

Abilene Approval Chart for Curriculum Changes

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

Course Number MUSM 234 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 234, The Arts and History in Nineteenth-Century Europe.

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)	
 _____ <i>Signature</i>	9/16/2022 _____ <i>Approval date</i>
_____ <i>Signature</i>	_____ <i>Approval date</i>

College Academic Council(s)	
_____ <i>Signature</i>	_____ <i>Approval date</i>
_____ <i>Signature</i>	_____ <i>Approval date</i>

Dean(s)	
_____ <i>Signature</i>	_____ <i>Approval date</i>
_____ <i>Signature</i>	_____ <i>Approval date</i>

Teacher Education Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

University General Education Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

Abilene Undergraduate Academic Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

Graduate Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

Provost	
_____ <i>Signature</i>	_____ <i>Approval date</i>

Faculty	
_____ <i>Chair of Faculty Senate</i>	_____ <i>Approval date</i>

President	
_____ <i>Signature</i>	_____ <i>Approval date</i>

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 234 The Arts and History in Nineteenth-Century Europe
Terms offered:	Fall even
Catalog description:	This course introduces and examines musical, artistic, social, and historical aspects of the "Long Nineteenth Century" (French Revolution - World War I). Emphasis is placed on the active listening and viewing of representative genres, recognizing characteristics and styles, and placing art into a historical context that recognizes influence and impact. May be used to satisfy University Requirements.

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

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 “musical, visual artistic, social, and historical aspects of the ‘Long Nineteenth Century’” (course description). It takes an interdisciplinary approach, examining not only music, but also visual art, film, and philosophical works. 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 (outcomes 1 and 2). It engages these cultures aesthetically by developing students’ skills and knowledge so they can evaluate appreciatively the music of different historical cultures (syllabus, first paragraph). Various accounts of cultural hegemony form part of the historical narrative, especially regarding the French Revolution and the role of ethnic nationalism in rise of the German nation state.

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. It is intended for students who do not have a background in music, 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	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.

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	Document Duel
Outcome B2	Document Duel
Outcome B3	Document Duel

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.

MUSM 234: the Arts and History in the Nineteenth Century – Document Duel
Explanation of Meeting the **Cultural Awareness** Outcomes

In 1889, Paris celebrated the centennial of the French Revolution with a World Exposition of enormous political, cultural, technological and historical significance. The architectural centerpiece of the fair was a tower that bears the name of its creator – Gustave Eiffel. Images, music, food, drama, and literature from France’s colonies throughout the world were on full display: Algeria, Tunisia, Senegal, Gabon-Congo, Oceania, Cambodia, and Cochin China (today's Vietnam). The result was an unprecedented influence for cultural transfer that set the stage for the ubiquitous and lightening-fast cultural transmissions that would be taking place a century later.

Among the attendees was the 27 year old composer and pianist Claude Debussy who heard several concerts of music from the Java pavilion. Over the next twenty years (1890-1910), Debussy wrote a number of pieces for piano that incorporated the unique and idiosyncratic harmonies and rhythms he heard in the Javanese gamelan that accompanied displays of sacred dance. Students will read excerpts from early 20th century periodicals (e.g. *Etude*, *Comedia*, *Le Monde*) critiquing Debussy’s music and comparing it to Javanese music heard at the World Exposition. While some critics praise his innovation, others decry an influence of a non-Western source. History has vindicated Debussy – showing his vision and creativity as being extremely influential.

This meets the Cultural Awareness B1, B2, and B3 objectives as follows:

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.

- Students will observe and draw conclusions about the use of rhetoric and metaphor to describe influence and creativity, noting both positive and negative aspects of the ways critics deploy this language.

B2 Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture.

- Students will listen to Western Art Music (Debussy, “Pagodes” from *Estampes*) and compare with Javanese gamelan music to hear similarities and influences.

B3 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.

- Students will respond to the rhetoric used – especially the unfavorable rhetoric – and will observe how that can mirror similar cultural critiques of the early 21st century, noting specifically how white majority culture borrows from ethnically diverse cultures throughout the globe.

THE ARTS AND HISTORY IN THE NINETEENTH CENTURY

MUSM 234
3 credit hours

Franz Liszt plays the piano surrounded by composers Gioachino Rossini and Nicolo Paganini, authors Alexandre Dumas, George Sand, and Victor Hugo. Liszt's muse, amanuensis, and common-law wife – Marie d'Agoult – swoons at his feet, while the bust of Beethoven looks on from above.

