

WESTMINSTER CHOIR COLLEGE OF  
RIDER UNIVERSITY  
Victorian Music and Culture/MH733, Spring 2011  
Syllabus

Professor Kendra Leonard  
kleonard@rider.edu  
Class meeting: TTTHF 8:00-9:30 a.m.

Office hours: Tuesday, 9:30 – 10:30 a.m. in  
the library; and by appointment  
513. 238. 8031 (C)

### **Course Objectives**

1. To provide students with an understanding of music and culture during the Victorian period in Great Britain.
2. To introduce students to the major composers, lyricists, and performers of the Victorian period.
3. To explore musical and other artistic developments taking place during the Victorian period.
4. To encourage students to think critically about reading the musical works, criticism, and practices of the past as a way of better understanding those works.

### **Email**

Your Rider email account is your email address for all official email communications from the University. You are expected to check your Rider email account on a frequent and consistent basis in order to stay current with University-related communications. Any email from me about this course will only be sent to your official Rider email address. Any communication from you to me must come from your Rider email address, must contain the course name in the “Subject” line, and must use proper spelling and capitalization. I try to respond to all emails within 24 hours.

### **Academic Code of Conduct**

Academic dishonesty includes any unauthorized collaboration or misrepresentation in the submission of academic work. In all written work, whether in class or out of class, the student’s name on the work is considered to be a statement that the work is his or hers alone, except as otherwise indicated. Students are expected to provide proper citations for the statements and ideas of others whether submitted word for word or paraphrased. Failure to provide proper citations will be considered plagiarism and offenders will be subject to the charge of plagiarism specified in the statement of regulations.

Similarly, students are expected to adhere to all regulations pertaining to examination conduct. These regulations are designed to insure that the work submitted by the student on examinations is an honest representation of that student’s effort and that it does not involve unauthorized collaboration, unauthorized use of notes during the exam, or unauthorized access to prior information about the examination.

In this course, the first instance of plagiarism will result in a grade of 0 for the assignment, and a report will be sent to the dean; a second instance of plagiarism will result in an F for the course, and charges of academic dishonesty will be brought to the Academic Integrity Committee. See *The Source*, pages 10-16, for full information on the academic code of conduct.

### **Required Text/Materials**

Solie, Ruth A. *Music in Other Words: Victorian Conversations* (Berkeley: University of California Press, 2004). Available used on amazon.com and abebooks.com.

Vaughan Williams, Ralph. *National Music and Other Essays* (Oxford: Clarendon Press, 1996). Available used on amazon.com and abebooks.com.

Other readings and links to listening are posted on Blackboard and are titled by author name. We will

watch some films in class.

## **Style Manual**

*Chicago Manual of Style*, 15th ed. Chicago: University of Chicago Press, 2003.

## **Recommended Web Sites**

Music, Theater, and Popular Entertainment in Victorian Britain:

<http://www.victorianweb.org/mt/index.html>

*Punch* archives:

<http://onlinebooks.library.upenn.edu/webbin/serial?id=punch>

Gilbert & Sullivan Archive: <http://math.boisestate.edu/GaS/>

Victorian Resources Online: <http://www2.iath.virginia.edu/bpn2f/victorian/bibliog.html>

The 1900 House site: <http://www.pbs.org/wnet/1900house/index.html>

## **Technology Requirements**

This course is on-line on Blackboard. The web address is Blackboard.rider.edu. You will need to have regular access to the internet and a word-processing program to complete many elements of this course. Students who do not have this access at home will need to scheduled time to do so either at the library or at other campus computing locations. Always back up your work, whether on a flash drive, via email, or through an online back-up service such as Mozy or Google Documents. Assignments will not be accepted late because of computer or printer problems.

In this course, we will be building a digital exhibit of Victorian music and culture at the website <http://victorianmusic.omeka.net/>. All students will have access to the site via a login and password I will provide on the first day of class. If you have trouble accessing the site, logging in, or other problems, it is your responsibility to contact me right away so we can get it fixed.

We will also be blogging throughout this course. You can sign up for a free blog at Blogger or Wordpress. You must send me the url of your blog no later than 5 p.m. January 27. The blog must be open to all other students, although you are free to use a pseudonym.

## **Attendance**

Attendance is expected. Attending class will help you learn the material and be better prepared for assignments. If you miss class, it is your responsibility to get notes from a classmate and be prepared for the next class. Unexcused and undocumented absences will affect your participation grade. If you miss class because of an illness, I will need a doctor's note.

## **Students with Disabilities**

If you have special needs that will affect performance in this class, such as a documented learning disability, please provide me with your university documentation during the first week of class or as soon as you are documented. If you think you might have such needs, but have no documentation, please contact the E.O.P. office in the basement of Taylor.

## **Assignment Policies**

Assignments are due by the beginning of class (8:00 a.m.) on the day specified. Assignments turned in after 8:10 a.m. will not be accepted.

## **Assignments and Evaluation**

**Participation: 20%**

Participation is expected in every class. You are expected to have completed the assigned reading and to be able to discuss it in class. I will keep track of your participation. Missing class will affect your participation grade.

**Blogging: 15%**

You will be keeping a blog of your thoughts and comments, such as reactions to the readings, drafts and ideas for paper topics, and other relevant thoughts and links, over the course of the semester. To get full credit, you need to post at least two separate posts of 350 words each per week. The last day to post blog posts is April 7.

