

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

Course Number MUSM 234 or Degree Plan(s) _____

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

See course app

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

Change to a Course		Dept./School	College Academic	Deans	COUNCIL ³				Provost	President
					TEC	UGEC	UUAC	GRAD		
1.	Title (description unchanged)	A	A	A		I			I	I
2.	Description (not affecting content)	A	A	A		I			I	I
3.	Course term(s)	A	I	A		I			I	I
4.	Content (substantive change)	A	A	A		I			A	I
5.	Number of hours (lecture, lab, contact)	A	A	A		A			A	I
6.	Course number within the hundred	A	A	I		I			I	I
7.	Course number beyond the hundred	A	A	A		A			A	I
8.	Prerequisites	A	A	A		I			I	I
9.	Course fee(s)	A	--	A		--			A	I
10.	From U to G or G to U	A	A	A		A			A	I
11.	Cross list with another department: U or G level	A	A	A		A			A	I
12.	Department of record	A	A	A		A			A	I
13.	Open or close a course	A	A	A		A			A	I
14.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A		A			A	I

Note: 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.

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COUNCIL ³																		
	Change to a Degree Plan	Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD	Provost	Faculty	President	Board of Trustees						
1.	University Requirements — Change in approved course content ⁶	A	A	A	A				A	--	A	--						
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A	A				A	A	A	--						
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--	A				A	--	A	--						
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A	A				A	A	A	--						
5.	Major — Revision of major ^{4,5}	A	A	A	A				A	--	A	--						
6.	Major — Adopt or change admission requirements	A	A	A	A				A	--	A	--						
7.	Major — Add ^{4,5}	A	A	A	A				A	A	A	I						
8.	Major – Discontinue (proposed by the department or college)	A	A	A	A				A	A	A	I						
9.	Major – Discontinue (proposed by the Provost)	See below.																
10.	GPA — Revise major or cumulative requirement	A	A	A	A				A	A	A	--						
11.	Minor — Revise course selection	A	A	A	I				I	--	I	--						
12.	Minor — Add	A	A	A	A				A	--	A	--						
13.	Minor – Discontinue (proposed by the department or college)	A	A	A	A				A	--	A	--						
14.	Minor – Discontinue (proposed by the Provost)	See below.																
15.	Degree — Add	A	A	A	A				A	A	A	I						
16.	Degree – Discontinue (proposed by the department or college)	A	A	A	A				A	A	A	I						
17.	Degree – Discontinue (proposed by the Provost)	See below.																
18.	Any change to a graduate degree program	A	A	A	A				A	--	A	--						

COUNCIL ³										
	Provost-Proposed Change	Provost	Department	Dean	TEC	UUAC	Graduate	Faculty	President	Board of Trustees
1.	Major/Graduate Program – Discontinue (proposed by the Provost)	A	R	R	A			A	A	I
2.	Minor – Discontinue (proposed by the Provost)	A	R	R	A			--	A	--
3.	Degree – Discontinue (proposed by the Provost)	A	R	R	A			A	A	I

Approval Chart for Curriculum Changes

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COUNCIL³

	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	Faculty	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A	A
2.	Admission requirements	--	--	--		A		A	A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A	A
4.	Requirements for graduating with honors	--	--	--		A		A	A	A

¹ Councils may request additional information about "Information" items. These items are approved as "Consent Agenda."

² The Dean and Department should respond to the Provost's recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

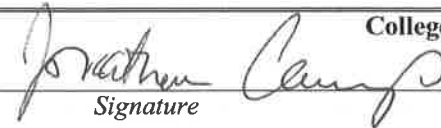
⁶ Courses that satisfy ACU's University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

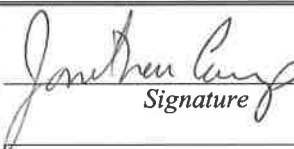
⁷ The UUAC approved the clarification that "general requirements for graduation" means the enumerated items in the "General Requirements for Bachelor's Degrees" section of the catalog.

