Music and Culture in London  
International Programs E-Series Course  
IDS 2371  
Florida State University College of Music  
Spring Semester 2019  
TBA in Cawthon Hall 102

Prof. Michael Buchler  
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Course Information  

Textbook:  
None, but there will be readings on reserve in the library and scans on the course Canvas site.

Overview:  
What is national identity and how is it reflected in our culture? America is a nation that has embraced an influx of different cultures. In Great Britain, however, much of the cultural diversity stems from the long history of imperialism: of conquering other nations and importing their cultural norms and cultural artifacts back to England. This course will focus on British traditions, both innate and imported, and on the very notion of how national identity can expanded and transformed. This course will be offered prior to and after a London Spring Break Program and thus includes a week-long visit to London where students will visit many of the venues that we study: from the British Museum to the West End Theatre District to the Royal Opera House at Covent Garden. This course is geared toward current and former Cawthon Hall Music LLC residents, so we will focus more on music (especially musical theater and opera) than on literature and the plastic arts, but all three will be studied.

Some of the questions we will investigate include: how do the arts (writ large, to include music, theater, literature, painting, sculpture, and architecture) reflect cultural identity and political thought? What are some ways that the arts can advocate for or reflect social change? What, if any, questions can artists pose or answer that historians and journalists cannot? Are there problems that can be and have been solved or at least lessened through artistic means?

Reaching me:  
My designated office hours are 2:00-3:00 Tuesdays and Thursdays, but you are always welcome to come see me. I'm around school a lot on Tuesdays and Thursdays and I will almost always be free after our class. If you want to be sure I am there, make an appointment. Feel free to call me at home (really!) until 10:30 any night, or send your questions via e-mail anytime.

Writing Projects:  
Prior to the trip, students will write two or three short papers (350-500 words each) about venues that we will be visiting or shows we will be seeing and they will participate in at least one debate over cultural issues. There will also be shorter assignments that either ask questions to foster discussion on the course readings or else pose research questions that will help us while in London. The entire seminar will read one another's pre-trip papers and feedback will be given both in group and private sessions. Students will write and submit daily journal entries for each day that they are in London (at least 200 words per day). They will be expected to chronicle their experiences in daily journal entries that discuss what they have seen and contextualize it within the course’s intellectual framework. There will also be a final paper of 1500 words.

In this course, you will compose papers through a process that includes drafts, revisions, and editing. The writing cultivated by this process conforms to FSU’s definition of “college-level writing”, which is writing that:

1. presents a clearly defined central idea or thesis;  
2. provides adequate support for that idea;  
3. is organized clearly and logically;  
4. is presented in a format appropriate to the purpose, occasion, and audience; and  
5. utilizes standard conventions appropriate for study in English.

As such, this course requires the completion of two or more substantial writing assignments or the equivalent. Your instructor will provide criteria for evaluating your performance on writing, feedback on your writing (including instructor response), and opportunities for revision.
Presentations: Students will all present for ten minutes on one of the venues we are likely to visit in London. Please prepare a PowerPoint (or other such) visual presentation and we will put all the presentations (in either PowerPoint or PDF format) up on the Canvas site for all to review before the trip.

Learning Objectives: This course has been approved to meet FSU’s Liberal Studies E-Series requirements and is designed to help you become a competent analytical and flexible thinker and a lifelong learner. By the end of this course, you will:

- Analyze the major questions or problems in the course using various intellectual perspectives.
- Demonstrate the relevance of ideas or findings from the course.
- Communicate arguments central to the course using clear, coherent prose that utilizes the conventions of standard American English.
- Discuss relevant ideas from the course using sources from a variety of text types.

Additionally, this course has been approved to meet FSU’s Liberal Studies Humanities and Cultural Practice requirements and is designed to help you become a thoughtful patron of and participant in cultural practices. By the end of this course, you will:

- Interpret intellectual or artistic works within a cultural context.
- Use a cultural, artistic, or philosophical approach to analyze some aspect of human experience.

