

Abilene Approval Chart for Curriculum Changes

A = Approve I = Information Item R = Respond in Writing

Course Number MUSM 230 or Degree Plan(s) _____

State the requested change and reason. A memo may be attached if more space is necessary.

Application for the Cultural Literacy General Education menu for MUSM 230, Survey of Music in Western Culture.

Indicate the requested change.

	Change to a Course	Dept./School ¹	College	Dean	TEC	UGEC	AUAC/Grad	Provost	President
1.	Title (description unchanged)	A	A	A	I	–	I	I	I
2.	Description (not affecting content)	A	A	A	I	–	I	I	I
3.	Course term(s)	A	I	A	I	–	I	I	I
4.	Content (change of course outcomes)	A	A	A	I	–	I	A	I
5.	Number of hours (lecture, lab, contact)	A	A	A	A	–	A	A	I
6.	Course number within the hundred	A	A	I	I	–	I	I	I
7.	Course number beyond the hundred	A	A	A	A	–	A	A	I
8.	Prerequisites	A	A	A	I	–	I	I	I
9.	Course fee(s)	A	–	A	–	–	–	A	I
10.	From U to G <i>or</i> G to U	A	A	A	A	–	A	A	I
11.	Cross-list course	A	A	A	A	–	A	A	I
12.	Department of record	A	A	A	A	–	A	A	I
13.	Close a course	A	A	A	A	–	A	A	I
14.	New course (includes combining or splitting courses)	A	A	A	A	–	A	A	I

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	Change to the University Requirements (All Campuses)	Dept./School¹	College	Dean	TEC	UGEC	AUAC/Grad	Provost	Faculty	President	Trustees
1.	University Requirements — Change course outcomes of an included course ²	A	A	A	—	A	—	A	—	A	—
2.	University Requirements — Add or drop a required course from the University Requirements ²	A	A	A	—	A	—	A	A	A	—
3. ✓	University Requirements — Add or drop a course from a menu within the University Requirements ²	A	—	—	—	A	—	A	—	A	—
4.	University Requirements — Change hours within a menu in the University Requirements ²	A	A	A	—	A	—	A	A	A	—
	Change to Catalog Information (for Campus)										
1.	General Requirements for Bachelor's Degrees and Associate's Degrees	—	—	—	—	—	A	A	A	A	—
2.	Policies governing academic probation and suspension	—	—	—	—	—	A	A	A	A	—
3.	Requirements for graduating with honors	—	—	—	—	—	A	A	A	A	—
	Change to a Degree Plan Proposed by Faculty or College										
5.	Educational Program — Revise ³	A	A	A	A	—	A	A	—	A	—
6.	Educational Program — Adopt/change admission requirements	A	A	A	A	—	A	A	—	A	—
7.	Educational Program — Add ³	A	A	A	A	—	A	A	A	A	I
8.	Educational Program — Discontinue	A	A	A	A	—	A	A	A	A	I
9.	GPA — Revise program-required GPAs	A	A	A	A	—	A	A	—	A	—
10.	Minor — Revise	A	A	A	I	—	I	I	—	I	—
11.	Minor — Add	A	A	A	A	—	A	A	—	A	—
12.	Minor — Discontinue	A	A	A	A	—	A	A	—	A	—
13.	Degree — Add	A	A	A	A	—	A	A	A	A	I
14.	Degree — Discontinue	A	A	A	A	—	A	A	A	A	I
	Change to a Degree Plan Proposed By Provost										
15.	Educational Program — Discontinue	R	—	R	A	—	A	A	A	A	I
16.	Minor — Discontinue	R	—	R	A	—	A	A	—	A	—
17.	Degree — Discontinue	R	—	R	A	—	A	A	A	A	I

¹ When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

² Courses that satisfy ACU's University Requirements will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

³ For undergraduate majors, a minimum of 30 hours is required. These programs must have a minimum of 6 elective hours, unless the requirements of external accrediting bodies make it impossible.