Josef Danhauser, *Franz Liszt Fantasizing at the Piano*, 1840
Staatliche Museen zu Berlin, Alte Nationalgalerie



Course Description and Key Topics

This course introduces and examines musical, visual artistic, social, and historical aspects of the “Long Nineteenth Century” (French Revolution to World War I). Emphasis is placed on the active listening and viewing of representative genres, recognizing characteristics and styles, and appreciating the historical context of artwork by recognizing influence and impact. It is intended for students who do not have a background in music and who are wanting to satisfy either the *fine arts* or the *cultural awareness* requirement in the General Education menus.

The nineteenth century is defined by a shift away from early modern (16th to 18th centuries) individualism grounded in rational,

Enlightenment thinking to a collectivism inspired by Romanticism and revolution. Throughout the course, we will examine political ideas, elements of social and industrial progress, and works of art that will help answer two central questions:

- Do humans act more as rational or emotional beings?
- And what does it mean to be a *people* – is this only an abstract notion, or are there concrete elements that define nationhood?

To answer these questions, we will look at historical events and works of art through three lenses: **revolutions** – the ideas behind political revolutions (equality, liberty, freedom) and the

importance of the industrial revolution; **storytelling** – how artists used myths and monsters to create parables and revisionist history to explain the effect of xenophobia and nihilism; and **ideology** – how changes in the idea of the sacred (rising unbelief and papal infallibility) were countered with changes in the idea of the secular (particularly Darwinism and Socialism).

What's in this syllabus

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Prerequisites – None
Location – TBD

Texts for this Class: Tim Blanning, “Crisis of the Age of Reason,” *The Romantic Revolution: A History*. Modern Library, 2011.

(Included on the Canvas site) Peter N. Stearns, et. al. “Part V: Dawn of the Industrial Age: 1750-1914,” pp. 628-797. *World Civilizations: The Global Experience*. Pearson, 2011.

Roy T. Matthews and F. DeWitt Platt, Chapters 17-19, *The Western Humanities*. Mayfield, 2003.

E.J. Hobsbawm, *The Age of Revolution: 1789-1848*, Chapter 12, “Ideology: Religion” (258-276) and Chapter 13, “Ideology: Secular,” (277-298). Mentor, 1962.

How to take this course

It's not what you "get" in this course, it's what you put on the canvas.

People take a survey for lots of reasons, usually variations on "it's required." Consider why learning this material might be essential to your college experience, and what that means for you personally.

It is entirely possible to do well in the class without being transformed by your newfound historical knowledge, but that is not honorable. This course operates on three levels. Imagine you are standing in front of a canvas and this course is the medium you will use to fill it.

color by numbers



You need the basic outlines of nineteenth-century history, the highlights, main characters & ideas, surface-level knowledge.

There's nothing wrong with coloring in the lines; doing so yields a pretty accurate picture of the image. This approach may work for you if this is likely to be your only history course, or if you've never taken one before.

A color by numbers approach will tend to assume that textbook, documents, and professor are mutually reinforcing, telling the same story.

Main concern: WHAT happened in the past.

pen & ink



You have a grasp of the basics and are ready to think historically and begin making some marks of your own.

Perhaps you've taken a Western Civilization course before, or are a beginning history, art or music major. You already know that history is a conversation among differing and/or contradictory perspectives.

The pen & ink approach notices historical inconsistencies and respectfully challenge assumptions through lively debate.

Main concern: WHY things happened as they did.

oil painting



You're ready to approach the blank canvas and use the tools of history as a focused critical thinker to create a masterpiece.

Experienced. You are well aware of historical controversy and how historical knowledge is constructed. You actively seek alternative sources, interpretations, and voices.

The oil painting approach doesn't take any of the course structure or content as natural or inevitable. You see (and then fill) the course's gaps.

Main concern: WHY history matters.

Faith and Learning

As an organized religion, Christianity suffered significant setbacks in the nineteenth century. A rising secular philosophy that built on the scientific rationalism of the Enlightenment had shaped multiple generations of philosophers and civic leaders. Though not what Darwin intended, many took his explanation of the "mysterious" (his word) diversity of species as meaning that all other mysterious might be explained, thus eliminating the need for God. Advances like repeating firearms, rifled bullets, and siege cannons made killing people faster, bloodier, and more devastating than ever before; this caused many to question why God would allow such suffering.