More specifically, students will be comparing and interpreting a wide variety of artistic and intellectual works and, where possible, those works’ placement within British society will be foregrounded in our discussions. London, like many major cities in the United States, features a great deal of cultural, economic, and ethnic diversity. Multiculturalism, imperialism, and social justice will often be the lenses through which we will view and analyze the artistic works students will encounter on the Spring Break trip to London. For a detailed breakdown of how this course meets all of the E-series and Humanities and Cultural Practice requirements, please see Appendix B to this syllabus.

Academic Conduct: The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of students’ academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “. . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University.” (The complete FSU Academic Honor Policy is at: http://fda.fsu.edu/academic-resources/academic-integrity-and-grievances/academic-honor-policy)

Please familiarize yourself with FSU’s Student Code of Conduct. In particular, all work submitted for this course must be original to this course and to the student. The Code also prohibits “acts that impair, interfere with, or obstruct the orderly conduct, processes, and functions of the University or the rights of other members of the University community. This includes acts that occur both inside and outside of the classroom setting and may involve use of electronic or cellular equipment.”

Participation: This is a class that relies on attendance—both in Tallahassee during our weekly classes and in London. It cannot succeed if we all are not present and attentive. Unexcused absences will be penalized by 10% of the participation category (2% of the overall grade) and students who rarely participate (but who are physically present) will earn no more than 85% of the overall participation grade. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

Special Considerations: This class complies with the Americans with Disabilities Act. Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format
Grading: The grades will be distributed as follows:

- Pre-Trip Papers and Presentations – 30%
- Trip Journal - 25%
- Final Paper – 25%
- Class participation and attendance – 20%

Final letter grades will be assigned as follows, rounded to the nearest whole percent:

- A 93-100%
- B+ 87-89%
- C+ 77-79%
- D+ 67-69%
- F below 60%

- A- 90-92%
- B 83-86%
- C 73-76%
- D 63-66%
- B- 80-82%
- C- 70-72%
- D- 60-62%

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” or higher in the course, and earn at least a “C-” average on the required writing assignments. If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.

Short papers will be graded according to content and writing. Roughly half of each short paper grade will reflect students’ engagement with the subject matter and the other half will reflect their ability to communicate arguments utilizing the conventions of standard American English. See Appendix A for a more thorough rubric for grading papers.

Final Exam/ Final Paper: There will be no final exam in this undergraduate seminar. Because of the extensive time spent in London, the course will hold its last meeting the week of March 25. I will have individual sessions in my office to help you with your final papers during the weeks of March 25 and April 1, and the first draft is due Monday, April 8. You will receive feedback on your draft, and the final paper will be due on Friday, April 19. Failure to submit an initial draft will result in a 10% (one grade) penalty on the final paper.

Topics for the final paper are subject to approval. You will be asked to submit a topic proposal about midway through the course.

The final paper will be evaluated as follows:

- 30% for clarity of writing and coherence of narrative;
- 20% for integrating and citing existing research; and
- 50% for content and argument.

University Attendance Policy: Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

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Music, Culture, and Imperialism in Great Britain

Readings and Scores

ON LONDON


ON CULTURE IN LONDON


McAleer, John and Sarah Longair, eds. 2012. Curating Empire: Museums and the British Imperial Experience.


SCORES AND MUSIC READINGS

Bizet, Georges. 1875. Carmen. (Vocal Score)

Métropolitan Opera, Synopsis of Carmen: http://www.metopera.org/Discover/Synopses/Carmen/


Some Web Resources:

