



Cooperative Center for Study Abroad London Summer 2022

Beheadings, Beatles, and Bowie: Music and Culture Clash

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Welcome to *Beheadings, Beatles, and Bowie: Music and Culture Clash*. I am excited to be with you this summer as we explore London's unique musical heritage and the role music plays in evolving cultural landscapes. I am an Assistant Professor in Music at Thomas More University in the greater Northern Kentucky-Cincinnati metro area. At Thomas More University, I conduct three university choruses and teach music history. Though my doctorate is in conducting, I also have undergraduate degrees in music as well as international studies/history and master's level coursework in ethnomusicology, the study of non-western musical traditions. I am particularly passionate about how music intersects within social, economic, racial, and religious contexts across cultures. I've traveled and lived around the world including a four month study program in Viterbo, Italy (just south of Rome) and a yearlong research fellowship in Ghana, West Africa. In Ghana, my research pertains to the role of globalization on the "authenticity" standard for traditional Ghanaian music and perceived clashes between modern musical genres and traditional music. I typically spend my summers in Salzburg, Austria and Southern Germany teaching college music courses. This is my first time teaching in London with CCSA, but not my first time in London. I am so looking forward to being with you!

Course Description

Protest and persecution have launched the greatest cultural revolutions, while music is the artistic reflection of that change. Through readings, discussions, expositions, walking tours to Camden Jazz Cafe and Abbey Road, and live performances in Westminster Abbey and the English National Opera, this course explores the role of music in London's cultural upheaval, from the religious wars of the 17th century to *Ziggy Stardust* and Amy Winehouse in modern times.

Course Themes & Content

Our exploration begins with the clash between Anglicanism and Catholicism in the Tudor Dynasty starting with King Henry VIII's creation of the Church of England and continues with notable monarchs including Mary the Bloody and ending with Queen Elizabeth I. We will explore the ways in which the Royal Court and Chapel composers such as John Taverner, Thomas Tallis, William Byrd, and Thomas Morley adapted their musical product to match the struggle between Anglicanism and Catholicism, largely in efforts to avoid public execution. Attendance at

a Choral Evensong service at historic Westminster Abbey will provide real life experience of this music and reinforce the historical background for these Tudor composers.

Our discussion also frames the emergence of British comic-ballad opera through an in-depth evaluation of the highly popular *Beggar's Opera* by John Gay in 1728. A live performance of English comic opera in Covent Garden will further contextualize our exploration as we discuss the specific differences and origins of English opera in comparison to the rest of Europe. The politics of street and theatre music in 18th century London will involve discussions of composers such as George Frederic Handel and his famous *Messiah* (1743 premiere in London), arguably the most recognizable classical work in the world. Walking tours, live performances, and visits to sites such as Covent Garden, Westminster Abbey, Chapel Royal, and St. Paul's Cathedral will supplement readings, podcasts, and discussions.

The course continues in the 20th century as we explore the emergence of British brass and dance bands which was largely influenced the American jazz explosion. We evaluate the technological, economic and social changes that catered to a renewed urban society in London and this new musical scene. We continue our discussion of the *Beatles* and their revolutionary "British Invasion", a clear marker for the dominance of American Rock n'Roll and the desire for London to create a parallel and competitive music scene. Our examination includes several prominent British rock stars such as Jimi Hendrix and David Bowie as well as visits to their London homes and prominent performance/recording venues. Our discussions will be strengthened through conversations, readings, and podcasts about the context of social and political movements present in the 1960s and 1970s throughout London and the surrounding world.

The course continues into the latter half of the 20th century/early 2000s as we examine the relationship between present socio-political currents and contemporary musical trends by contextualizing the rise of British pop group *The Spice Girls* and eclectic singer-song writer Amy Winehouse. A live performance at the Camden Jazz Cafe will survey the sexualization of women performers in the late 90s as well as consequent liberation of women's music in the early 2000s. Students will be asked to provide assessments of London-based artists across multiple genres from 2010 to present day in final presentations and video reflections.

Course Learning Outcomes

Upon completion of this course, the successful student will be able to:

1. Articulate ways in which the history of London intersects with the musical response of its populace through daily video reflections, walking tours, and daily podcast listenings.
2. Critically assess music of a variety of genres within a musical, social, cultural, and political context through evaluations of live performance, video reflections, discussions, and written responses.
3. Describe the effect of various political, religious, and social movements on the performing arts, as well as provide critical commentary on the current state of London's performing arts movements through written responses and class presentations.