Revised 8-26-19

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
 _____ Signature	_____ Approval date
_____ Signature	_____ Approval date

College Academic Council(s)	
 _____ Signature	<u>9-6-19</u> _____ Approval date
_____ Signature	_____ Approval date

Dean(s)	
 _____ Signature	<u>10-3-19</u> _____ Approval date
_____ Signature	_____ Approval date

Teacher Education Council	
_____ Chair's signature	_____ Approval date

General Education Council	
_____ Chair's signature	_____ Approval date

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 a New Course v10.6

Course ID <i>Subject and Number</i>	MUSM 234
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Greg Straughn
2	Course Teacher	Greg Straughn
3	Course Title	The Arts and History in Nineteenth-Century Europe
4	Course Abbreviation (if title is over 30 characters)	Arts & History in 19th Century
5	College	Arts and Sciences
6	Department	Music
7	Number of Credit Hours	3
8a.	Number of contact hours - lecture	3
8b.	Number of contact hours – lab/activity	0
9	Is the course for a fixed or variable number of credit hours?	Fixed
10	Explanation for variable credit	
11	Is the course repeatable for additional credit?	No
12	Maximum total number of credit hours a student can earn for this course	3
13	What type of course is this? (Select one. Please see Schedule Type definitions above.)	☒ Traditional lecture ☐ Traditional lab ☐ Traditional lecture/lab ☐ Experiential Learning ☐ Seminar ☐ Studio ☐ Thesis ☐ Dissertation

14	Instructor Workload	3
15	Grade Mode (check all appropriate):	☒ Standard ☒ Credit/No Credit (undergrad only)
16	Maximum Enrollment	50
17	Catalog Description (50 words or less)	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.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	N/A
19	List any co-requisites	N/A
20	If the course is cross listed, specify the Course ID(s); MUST have signature in Section V from all Department Chairs	N/A
21	Does this course have any special student costs?	☒ No ☐ Yes (If yes, must attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.)
22a	How frequently will the course be offered in the Fall ? All, even or odd years?	Fall Even Years
22b	How frequently will the course be offered in the Spring ? All, even or odd years?	N/A
22c	How frequently will the course be offered in the Summer ? All, even or odd years?	N/A
23	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Fall 2020
24	List course/s that should be deleted, (Also, include the last semester for course/s being deleted)	N/A

25	Is this course required for a degree/s? <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	☒ No ☐ Yes
26	Should the addition of this course be retroactively applied to the degree plan it supports?	☒ No ☐ Yes Explanation:
27	Has this course been offered as a Special Topics course?	☒ No ☐ Yes <i>If "Yes," specify the Course ID and enrollment for each term it was taught. (Note: New courses are NOT required to be taught as Special Topics courses prior to being approved. However, a course may be taught once as Special Topics before it is proposed. See the Course Descriptions section of the Catalog for details.)</i>
28	List any courses in which the content overlaps the proposed course. (Course ID and Name) <i>Attach a statement from the instructor/dept chair of the existing course justifying the new offering in Section IV-D.</i>	While elements of this course might exist in survey-type courses, the integration of social, cultural, and artistic histories is unique to this course.

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	This course would not specifically affect degree requirements of any student; it would be an option for those seeking to fulfill a <i>cultural awareness</i> or <i>historical literacy</i> requirement. NOTE: please see the memo of support from the Chair of the Department of History and Global Studies, Dr. Ron Morgan.
2	Justification State the justification for adding this course to the current curriculum. Represent the need.	With the reinstatement of the <i>historical literacy</i> requirement, more students need course options that fulfil that requirement. This course is an attempt to engage history through the lens of musical and artistic masterpieces in the nineteenth century, recognizing how works from that time influence the present day. Because history classes are typically full or beyond capacity, it also provides an alternative

		outside of that department to meet the <i>historical literacy</i> requirement, thereby facilitating timely graduation for more students.
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III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	This course is intended for students who do not have a background in music or the fine arts and who are wanting to satisfy either the historical literacy or the cultural awareness requirement in the General Education menus. Basic library and research skills are required to successfully complete assignments. While all baccalaureate students are appropriate for the course, it is a lower-level course that would best serve students in their first or second year.
2	State the overarching course goal(s) in performance terms.	Students will appreciate great works of art and music from the nineteenth century and understand the historical contexts from which they were created.