FSU London Campus http://international.fsu.edu/london/

London tourism: http://www.visitlondon.com/

Covent Garden Area http://www.coventgardenlondonuk.com/

Royal Opera House http://www.roh.org.uk/

English National Opera http://www.eno.org/

London Symphony Orch: http://lso.co.uk/

Wigmore Hall: http://wigmore-hall.org.uk/

British Museum: http://www.britishmuseum.org/

National Gallery: http://www.nationalgallery.org.uk/

The Wallace Collection: http://www.wallacecollection.org/

Tate Gallery http://www.tate.org.uk/visit/tate-britain

Tate Modern: http://www.tate.org.uk/visit/tate-modern


Westminster Abbey: http://www.westminster-abbey.org/

St. Paul’s Cathedral: http://wwwstpauls.co.uk

## An Approximate Class Schedule
*(subject to change, like most everything in life)*

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introductions</th>
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<tbody>
<tr>
<td>Jan. 8</td>
<td>Our London itinerary, getting to known one-another, expectations and desires for this course. Introduction to British Imperialism.</td>
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<tr>
<th>Week 2</th>
<th>British Imperialism 1: it’s origins and the 19th Century. Why does it matter?</th>
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<tr>
<td>Jan. 15</td>
<td>Navigating London, part 1</td>
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<tr>
<th>Week 3</th>
<th>Debate: The “Elgin” Parthenon Marbles are well placed in the British Museum.</th>
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<tr>
<td>Jan. 22</td>
<td>Presentations on London begin</td>
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<tr>
<th>Week 4</th>
<th>The London Symphony Orchestra repertoire:</th>
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<tr>
<td>Jan. 29</td>
<td>Presentations on London begin</td>
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<tr>
<th>Week 5</th>
<th>The LSO repertoire, continued:</th>
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<tr>
<td>Feb. 5</td>
<td>Presentations on London continue</td>
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<tr>
<th>Week 6</th>
<th>Debate: Parliamentary government works better than American representative democracy.</th>
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<tr>
<td>Feb. 12</td>
<td>The Royal Opera House repertoire:</td>
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<tr>
<th>Week 7</th>
<th>The Royal Opera House repertoire, continued</th>
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<tr>
<td>Feb. 19</td>
<td>Navigating London, part 2</td>
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<tr>
<th>Week 8</th>
<th>Musical Theater and London’s West End</th>
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<tr>
<td>Feb. 26</td>
<td>Studies of our musical theater piece</td>
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<td></td>
<td>Presentations</td>
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<tr>
<th>Week 9</th>
<th>More Musical theater presentations</th>
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<td>Mar. 5</td>
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<tr>
<th>Week 10</th>
<th>Conclude musical theater studies;</th>
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<tr>
<td>Mar. 12</td>
<td>Last class before travel.</td>
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<tr>
<th>Week 11</th>
<th>London, here we come! [See separate itinerary, to be distributed around Week 4.]</th>
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<tr>
<td>Mar. 17-23</td>
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<tr>
<th>Weeks 12</th>
<th>Final Class: Debriefing, discussion of new and lingering questions, begin final paper drafts.</th>
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<tr>
<td>Mar. 26</td>
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<tr>
<th>Week 13-14</th>
<th>Individual meetings on the final paper. Draft due on April 8.</th>
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<td>April 1-12</td>
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<tr>
<th>Week 15</th>
<th>Final Paper Due</th>
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<tr>
<td>April 19</td>
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Appendix A: Grading Papers:

The following criteria will be used to assess written assignments for this course:

An “A” paper:
- Includes an easily identifiable, sophisticated, insightful and clear thesis.
- Contains an excellent structure and organizational framework that is easy to understand and appropriate for the thesis. This includes smooth transitions and clearly stated paragraphs that flow together in a coherent manner.
- Uses examples and quotes from clearly cited primary source(s) in a clear and relevant manner to support the thesis. Whether you use footnotes, endnotes, or in-line citations, be sure you’re stylistically consistent.
- Uses excellent sentence structure, grammar, and diction. Spelling and punctuation errors must be minimal to non-existent.