4. Conversely, describe the effect of the performing arts on various political, religious, and social movements through written responses and class presentations.
5. Provide critical commentary on contemporary trends in London's artistic scene as well as on the current state of London's various political, religious, and social movements.
6. Formulate critical assessments of music of any style.

Prerequisites

No prior music courses are required to enroll in this course; nor is the ability to read music required.

Grading Scale

90-100= A

80-89=B

70-79=C

69-65= D

0-65= F

Assessment & Activities

This course will engage in the following assessments:

Before Departure:

Readings and written 2-3 page response selected from the following resources (15%), due on the third day of class.

- How the Spice Girls Changed Feminism-
 - <https://www.independent.ie/entertainment/books/how-the-spice-girls-changed-feminism-37483613.html>
- Ronald—*Heretic Queen: Queen Elizabeth I and the Wars of Religion*—
 - Prologue- pg. 99
- Podcast Listening- Noble Blood & Missing Link
 - <https://podcasts.apple.com/us/podcast/the-beheading-of-the-cousin-queen/id1468332063?i=1000532243832>
- Podcast Listening- Handel in London
 - <https://wigmore-hall.org.uk/podcasts/handel-in-london-in-conversation-with-jane-glover>
- Musical Listening- Handel *Coronation Anthems*
 - <https://youtu.be/vAyVVqseYZo>
- Musical Listening- Handel *Messiah*
 - <https://youtu.be/IUZEtVbJT5c>
 - <https://youtu.be/IFjQ77ol2DI>
- Musical Listening- William Byrd
 - <https://youtu.be/e6JfcFhs9Y8>
- Musical Listening- Beatles- Revolution

- <https://youtu.be/BGLGzRXY5Bw>
- Musical Listening- John Lennon *Give Peace A Chance* (1969)
 - https://www.youtube.com/watch?v=C3_0GqPvr4U
 - <https://www.loudersound.com/features/10-best-john-lennon-political-songs>

During Program:

- Assigned reading and written responses drawn from the reading list below (10%)
- Assigned in-class discussions, lectures, and student presentations (10%)
- Corresponding Video Journal (10%)- Daily uploads to Dropbox Folder
- Attendance at three proposed cultural events, followed by corresponding written assignments: Choral Evensong at Westminster Abbey, performance at the Camden Jazz Cafe, Opera production at the English National Opera. (20%)

After Program:

8-10 page paper regarding topics covered (35%)

- An instructional sheet with details, expectations, and guidelines will be provided to students no later than July 31. Themes and possible topics will be drawn from course readings, excursions, and student interest areas.

Required Texts and Materials

- Ronald, Susan. *Heretic Queen: Queen Elizabeth I and the Wars of Religion*. 1st ed. New York: St. Martin's Press, 2012.
- **Laptop Computer & Digital Recording Device (iPhone, Android, etc works).**
- **Comfortable walking shoes are a MUST. Ideally, students might also have something that they feel comfortable wearing to a performance at the London National Theatre, but do not stress too much about this.**

Additional Costs

- Additional costs will largely occur at two of our three proposed cultural events: Choral Evensong at Westminster Abbey, performance at the Camden cafe, production at the English National Opera. We will try to keep this at the minimum and these costs are the “worst case scenarios.” Students should be prepared to buy meals on field trips.
- Choral Evensong- No costs
- Camden Cafe Performance-TBD
- Covent Garden Production- £28 estimated— optional

Attendance & Late work

- Attendance to all classes and class field trips is mandatory. An unexcused absence will result in a full-letter reduction for the course grade.
- Three significantly late arrivals will equal an absence.
- Late work will be accepted, with a letter grade deduction for each class session.
- No assignments are “optional.” All assignments must be turned in at the end of this course or a student will receive a failing grade.

Academic Honesty

WKU and CCSA member institutions exist for the sake of the advancement of knowledge; the pursuit of truth; the intellectual, ethical, and social development of students; and the general well-being of society. All students have an obligation to themselves, to their peers, and to the institution to uphold the integrity of their home university. In the area of academic honesty, this means that one's work should be one's own and that the instructor's evaluation should be based on the student's own efforts and understanding. When the standards of academic honesty are breached, mutual trust is undermined, the ideals of personal responsibility and autonomy are violated, teaching and learning are severely compromised, and other goals of the academic community cannot be realized. Academic honesty violations including (but not limited to) plagiarism, cheating, and falsification of assignments will result in the immediate failure of this course.