While Nietzsche might claim "God is dead," Christianity did not die in the nineteenth century. Evangelical movements spread the gospel to Africa and Southeast Asia with lasting results and targeted the rising worker populations through partnerships with industrial manufacturers. More significantly, music and the visual arts sought to rehabilitate and reinvigorate the power of organized religion to uplift and inspire.

As we engage ideas from history and examine artistic works, we will see how the arts help deepen the mystery of God's creation and salvation of humanity, and how they help faith (and the faithful) stand up to the barrage of ultra-rationalist views of the world. Indeed, this is as pertinent in the early twenty-first century as it was in the nineteenth.

ACU Mission

To educate students for Christian service and leadership throughout the world.

College Mission

The College of Arts and Sciences engages students with humanity's greatest ideas to create understanding, apply insights, and serve the world as Christian thinkers and problem solvers.

Departmental Mission

To develop and inspire students artistically as comprehensive musicians.



Instructor: Dr. Greg Straughn

Associate Professor of Music
Dean, College of Arts and Sciences

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Phone: 325.674.2209

Email: gregory.straughn@acu.edu
email is the best way to reach me

Hours: MTWRF 8:00-9:00 and
by appointment

Casper David Friedrich, *Wanderer Above the Sea of Fog*, 1818.
Kunsthalle Hamburg

Course Requirements

This course meets in both a face to face and online format. It involves reading before, during and after the face-to-face sessions, as well as writing and discussion. It is fast-paced; you will need to absorb contextual material on your own outside of class and be prepared to put in consistent effort throughout the semester. You'll need to have basic library and online research skills. You will need to speak up in class and demonstrate active learning, not passive absorption. Learning is not a spectator sport.

Participation. Because the short nature of the face-to-face meetings, attendance is expected from start to finish. Appropriate breaks will be taken throughout course meetings.

Quizzes and Exams. Four quizzes will be given; your score will be composed of the highest three. These will be based on the readings as well as material presented in class. They will be primarily objective. Two exams (one face-to-face; one online) will include short answer and essays along with objective questions.

Concert Report. 500-word reflection on attending a concert where nineteenth-century music is performed. Use terminology to describe the music as well as your judgement as to its overall aesthetic success and enjoyment.

Artist/Work Report. 500-word reflection on a single work of art by a nineteenth-century artist or composer, making observations about style, genre, impact and influence.

Document Duel. 500-word discussion of two primary sources and how they amplify or contradict each other.

Historical Object Podcast. Three minute audio podcast with link to an image. Describes the "biography" of an object and provides context for its use, significance, design, and location.

Note: Further information for each assignment, grading rubrics, and examples are available on the course website.

Grading Weight and Scale

Participation	15%	A – 100 – 90%
Quizzes (best of 3)	15%	B – 89 – 80%
Exams (midterm/final)	30%	C – 79 – 70%
Concert Report	10%	D – 69 – 60%
Document Duel	10%	F – below 60%
Historical Object Podcast	10%	
Artist/Work Report	10%	



Student Learning Outcomes

	Outcomes	Measurements
1	Recognize and appropriately use terminology specific to the description of musical events and visual artistic works.	Quizzes, Exams, Concert Report, Artist/Work Report
2	Recognize and identify stylistic characteristics used throughout the nineteenth century in music and the visual arts.	Quizzes, Exams, Concert Report, Artist/Work Report
3	Describe the significance of primary sources when identifying and evaluating their historical context.	Class Participation, Document Duel, Exams, Historical Object Podcast
4	Describe the social, economic and political effects of the French and Industrial Revolutions and the creation of the German and Italian nation states.	Class Participation, Document Duel, Exams, Historical Object Podcast
5	Describe key changes that happened to organized religion and the ways the arts responded to those changes.	Class Participation, Exams, Historical Object Podcast

Outline of Course Topics

Weeks 1-3	Weeks 4-6	Weeks 7-9	Weeks 10-12	Weeks 13-15
- Introduction - Musical Terms - Musical Characteristics	- Musical Genres - Landscapes - Organized Religion	- Creating Germany - German Opera - Philosophy	- English Romanticism - French Decadence - Russian Grandeur	- Birth of Film <i>fin de siècle</i> - End of the Symphony
- Post-Revolution France - Napoleon/Beethoven - Romanticism	- Myths & Folktales - Industrialization - Unification	- Creating Italy - Italian Opera - Realism	- Marx & Darwin - Portraiture - Death & Transfiguration	- Trailheads to WWI - Putting it all Together - Course Wrap-up

Course Policies

Help & Resources

If you are feeling overwhelmed or at a loss in the course...