**Omeka exhibit items: 25%**

Each student will post two visual items (such as photos or other visual artwork) worth 5% each; two audio/video items worth 5% each; and two written items, such as short essays, a review of a recording, film, book, or similar item of no fewer than 1000 words, worth 5% each to the exhibit over the course of the term. The last day to post items to the site is April 7.

**Final Project: 40%**

Your final project will be a 15-minute in-class presentation and 10-12 page paper on any aspect of Victorian music or musical culture you find particularly interesting.

**Elements of the final project**

A proposal for your paper is due on March 1. The proposal should be a 1-page statement and description of what you want to research for your paper and presentation. You will need to explain what about the topic is appealing to you, and provide a general outline of the paper. The proposal is worth 5% of your final grade.

An annotated bibliography of no fewer than ten scholarly sources is due March 22. The annotated bibliography should be in Chicago Manual of Style format. Each bibliographical entry should include a description of the source, including its intended audience and why you think it will be helpful for your paper. The annotated bibliography is worth 5% of your final grade.

The final paper is due April 19. Your paper will be 10-12 pages long, not including the bibliography. Please format it according to CMS guidelines. The final paper is worth 20% of your final project grade.

Presentations will take place in class during the last week of class. You should prepare a 15-minute presentation of your research, using audio/visual materials as appropriate. In-class performances are encouraged, as are creative approaches. The presentation is worth 10% of your final grade.

Your work reflects directly on you: strive for a professional appearance and clear, well-written prose in your assignments. Spelling and grammar errors will count against you; always spell-check and proofread your work prior to posting it or turning it in. All assignments must be submitted via email as .doc or .docx attachments and should be double-spaced and single-sided. Please use Times New Roman font in 12 point type in black ink for all assignments. Margins should not be more than 1 inch. Include your full name and the course name and number in the upper left hand corner of each assignment.

**Classroom Etiquette**

Please do not use cell phones during class for calls, texting, or accessing the internet (unless asked to do so in class). Please do not eat or drink anything really odiferous (pickled herring, kimchee, rotten bananas, etc.) in class.



**Course Schedule**

January 25: Introductions

January 27: Sweet, *Inventing the Victorians* and Wilson, *Victorians*

Feb 1: *Victorian Visitors*, “Introduction” and “Wagner”

Feb 3: Solie, “Music in a Victorian Mirror: *MacMillan’s Magazine* in the Grove Years”

Feb 8: Solie, “‘Girling’ at the Parlor Piano”

Feb 10: Solie, “‘Tadpole Pleasures’: *Daniel Deronda* as Music Historiography”

Feb 15: Solie, “Fictions of the Opera Box”

Feb 17: Temperley, “The Lost Chord,” *Victorian Studies*, Vol. 30, No. 1, Music in Victorian Society and Culture (Autumn, 1986), pp. 7-23; Bashford, “Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain,” *Journal of the American Musicological Society*, Vol. 63, No. 2 (Summer 2010), pp. 291-360.

Feb 22: Elgar: Adams, “Of Worcester and London: An Introduction;” Botstein, “transcending the Enigmas of Biography: The Cultural Context of Sir Edward Elgar’s Career” in *Edward Elgar and His World*; and Vaughan Williams, “What Have We Learnt From Elgar?”

Feb 24: Elgar: Thomson, “Elgar’s Critical Critics,” and Fuller, “Elgar and the Salons: The Significance of a Private Musical World” in *Edward Elgar and His World*.

Mar 1: Stanford, “Some Thoughts concerning Folk-Song and Nationality,” *The Musical Quarterly*, Vol. 1, No. 2 (Apr., 1915), pp. 232-245; Vaughan Williams, *National Music* chapters 1-3 and 8, and *The Making of Music* chapter 6

Mar 3: Saylor, “Dramatic Applications of Folksong in Vaughan Williams’s Operas *Hugh the Drover* and *Sir John in Love*,” *Journal of the Royal Musical Association*, Vol. 134, no. 1, 37-83.

Mar 8: Vaughan Williams, “Gustav Holst: An Essay and a Note” in *National Music and Other Essays*

Mar 10: No class—instructor at SAM meeting

Mar 15: Spring Break

Mar 17: Spring Break

Mar 22: Kift, *The Victorian Music Hall*, Chapters 1-3 (annotated bibliographies due)

Mar 24: Faulk, *Music Hall and Modernity*, Introduction and Chapter 1

Mar 29: Faulk, Chapters 4 and 5

Mar 31: in-class viewing: *Topsy-Turvy*

Apr 5: Fischler, “Dialectics of Social Class in the Gilbert and Sullivan Collaboration,” *SEL Studies in English Literature 1500-1900*, Volume 48, Number 4, Autumn 2008, pp. 829-837; and Fischler, “Princess Ida” (review), *The Opera Quarterly*, Volume 19, Number 4, Autumn 2003, pp. 817-821.

Apr 7: in-class viewing: *Princess Ida* (partial)

Apr 12: *Princess Ida* discussion and analysis

Apr 14: *Princess Ida* discussion and analysis

Apr 19: Victorian music and culture rebooted: an introduction to steampunk (final papers due)

Apr 21: Victorian music rebooted, con't and final thoughts

**Presentations**

Apr 26: in-class presentations

Apr 28: in-class presentations