2. Competencies and Measurements

	Competency	Measurement
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 in the history of Europe to the First World War.	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

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Tim Blanning, "Crisis of the Age of Reason," *The Romantic Revolution: A History*. Modern Library, 2011, pp. 5-56.

David S. Mason, *A Concise History of Modern Europe: Liberty, Equality, Solidarity*. Rowman & Littlefield, 4th edition, 2018.

Roy T. Matthews and F. DeWitt Platt, Chapter 18 (Revolution, Reaction and Cultural Response, 1760-1830), Chapter 19 (The Triumph of the Bourgeoisie, 1830-1871), and Chapter 20 (The Age of Early Modernism, 1871-1924), *The Western Humanities*. McGraw-Hill, 2014, pp. 466-559.

Primary Source Documents – collected in Course Reader

1. French National Assembly, *Declaration of the Rights of Man*, 1789. (830 words)
2. Mary Wollstonecraft, *Vindication of the Rights of Woman*, 1792. (2100 words)
3. Napoleon Bonaparte, *Proclamation to French Troops in Italy*, March 1796. (480 words)
4. G.W.F. Hegel, "Introduction" from *The Philosophy of Art*, 1835. (200 words)
5. G.W. Fichte, *Address to the German Nation*, 1807-08. (915 words)
6. Ernst Renan, excerpts from *The Life of Jesus*, 1835. (2750 words)
7. Thomas R. Malthus, from "An Essay on the Principle of Population," 1798. (735 words) and Charles Darwin, excerpts from *On the Origin of Species*, 1859. (1280 words) and Charles Darwin, excerpts from *The Descent of Man*, 1871. (1875 words)
8. Edward Baines, "Britain's Industrial Advantages and the Factory System," 1835. (1350 words)
9. Karl Marx, excerpts from *The Communist Manifesto*, 1848. (5900 words)
10. Giuseppe Garibaldi, "Proclamation to the Italians," May 5, 1860. (275 words), and London Times Report on Garibaldi's Reception, May 31, 1860. (250 words)
11. Emile Zola, excerpts from *The Experimental Novel*, 1880. (1750 words)
12. Karl-Joris Huysmans, excerpts from Chapter 7, *Against the Grain*, 1884. (1130 words)
13. Sigmund Freud, excerpts from *On the Interpretation of Dreams*, 1901. (2500 words)

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Dean of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the Library report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
4	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
5	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
6	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
7	Justification — Attach all documents referred to in Section II-2
8	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
9	Provide documentation for all additional attachments here



To: Academic Councils – CASAC, UGEC, UUAC
From: Greg Straughn, Department of Music
Re: General Education Outcomes for Newly Proposed Course
Date: November 21, 2019

Thank you for considering this new course application for MUSM 234: The Arts and History in the Nineteenth Century. Given its outcomes, subject matter, and course competencies, this course is appropriate for the following general education menus: cultural awareness and historical literacy.

Following are the specific ways in which the course meets the subject-area outcomes for these two general education menus.

Cultural Awareness Menu

Outcome 1: [Ability to] reflect on own cultural rules and biases

- Students will define “art” and “history” and “music” from the contexts of their lives, noting the limits of each of those terms and answering the question: What is art/history/music?

Outcome 2: [Ability to] consider experiences and issues from the perspectives of others with differing world views

- Non-western influences on the art and music under consideration in this period (including African, Javanese, Roma, and Slavic traditions) will provide context for discussions of how composers and artists adapted, highlighted, and subverted those traditions.

