25	Dance/EDM  <b>Presentation:</b> "In the pulsing heart of Electronic Dance Music, a revolution is underway and women are at the forefront". How are women challenging stereotypes, overcoming formidable obstacles and rewriting the rules of their quest for gender equality in EDM?	
	4/17/25	Pop  <b>Presentation:</b> How is Pop music an avenue for female empowerment through the ages?	
	4/18/25	<b>Artist Project Presentation No. 11</b>	<b>Analytical Essay Due 4/18</b>
15	4/22/25	<b>FINAL</b> – No in class meeting, exam is administered via canvas (24 hours to complete)	

### III. Grading, Attendance and Participation

#### Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: [Grades and Grading Policies < University of Florida \(ufl.edu\)](https://www.ufl.edu/grades-grading-policies/).

Attendance will be taken daily via a QR code and recorded in the Canvas gradebook. You are allowed one "personal day" for the semester, after which each absence that does not meet university criteria for "excused" will result in a two-point deduction from your grade.

Participation will be evaluated by a class poll given during each lecture. If answered, full points will be awarded.

**Work containing any AI generated information will not be accepted and will result in a zero.**

### List of Graded Work

Assignment/Due Date	Description	Requirements (at least)	Points
Syllabus Reflection (1/17)	Summarize and respond to the syllabus with your thoughts on/hopes for the class; articulate learning goals for yourself	100-200 words	140 pts
Artist Project Presentations	Each student is to give two presentations over the course of the semester. One before the Midterm and one before the Final. Each presentation counts for 50pts. Each presentation is 5 minutes in length.	No word requirement	100pts
Short Answer No. 1 (1/31)	Hildegard – Fanny Mendelssohn Respond in Canvas to the prompt provided	200-400 words	140 pts
Short Answer No. 2 (2/28)	Modern Classical – Modern Jazz Respond in Canvas to the prompt provided	200-400 words	140 pts
Short Answer No. 3 (3/28)	Riot – Rock Respond in Canvas to the prompt provided	200-400 words	140 pts
Short Answer No. 4 (4/11)	R&B – Rap Respond in Canvas to the prompt provided	200-400 words	140 pts
Midterm (3/7) Online	Hildegard – Country Respond in Canvas to the prompt provided	400-600 words	300 pts
Analytical Essay (4/18)	Follow the narrative listed below.	500-700 words	400 pts
Final (4/22) Online	Prompt provided in Canvas	500-700 words	400 pts

### Grading Scale

Percentage	Grade
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+

74-76	C
70-73	C-
67-69	D+

### Evaluation of Grades

Total Points/Percentage	Assignment
200/10%	Class Participation/Project Presentations
700/35%	Short Answers
400/20%	Analytical Essay
300/15%	Midterm
400/20%	Final
<b>Total Number of Points Possible</b>	<b>2000 pts</b>

### Analytical Essay/Experiential Learning

Each student is to seek out a live or recorded performance by female artists. Once viewed, the student will answer the prompt within Canvas in essay format. First person narrative is acceptable. Points will be taken off if you go over the word range. No late work will be accepted and will result in a zero. Performances need to be selected before the 12<sup>th</sup> week of class. If unsure of a performance fulfilling the criteria, reach out via email.

### Short Answers

Short answer prompts will be assigned throughout the semester, asking a question relevant to the artists in discussion. Do not exceed 400 words in these prompts. First person narrative is acceptable.



### Artist Project Presentations

Each student is required to give two 5-minute presentations throughout the semester during the Friday meeting times. You are to choose an artist that we have discussed in class or one that you have discovered on your own – try to stick to the genres that we are discussing at the time. Each presentation will be 5 minutes in length, discussing the artist's biography, providing a musical sample, discussing the impact that this artist has had on women in music and any adversity that they may have experienced.

### Midterm & Final

These larger “tests” are administered via Canvas – you will have 24 hours to complete the prompt during the assigned times. Refrain from going over the word limit. Again, first person narrative is acceptable.

## IV. General Education, Quest Objectives and SLOs

### This Course’s Objectives – General Education Primary Area and Quest

Humanities Objectives	Quest Objectives	Course Objectives	Objectives will be accomplished by:
Humanities courses provide instruction in the history, key, themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key, themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	Explores how women have used music throughout history to combat oppression and create a voice for themselves. Exploring medieval, classical, jazz, rock, pop and hip-hop artists and those they helped to influence.	We will examine various articles, books and videos that discuss how women have helped to shape future generations.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines’ distinctive elements, along with their biases and influences on essential questions about the human condition.	We explore weekly questions that prompt discussion of how each genre of music and the women that created the arts have helped to trigger historical events, as well as how it can apply to life today.	Students will be presented with questions/prompts at the beginning of each class that are used to guide the conversation regarding how music by women in the past has helped to create the music and lifestyle we are accustomed to today.

	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	We explore performances by women outside of the classroom relating to the current topic.	Each student is presented with the task of seeking out a live performance featuring female musicians.
These Courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	The course aim is to highlight discussion on a crucial topic in history by requiring students to interact with one another and effectively write their interpretations of the topic at hand.	While examining various modes of information and experience, each student is required to provide written documentation of their opinion and reaction towards each article, video, performance or book excerpt.

### Course's Student Learning Outcomes (SLOs) – Gen. Ed. Primary Area and Quest

	Humanities SLOs	Quest 1 SLOs	This Course's SLOs	Assessment
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe and explain the history, theory, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	Identify, describe, and explain the evaluation of how women have used music as a vehicle for change and how they have affected the world's population today. Asking the question, how can I impact future generations.	Class participation, midterm exam, weekly writing assignments and discussion board posts.
			Identify and critique the hardships that individuals were presented with that didn't allow for immediate change, as well as explore the techniques individuals used to spread their message without repercussions.	Class participation, midterm exam, weekly writing assignments, discussion board posts, final.

Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze and evaluate music throughout the medieval, classical, jazz, rock, punk, pop, and hip-hop eras and how each influences the next while still highlighting the underlying cultural issues.	Class participation, weekly writing assignments, discussion board posts, midterm, final.
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Effectively communicate and express their opinions and response regarding the cultural issues surrounding women in music.	In-class discussions, class participation, weekly writing assignments, discussion board posts, midterm, final.
Connection	N/A	Connect course content with critical reflection on their intellectual, person, and professional development at UF and Beyond.	Through the duration of class, each student will be able to apply how past generations have taken change into their own hands and how they can apply it to their daily life.	In-class discussion, class participation, experiential learning, weekly writing, discussion board posts, midterm, final.

## V. Required Policies

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting: [Disability Resource Center - Disability \(ufl.edu\)](https://ufl.edu/disability-resource-center/). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UF Evaluation Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at: [Students - Faculty Evaluations - University of Florida \(ufl.edu\)](https://ufl.edu/students-faculty-evaluations/). Students will be notified when the evaluation period opens and can complete evaluations through the email, they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of

course evaluations results are available to students at [Public Results - Faculty Evaluations - University of Florida \(ufl.edu\)](#).

### **University Honesty Policy**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code”. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code: [Student Conduct Code | SCCR \(ufl.edu\)](#)

This code specified a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any concerns, please consult with the instructor or Tas in the class.

### **Counseling and Wellness Center**

Contact information for the Counseling and Wellness Center: [Homepage - UF Counseling and Wellness Center \(CWC\) \(ufl.edu\)](#).

University Police Department: 392-1111 or 911 for emergencies.

### **The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at: [Writing Studio – University Writing Program \(ufl.edu\)](#) or in 2215 Turlington Hall for one-on-one consultations and workshops.