Department/School Chair(s)	
	9/16/2022
Signature	Approval date
Signature	Approval date

College Academic Council(s)	
Signature	Approval date
Signature	Approval date

Dean(s)	
Signature	Approval date
Signature	Approval date

Teacher Education Council	
Chair's signature	Approval date

University General Education Council	
Chair's signature	Approval date

Abilene Undergraduate Academic Council	
Chair's signature	Approval date

Graduate Council	
Chair's signature	Approval date

Provost	
Signature	Approval date

Faculty	
Chair of Faculty Senate	Approval date

President	
Signature	Approval date

Application for Cultural Literacy Menu

Guidelines For All General Education Courses

1. All general education courses must be 100-level or above.
2. General education courses should present a breadth of knowledge, not focusing on skills, techniques, and procedures specific to a particular occupation or profession.
3. Individual courses will fulfill only a single general education requirement.
4. Courses free of prerequisites are preferred. Applications to add courses with prerequisites must provide additional evidence that the course contributes to a student's breadth of knowledge and is not specific to a particular occupation or profession.
5. Each course may appear on a maximum of two menus that accept applications (arts and humanities, cultural literacy, life and physical sciences, and social and behavioral sciences).

Cultural Literacy Description

Courses within this domain provide students opportunity to develop informed discourse and understand the interconnectedness of diverse peoples. Additionally, students will courageously interrogate their own internal processes about diversity and equity. Courses satisfying this menu will assist students to 1) explore global, historical, and cultural experiences of diverse populations, and 2) interrogate one's internal and external views and values for greater self-awareness.

Instructions

Complete this form and submit it with a course syllabus and approval chart to the University General Education Council. Faculty submitting an application should be prepared to perform annual assessment for their course. The assessment will be conducted with the rubric included in this course application.

Subject code, course number, and title of course:	MUSM 230 Survey of Music in Western Culture
Terms offered:	Each Spring and Summer
Catalog description:	Examines the musical, historical, and social aspects of Western music from the Middle Ages, Renaissance, Baroque, Classic, Romantic, and Contemporary periods. Emphasis is placed on the active listening of representative genres, characteristics, and styles.
Course prerequisites:	None
Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	None

Other general education menus on which the course appears or you are applying for:	Humanities
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Description of Menu Fit

Please describe how your class fits into the Cultural Literacy Menu (200 words or less). The course description, this statement, and the course syllabus together should demonstrate that a substantial portion of the course content (about half) is dedicated to issues involving the three relevant outcomes listed below.

This course exposes students to cultures of the past by “examining the musical, historical, and social aspects of Western music” (course description). Students will understand prevailing cultural ideas and events (religious, philosophical, aesthetic, political, etc.) of the different eras and how they affected the music world and musical style, i.e., how cultural practices are expressed and embodied through the language of music (outcome 2). The course engages these cultures aesthetically by developing students’ skills and knowledge so they can evaluate appreciatively the music of different historical cultures (see Purpose in syllabus). Various accounts of cultural hegemony form part of the historical narrative, and select compositions of marginalized populations, by race and gender particularly, are required for students to listen to and analyze. Music from the students’ culture serves as points of reference from which to compare other styles, thereby encouraging students to question their cultural presuppositions about music aesthetics.

Prerequisites

If the course has prerequisites, provide evidence that the course contributes to a student’s breadth of knowledge. Also provide evidence that the course content is not specific to a particular occupation or profession (200 words or less).

There are no prerequisites, and the course requires no prior music training or experience, as the syllabus states.

Relevant Outcomes

At a minimum, a course applying to the Cultural Literacy menu must use at least one topic or activity listed below each of the mapped outcomes:

- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
 - Account for and explain divergent perspectives on cultural phenomenon (e.g., female face-coverings in Islamic communities, “nepotism” in collectivistic contexts, aesthetic values in a certain historical period, etc.).
 - Demonstrate how social and historical contexts shape a community’s worldview or cultural commitments.