A “B” paper:
- Includes a thesis statement.
- Contains a structure and organizational framework that is identifiable, and attempts to make transitions smoothly. Paragraphs must flow together in a coherent manner.
- Uses examples and quotes from the primary source(s) to support the thesis.
- Uses good sentence structure, grammar, and diction. There may be some spelling and punctuation errors, but they cannot detract from the reader’s ability to understand the content.

A “C” paper:
- Attempts to articulate a statement of purpose for the paper.
- Contains elements of structure and organization.
- Uses examples and quotes from the primary source(s), but not always in a way that clearly supports
  - the thesis.
  - Contains numerous structural, grammatical and stylistic errors.

A “D” paper:
- Fails to include a thesis or statement of purpose for the paper.
- Lacks structure and organization.
- Uses inappropriate and irrelevant examples and quotes.
- Contains an unusually large number of structural, grammatical and stylistic errors.

An “F” paper:
- Is not turned in to the instructor.
- Fails to meet the standards indicated for a “D” paper.

A word (or two) to the wise: good writing is not stiff or overly formal. You are welcome to use contractions and I strongly encourage the use of first-person narration, especially in your journals and wherever you are describing your own experience. Go ahead and end a sentence with a preposition if you want to. Those particular grade school prohibitions have gone the way of rotary phones. Good writing is (and always has been) clear writing: It doesn’t have to be fancy or highfalutin, but it should be interesting (try to avoid passive constructions) and one idea should flow into the next. I want you to try to find your own voice—which doesn’t mean that you should write exactly like you would speak, but it does mean that you shouldn’t try to write in a way that seems unnatural to you.
Appendix B: Assessment for Learning Objectives of the Humanities and Cultural Practice
distribution area and for an E-Series course:

Students will demonstrate their abilities in each of the learning objectives:

**E-Series 1:** *Analyze the major questions or problems in the course using various intellectual perspectives.*

As stated on p. 1 of this syllabus, this course focusses “on British traditions, both innate and imported and on the very notion of how national identity can be expanded and explored.” Students will be assessed on their abilities to research and articulate aspects of national identity and culture. This competency will be measured most clearly by the content and quality of argument in their final paper (50% of the final paper grade).

**E-Series 2:** *Demonstrate the relevance of ideas or findings from the course.*

This competency will most clearly be measured in the content of students’ journals (minimum 1,400 words) of their trip to London. In their journals, students will be expected to reflect on how the cultural materials studied in the course are manifest in their own experiences on the trip.

**E-Series 3:** *Communicate arguments central to the course using clear, coherent prose that utilizes the conventions of standard American English.*

The course encourages two different types of writing in the two major projects: informal, but clear and coherent prose, in the trip journal and more formal standard American English in the final research paper (minimum 2,900 words total). This competency will be most clearly measured in the journal assessment (half of the journal grade is on the clarity of prose) and final paper assessment (30% of the final paper grade is for “clarity of writing and coherence of narrative”).

**E-Series 4:** *Discuss relevant ideas from the course using sources from a variety of text types.*

The directions for the final paper require students to cite and integrate existing research. Students are encouraged to explore printed, audio, video, and online sources and to cite source each consistently, abiding by either the Chicago Manual of Style or MLA style. This competency will be most clearly measured in the final paper assessment: 20% of the final paper grade is for “integrating and citing existing research.”

**Humanities & Cultural Practice 1:** *Interpret intellectual or artistic works within a cultural context.*

Both student presentations deal with culture and art. The first presentation on places in London often engages notions of art and architecture; the second presentation requires students to analytically engage a piece of music (song, opera, or orchestral music) that we will be hearing in performance during our trip and to present their findings to the entire class. This competency will be measured most clearly in the second presentation, involving music analysis.

**Humanities & Cultural Practice 2:** *Use a cultural, artistic, or philosophical approach to analyze some aspect of human experience.*

As a course for music majors that focuses on art and music in London, the bulk of the material covered centers on cultural and artistic aspects of the human experience. This competency will be most directly measured by the short assignments on aspects of British culture (food, vocabulary, and history) and by the final paper and journal in their entirety.