Make an appointment with me

You are welcome to email me, or make an appointment to meet. Many questions and issues can be easily resolved this way.

Use the Writing Center

The Writing Center is a free resource at any stage of the writing process, from getting started to revising drafts to polishing a final essay. It's located on the main floor of the library.

Get to know the Reference Desk

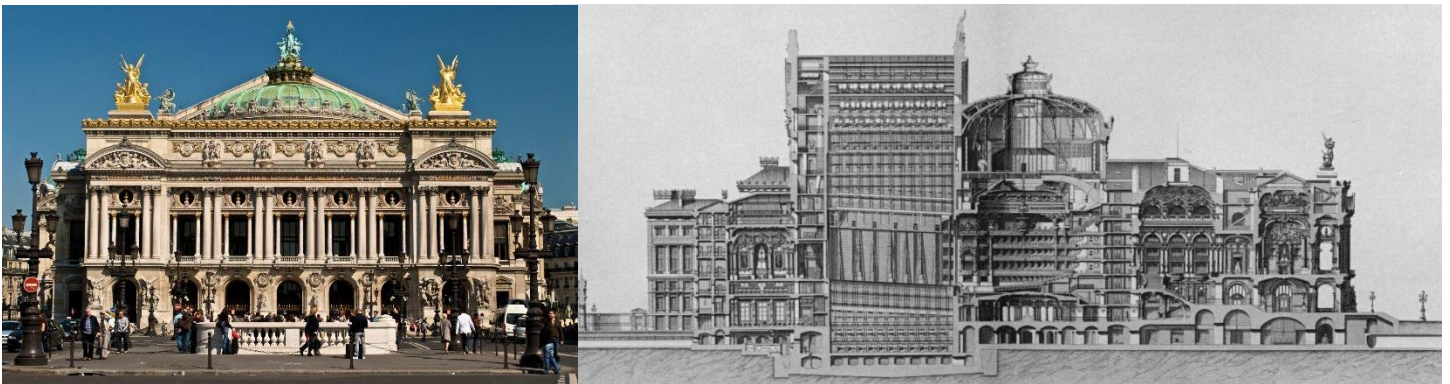
The library staff is ready and willing to help guide your research and to orient you to our library's paper and online resources.

Academic Integrity. 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) Failing to give credit to sources used in a work in an attempt to present the work as one's own [plagiarism], 2) Submitting papers or projects obtained from another source (e.g., research service or club paper file) as one's own, 3) Falsifying information orally or in writing, and 4) Receiving, giving, or using unauthorized aid on an examination or quiz. Academic misconduct will result in, at minimum, a zero on the assignment; it could result in an F in the course. Additionally, the department chair, Dean of the College of Arts and Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link: <http://www.acu.edu/academics/provost/policies/index.html>.

Americans With Disabilities Act. ACU complies with the Americans with the ADA in making reasonable accommodation for qualified students with a disability. If you have a documented disability and wish to discuss academic accommodations, please feel free to contact the ACU Student Disability Services Office (a part of Alpha Scholars Program). In order to utilize these services a student must be registered with Disability Services and complete a specific request for each class in which needing accommodations. Call x. 2667 for an appointment or go to <http://blogs.acu.edu/alpha/students/>.

Anti-Harassment. At ACU, we strive to comply with all applicable legal requirements prohibiting, preventing, and responding to harassment against any member of the ACU community (e.g., Title VI, VII, and IX). Moreover, as a Christian community, ACU has committed itself, unequivocally, to ensuring a working and learning environment in which the dignity of every individual is respected. Our Anti-Harassment Policy outlines specific definitions and procedures related discriminatory and sexual harassment, sexual misconduct, assault, stalking, and relationship violence. If you experience harassment in any of these forms, we encourage you to report it so that we can help maintain a work and academic environment free of unlawful harassment. The University policy is available [here](#).



Façade and cross section of the Paris Opera House, designed by Charles Garnier (1861-1875).

Key to figures on page 3 (L-R)

Charles Darwin, British scientist
Otto von Bismarck, Prussian/German statesman
Karl Marx, German philosopher/economist
Queen Victoria, British sovereign
Richard Wagner, German composer
Victor Hugo, French writer