- Study or write a case study of inculturation, ritual, or morality that emerges from a specific cultural context.
- Identify underlying values, ideologies, perspectives, and attitudes that account for external cultural practices and products of a specific culture, particularly as these are expressed through its language.
- Through measurable assessments, compare the cultural perspectives of another culture with those of a student's own culture and reflect through adequate speech (oral or written) on how this knowledge prepares them to be culturally sensitive professionals.
- B2: Understand the interconnectedness of human experience with a posture of humility while celebrating difference.
 - Reflect on a specific issue(s) considering the notion of cultural humility or ethnorelativity.
 - Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture.
 - Engage in and reflect upon a special event or celebration that highlights a different cultural background.
 - Requires students to attend and actively participate in an event honoring or presenting one or more aspects of a racial/cultural group that they do not identify with and respond to that event by a writing assignment or another medium.
 - Study and evaluate an accepted institutional or association statement on culture, race, or diversity (e.g., [UN Declaration on Cultural Diversity](#), [American Anthropological Association Declaration on Anthropology and Human Rights](#), etc.) and reflect upon it from a discipline-specific and/or faith perspective.
 - Require students to both recognize and demonstrate their respect for differences along at least two of the following axes of difference: gender, class, religion, sexuality, disability, age, or a major cultural difference (e.g., race, ethnicity, individualism-collectivism, high-low power distance orientation, high-low uncertainty avoidance, etc.).
 - Analyze attitudes and practices of working with those of differing cultural perspectives (at the micro, mezzo, and macro levels) with a presence of humility while learning, communicating, offering help, and making decisions in professional practice and settings.
 - Create a rationale (moral, ethical, religious) for maintaining an interpersonal stance that is other-oriented (open to the other) in relation to aspects of cultural identity that are most important to a person or persons of a different cultural perspective.
 - Reflect upon the cultural dimensions of complex challenges of human interconnections (e.g., changing relations within and between human communities, changing relations with ecological and climatic conditions, shifts in technology, migration, environmental degradation, new technologies, etc.).

- B3: Interrogate one's internal and external views and values for greater self-awareness.
 - Reflect upon one's social location regarding race and at least two of the following: gender, class, sexuality, disability, age.
 - Create a framework to discuss and demonstrate critical reflection up cultural differences in the workplace
 - Feature personal reflections which involves diverse cultural perspectives not typical of mainstream North American culture.
 - Feature personal reflections on the intersection of biography (identifying the origins of the content of their reflections) and social inequality/injustice on race, gender, sexuality, social class, disability, and/or age
 - Require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience.
 - Examine systems of privilege and oppression that shape students' perspectives, values, and behavior, with a focus on race, gender, sexuality, social class, disability, and/or age.
 - Require students to examine critically their social location regarding race as a system of inequality and at least two of the following: gender, sexuality, disability, age as systems of inequality.
 - No less than 50% of course content focuses on one or more of the following: cultural difference, power, privilege, structural and institutional inequality.
 - No less than 40% of course content features diverse sources of knowledge integrated throughout the semester, including but not limited to indigenous, spiritual, community-centered, or otherwise marginalized knowledges.
 - No less than 40% of the course content focuses on structural and institutional social change in one or more of the following contexts: campus, community, state, nation, global region, or global system.
 - Provide an account of why it is important not be neutral regarding power relations and cultural hegemony, especially white supremacy, and all forms of racism.

From the lists above, indicate which topic or activity fulfills this course's connection to each learning outcome.

Outcome	Topic or Activity
Outcome B1	Identify underlying values, ideologies, perspectives, and attitudes that account for external cultural practices and products of a specific culture, particularly as these are expressed through its language.
Outcome B2	Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture.
Outcome B3	Require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience.

Assessment

Ideally, assessment will occur within one or two exams/assignments. Please indicate which exams or assignments will be used for each outcome. These artifacts may be the same as the activities listed in the Relevant Outcomes section. Provide assignment prompts if available.

Area to Be Assessed	Assessment Artifact
Outcome B1	Cumulative Final (select questions)
Outcome B2	Presentation
Outcome B3	Cumulative Final (select questions)

Please use the following rubric to perform assessment each year.