For a thorough description of policies, please refer to the Undergraduate Academic Policies' Academic Honesty and Integrity Policy in your home university's Course Catalog, as well as those in the WKU catalog.

Disability Services

All CCSA students requiring accommodations should contact both the course instructor and their local campus office of disability services at least a month prior to the starting date of the program to ensure that appropriate accommodations can, to the extent possible, be made and the student and his/her course instructor can collaborate for a successful course experience. Students seeking such accommodation must provide CCSA with a copy of the letter on file with their own Office of Disability Services, outlining what services they receive on their home campus.

Chosen Names and Pronouns

Please contact CCSA if you wish to include a chosen name and/or pronoun on the class roster.

Course Schedule & Readings

Detailed course schedule, readings/resources, and event schedule may be updated by instructor. Advance notice will be given for any changes, additions, or substitutions.

- July 25- Class Orientation
 - Syllabus discussion—
 - What is music?
 - What is conflict?
 - What is art?

Focus 1: Beheadings— Religion and Culture Clash in London

- July 26
 - Walking Tour- Cathedrals, Churches, & Creeds— OH MY! TBD time
 - Westminster Abbey Choral Evensong- 5:00 PM
 - Visit Westminster Abbey, St Paul's Cathedral, Southwark Cathedral, Westminster Cathedral, St Mary-le-Bow (concert Thursday?), St Brides, and St George's Bloomsbury— likely spill into July 27.
 - These visits will be structured as introductions with the expectation that students also take time to visit these spaces throughout the program as related to course content. For example, students will visit St. Paul's for evensong as a part of separate class days.
 - End in Camden
 - Assigned reading:
 - View these choral evensong services and background info
 - <https://stedscathedral.org/wp-content/uploads/2021/07/Evensong-booklet-2020-FINAL.pdf>
 - <http://cathedral.org/wp-content/uploads/2017/02/2017MAESA-EVENSONG.pdf>
 - <https://www.classicfm.com/discover-music/what-is-evensong-how-long-service/>
 - <https://www.choralevensong.org/uk/about-choral-evensong-724.php>
 - Explore in depth— this website:
 - <https://www.choralevensong.org/uk/>
 - Consider— what are the traits of music related to evensong? Listen to the following
 - <https://www.choralevensong.org/uk/music.php>
 - Ronald—*Heretic Queen: Queen Elizabeth I and the Wars of Religion*—
 - Prologue- pg. 99
 - Review— Podcast Listening- Noble Blood & Missing Link
 - <https://podcasts.apple.com/us/podcast/the-beheading-of-the-cousin-queen/id1468332063?i=1000532243832>
- July 27
 - Westminster Abbey Lunchtime concert- 12:30 PM— College Garden
 - 27 July - The Tilbury Brass Band
 - Review— Ronald—*Heretic Queen: Queen Elizabeth I and the Wars of Religion*—
 - Prologue- pg. 109
 - https://www.npg.org.uk/assets/files/pdf/collections/pickups/the_reformation.pdf
 - Garner— *Evolution of the English Reformation: Phase I (Henry VIII) and Phase 2 (Elizabeth I)* — PDF provided
 - London Proms Concert— 7:00 PM
 - Vaughan Williams- Sea Symphony & Music of the Sea
 - <https://www.royalalberthall.com/tickets/proms/bbc-proms-2022/prom-16-sea-sketches-with-andrew-manze-and-bbc-now/>

- July 28
 - Buckingham Palace Tour—TBD time
 - Assigned reading— REVIEW
 - Ronald—*Heretic Queen: Queen Elizabeth I and the Wars of Religion*—
 - pg. 113-210
- July 29— Class at Tyburn Convent— research directions on how to get there!
 - Tybrun Convent address is
 - 8-9 Hyde Park Pl, Tyburnia, London W2 2LJ, UK
 - Assigned Reading:
 - Ronald—*Heretic Queen: Queen Elizabeth I and the Wars of Religion*—
 - pg. 213-274
 - Explore— this biography/information point on William Byrd
 - <https://www.britannica.com/biography/William-Byrd>
 - Consider— what was his relationship to Elizabeth?
 - Listen— <https://youtu.be/j9w6UDl4an0>
 - What is the significance of *Why do I use my paper, ink and pen?*
 - Research context and be prepared to discuss in class.
- July 30— Free explore day/Stonehenge excursion
- July 31— Liverpool excursion— TBD information
 - Liverpool Music Festival Events!
 - Readings— TBD— Jump forward to 1960s and Beatles