Outcome 3: [Ability to] articulate understanding of cultural differences in verbal and nonverbal communication

- Four main musical genres will be explored: two large-scale (symphonies and operas) and two small-scale (art songs and piano works). Students use listening guides to accompany approximately 20 works.
- Three main artistic genres will be explored: painting, sculpture, and architecture through about 45 examples; the majority will be paintings. Ten of these will be studied in-depth, with visual guides to accompany a deeper analysis.

Outcome 4: [Ability to] ask complex questions about the beliefs, values, and practices of other cultures and articulate answers to those questions that reflect flexible cultural understanding

- The art works that form the basis of the class were chosen for their cultural significance and influence. By exploring dimensions of originality and mythology – two important characteristics of the nineteenth century – students will gain an appreciation of how art reflects and stimulates culture. Additionally, placing the works into a theological context of church history will illustrate how composers and artists reacted to and rebelled against received traditions of organized religion.

Outcome 5: [Ability to] Initiate and develop interactions with individuals from cultures that differ from that of the student

- Class discussion, reflective essays, and projects provide multiple opportunities for students to articulate a reaction to the music they hear and artwork they view.

Historical Literacy Criteria

Outcome 1: Students will demonstrate broad knowledge of key historical events, personalities, movements, themes, patterns, and ideas that have influenced human civilizations, including issues of gender and social diversity.

- Contextual readings provide an overview of nineteenth-century European history, including the effects of the French Revolution, efforts toward National Unification after 1848, the Industrial Revolution, Empire building, and Popular Globalism.
- Artistic examples will be used to illustrate and amplify key historical events.
 - Gender diversity: Women Composers and Domestic music-making
 - Social diversity: Gamelan and Debussy – Paris Exhibition, 1889

- Outcome 2:** Students will encounter and analyze primary sources in their historical context.
- Source readings introduce key personalities and themes such as nationalism, liberalism, conservatism, socialism, Darwinism, ultramontanism, and anti-clericalism.
 - Analysis of primary visual and musical artworks illustrate main themes of nineteenth-century history and make specific connections with individual source readings.
- Outcome 3:** Students will discuss broad historical themes of causation, continuity, and change and apply these themes to significant turning points in history.
- Causation is explored through primary sources, amplified by secondary readings, that illustrate the influence of revolutionary ideas on different nations throughout the century.
 - Continuity and change will be illustrated in different musical genres over time (example: comparing Beethoven's Third Symphony from 1803 with a Mahler's Third Symphony from 1896 in terms of length, size of orchestra, use of voices, influence on subsequent composers, and legacy position in current orchestral repertoire).
 - Beethoven is viewed as a turning-point in music history (from Classic to Romantic); this is audible in dramatic changes in his musical style before/after 1801. Students will apply the "Beethoven paradigm" to other significant turning-points (example: Richard Wagner's operas vs. his music dramas)
 - The course will be bookended by two examples of change-points in music, specifically how non-Western examples influenced European thinking: the "noble savage" as portrayed in Rameau's opera *Les Indes galantes* and Debussy – before/after encountering the Javanese gamelan).
- Outcome 4:** Students will recognize and critique the process of historical narrative creation in public memory (i.e. in museums, public memorials, canons, and historiography).
- Music plays an important role in public memory. Three examples will form a scaffolding throughout the course: "Le Marseilles" as a catalyst for revolution; Verdi's *Nabucco* ("Va, pensiero" – Chorus of the Hebrew Slaves) as a rallying call for Italian unification; Tchaikovsky, *1812 Overture* as a tribute to Russian nationalism and Napoleon's defeat (see C.J. Minard's info-graphic chart).
 - The process of "canonization" will be explored by examining patterns reception history for three works: Beethoven's Ninth Symphony, Wagner's *Ride of the Valkyries*, and Massenet's "Meditation" from *Thaïs*. Specific attention will be paid on how future generations viewed the work's original status and how it gets used in new ways.