Student Learning Outcome B1

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.	Shows little to no understanding of two or more of the areas of different experiences of diverse populations.	Conversant in experiences of diverse populations.	Demonstrates exceptional depth of understanding in discourse in all three areas of different experiences of diverse populations.

Student Learning Outcome B2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Understand the interconnectedness of the human experience with a posture of humility.	Shows little to no understanding about connections among people and/or expresses cultural superiority.	Able to express understanding about connections among people and express that one's own culture or experiences are not superior to others.	Clearly expresses understanding about a connected, shared human experience and clearly expresses humility of perspective on human experiences.
Celebrate difference among people.	Unable to express value in the differences among individuals and/or cultures.	Able to express value in the differences among individuals and/or cultures.	Expresses persuasive advocacy for valuing human difference.

Student Learning Outcome B3

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Interrogate one's internal and external views and values for greater self-awareness.	Unable to acknowledge having a unique cultural viewpoint and/or unable to analyze the factors that contribute to it.	Expresses self-examination of a cultural viewpoint and expresses a conclusion about any potential individual blind spots due to that perspective.	Clearly expresses a thorough self-examination of one or more cultural viewpoints, expresses a conclusion about any potential individual blind spots due to that perspective, and expresses a plan for growth.

**Survey of Music in Western Culture
MUSM 230**

Instructor Dr. Matt Roberson

Office WPAC 226

Office Hours

Contact Info Phone: 334.301.3806
Email: mxr12b@acu.edu

Meeting Times

Required Text Roger Kamien, *Music: An Appreciation*, Tenth Brief Edition. (E-Book).

Course Description

Examines the musical, historical, and social aspects of Western music from the Middle Ages, Renaissance, Baroque, Classic, Romantic, and Contemporary periods. Emphasis is placed on the active listening of representative genres, characteristics, and styles. May be used to satisfy University Requirements.

Purpose

To develop skills and knowledge that will enable you to enjoy the beauty of music, with an emphasis on Western music from the Middle Ages to the contemporary period.

Audience

The course is for a general audience. No prior training in music is necessary.

Outcomes

By the end of the term, you will be able to do the following:

1. Define and apply the elements of musical style in analysis
2. Understand prevailing cultural ideas and events (religious, philosophical, aesthetic, political, etc.) of the different eras and how they affected the music world and musical style
3. Identify the musical styles and developments within the various historical periods
4. Define the major vocabulary terms associated with the history of music and its performance

5. Use the critical-listening skills you have developed to A) recognize the elements of music in recorded examples, B) describe the music using appropriate terminology, C) place the music its proper historical context (indicating the stylistic period, dates, likely composer, and genre), and D) how the musical language embodies prevailing cultural ideas
6. Approach music of different cultures and styles with a spirit of curiosity, open-mindedness, and humility, while seeking understanding

Evaluation

Measurement Instrument	Outcomes
Elements Quiz	1
Quizzes on Eras	2, 3, 4
Listening portion of quizzes	5
Daily Grade	6
Presentation	6

Item	Value	Description
Quizzes	40%	There are 6 quizzes, the last of which is the final exam. These will be on Canvas, but we'll generally do them in class. The quizzes will cover material from class sessions and the textbook. 1. Elements of Musical Style (5%) 2. Middle Ages and Renaissance (5%) 3. Baroque (5%) 4. Classical (5%) 5. Romantic (5%) 6. Twentieth Century and Beyond (A Cumulative Final Exam; 15%) Each exam has two parts, one that asks multiple choice questions over the reading and another over the assigned listening.
Smartbook	30%	There are assigned readings for each unit, and each drills you on concepts from the reading. For 100% credit, simply complete the reading and drills.
Listening	10%	Each unit has several assigned listening excerpts, which are 5-10 minutes long. For 100% credit, simply listen and follow the listening guides. Keep in mind that you will be tested on the assigned listening.
Daily Grade	10%	Your participation grade each day will be based on two areas, behavior and engagement. 4 points are possible each class meeting: 4 points = Actively listens to the teacher or others in discussions; makes appropriate contributions to group and class discussions; always on task 3 points=