Focus 2: Victoria England— Conflict in Politics and Economics in Handel's London

- August 1-Royal Opera House Tour
 - Assigned Reading/Viewing
 - Simpson, Paul. "Sonic Affects and the Production of Space: 'Music by Handel' and the Politics of Street Music in Victorian London." *Cultural Geographies* 24, no. 1 (2017): 89-109. (instructor will provide via PDF)
 - Scott, Derek B. "Music and Social Class in Victorian London." *Urban History* 29, no. 1 (2002): 60–73. <http://www.jstor.org/stable/44613294>.
 - A Brief History of Handel, the Big Opera Master- video at
 - <https://youtu.be/8BIK1CjryAg>
 - Podcast Listening- Handel in London
 - <https://wigmore-hall.org.uk/podcasts/handel-in-london-in-conversation-with-jane-glover>
 - Musical Listening- Handel *Coronation Anthems*
 - <https://youtu.be/vAyVVqseYZo>
- August 2— St Paul Cathedral Choral Evensong—5:00 PM
 - Meet Andrew Carwood, Director of Music

Focus 3: Rockstars— Music as protest in Beatles, Hendrix, Bowie

- August 3— Walking Tour— Abbey Road Studios, London Rockstars Walking Tour, Berwick Street
 - Assigned reading—
 - *Revolution*— Text and PDF Handout
 - Collins, Marcus (2014): The Beatles' politics. Loughborough University. Journal contribution. <https://hdl.handle.net/2134/12157> - PDF provided
 - Assigned research—
 - Choose 2-3 Beatles songs that discuss politics, conflict, or a social cause—
 - Present to class as a part of the Walking Tour class period
- August 4— Coventry Cathedral and Birmingham Excursion —
 - Secondary focus—Music, War, and Conflict— London and UK in WWII
 - Assigned reading—
 - <https://heritagecalling.com/2019/08/14/the-destruction-and-rebirth-of-coventry-cathedral/>
- August 5- 21 Rock and Roll Sites Walking Tour with Dr. Parsley
 - Assigned Reading/Viewing—explore these websites relating to David Bowie
 - <https://www.ongoinghistoryofprotestsongs.com/>
 - <https://www.politico.com/magazine/story/2016/01/david-bowie-death-politics-213529/>
 - <https://www.mirror.co.uk/news/uk-news/what-were-david-bowies-political-7155816>
 - <https://www.news9live.com/art-culture/ziggy-stardust-at-50-how-david-bowies-seminal-album-and-first-un-climate-summit-gave-birth-to-environmentalism-173633>
 - Be prepared to speak about David Bowie in a short, informal presentation and conversation—
 - Who was he? What protest music did he create? What is his relationship to the UK?

Focus 4: Conflict and Feminism in the 21st Century

- August 6— Amy Winehouse and the Spice Girls
 - Assigned Readings:
 - Andy Wood (2009) “Original London style”: London Posse and the birth of British Hip Hop, *Atlantic Studies*, 6:2, 175-190, DOI: 10.1080/14788810902981050 (instructor will upload selections via PDF)
 - Berkers, Pauwke and Merel Eeckelaer. "Rock and Roll Or Rock and Fall? Gendered Framing of the Rock and Roll Lifestyles of Amy Winehouse and Pete Doherty in British Broadsheets." *Journal of Gender Studies* 23, no. 1 (2014): 3-17.
 - The Good Mixer in Camden
 - Camden Jazz Cafe for a show
- August 7 — Hip Hop, Rap, and the Underground London— Conflict in Class
 - Assigned Readings:
 - Andy Wood (2009) “Original London style”: London Posse and the birth of British Hip Hop, *Atlantic Studies*, 6:2, 175-190, DOI: 10.1080/14788810902981050 (instructor will upload selections via PDF)
 - Underground Artist Project Completed
- August 8— Return to US