		Listens well with very few lapses of attention; participates in group discussions 2 points= Occasional lapses of attention; occasionally checking phone, etc.; not fully engaged 1 point= Frequent lapses of attention or being distracted; sleeping a little; brief side conversations 0 points= Not being present in mind or body throughout class; disruptive behavior that affects the learning environment
Presentation	10%	See link for description

Evaluation and Grading Scale

A = 90%-100% B = 80%-89% C = 70%-79% D = 60%-69% F = 59.9% and below

Format

Here's how the course works:

1. There is a module for each week of the semester. Each has assigned reading, listening, and Smartbook assignments. Generally, you need to complete the assigned textbook readings before coming to class, while the assigned listenings aren't due until midnight. You'll have until midnight on Saturday to complete the SB assignments, but you should be working on those throughout the week.
2. The course is administered through Canvas, but the assignments link to the Connect feature of your E-textbook. You'll have to purchase the textbook and register on [McGraw Hill Connect. \(Links to an external site.\)](#) Once you've enrolled, the links on Canvas will take you to the assignments.
3. Note that each module begins with a reading assignment and then proceeds to listening excerpts, which are organized in the order that they appear in the text. Each SB reading assignment also includes drills on key concepts in the reading. You'll have as many tries as you need to get full credit.
4. There are six units 1) Elements of Style, 2) Middle Ages and Renaissance, 3) Baroque, 4) Classical, 5) Romantic, and 6) Twentieth Century and Beyond. There is a Canvas quiz at the end of each unit, most of which will have two parts: 1) questions over listening and 2) questions over material.
5. Exams require LockDown browser and a webcam. Your face must be visible at all times, and you can only use one device. [Watch this video for more information. \(Links to an external site.\)](#) You can download LockDown browser from the link on the left in Canvas, or [this link \(Links to an external site.\)](#) should take you there.

Presentation

Choose a piece of music that is meaningful to you. Perhaps it's your favorite song of all time, or maybe it's something you've recently discovered; it just needs to be something you enjoy and don't mind sharing with others. It can be any style of music...anything. In a presentation of no more than seven minutes, tell the class about the piece, what you like about it, and what it means to you. What draws you to it? What is it about its sound that you like? What about it creates special meaning for you? What can we learn about you through it?

You should play a portion of the piece in class, but it shouldn't take more than three of your seven minutes. After you present, there'll be a short time for questions from others.

On Canvas, submit a link to a recording or video of the piece along with typical bibliographic info: Artist, title, date of piece and date (if possible) of the performance you've provided.

70% of your grade will be your presentation. 30% of your grade will be your comportment as an audience member. Simply be a friend to others (pay attention; be interested in others' thoughts; stay off your phone...be present). Be curious and openminded, and genuinely try to understand others' points of view. See if you can see what they see in the song. If you can't, why not?

After the presentations, we'll choose a few of the class's songs to analyze stylistically together, so that you can apply what you're learning about the elements of style. We'll also compare these to examples from past eras in Western music.

University Policies

ADA Compliance Policy:

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please email alpha@acu.edu call their office directly at 325-674-2667.

Academic Integrity Policy:

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the following: 1) Failure to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own, and 3) Falsifying information orally or in writing. Academic misconduct may result in, but is not

limited to, a zero on the assignment and/or an F in the course. Additionally, the department chair, Dean of your school, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following [this link \(Links to an external site.\)](#).

Anti-Harassment Policy:

As a professor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as a professor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. When I am not able to keep your information confidential, I will only share it with responsible administrators on campus who can provide you with services and resources. I am required to share with the Title IX Coordinator information regarding sexual misconduct or harassment, dating or domestic violence or stalking that you report to me. If you would prefer to share information in a confidential setting, I encourage you to speak with someone in the [ACU Counseling Center \(Links to an external site.\)](#). [\(Links to an external site.\)](#) All of your options are available for review by clicking on the link to ACU's [policy \(Links to an external site.\)](#).