Both the cultural awareness and historical literacy criteria support well the over-arching student learning outcomes for the course:

- Outcome 1:** Recognize and appropriately use terminology specific to the description of musical events and visual artistic works.
- Outcome 2:** Recognize and identify stylistic characteristics used throughout the nineteenth century in music and the visual arts.
- Outcome 3:** Describe the significance of primary sources when identifying and evaluating their historical context.
- Outcome 4:** Describe the social, economic and political effects of the French and Industrial Revolutions and the creation of the German and Italian nation states.
- Outcome 5:** Describe key changes that happened to organized religion and the ways the arts responded to those changes.

THE ARTS AND HISTORY NINETEENTH CENTURY EUROPE

MUSM 234
3 credit hours
Fall 2019

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 placing art into a historical context that recognizes influence and impact. It is intended for students who do not have a background in music and who are wanting to satisfy either the *historical literacy* 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

How to take this course	2
Faith and Learning	2
Course Requirements	3
Grading Scale	3
Assignment Details	3
Policies and Resources	4

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) David S. Mason, *A Concise History of Modern Europe: Liberty, Equality, Solidarity*. Rowman & Littlefield Publishers; 4th edition, 2018.

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

Primary sources drawn from writings in literature, politics, philosophy, the arts, and sciences.

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

Office: Sherrod 127 – CAS Dean's Office

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 in the history of Europe to the First World War.	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 du 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

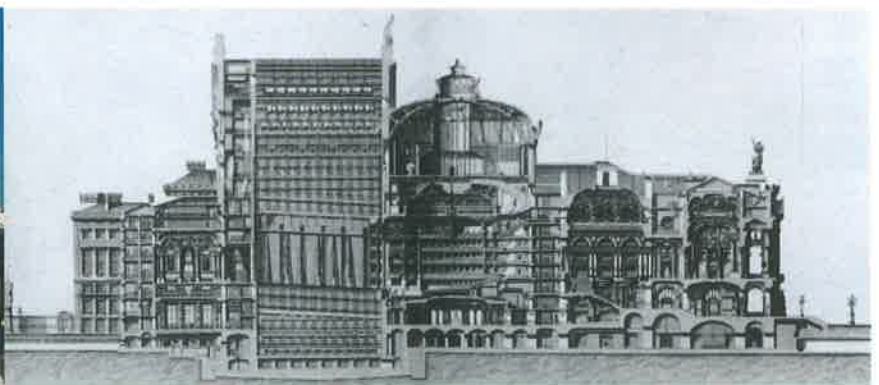
The library staff is ready and willing to help guide your research and to orient you to our library's paper and online resources.

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

Abilene Christian University
College of Arts and Sciences
Box 29210
Abilene, Texas 79699



To: Faculty in the Department of Music

From: Greg Straughn, Associate Professor of Music

Date: February 27, 2019

Re: New Course Proposal – MUSM 234: The Arts and History in the Nineteenth Century

Colleagues,

Please review this proposal for a new course in music that would be offered as an option for students seeking to satisfy the general education Cultural Awareness or Historical Literacy requirement. It is focused on musical and visual artistic movements of the “long” nineteenth century: from the end of the French Revolution to the beginning of World War I. With the rich heritage of artistic works and the complex history of Europe during this period, I think it will provide many opportunities for conversation and analysis of significant works. It will also provide meaningful points of comparison with our contemporary world, and how certain topics (such as skepticism, technology, and nationalism) are as germane today as they were 150 years ago.

Included in this packet is a New Course Application, letters of support from the Adams Center, Library, and Department of History – recognizing the course as satisfying the Historical Literacy requirements for general education.

This course is needed for three reasons: first, it provides students an entry-point into the appreciation of Western cultural heritage from a period that is full of masterpiece-level examples; second, it meets the much-needed historical literacy requirement for general education; third, it provides an opportunity for the Department of Music to increase credit-hour production. With the change of the university general education requirements more than a decade ago, the demand for Intro to Music-type courses declined; this course is a way to help engage perspectives of the Fine Arts to a broader population of ACU students.



Gregory Straughn <gbs00a@acu.edu>

Course Proposal Results

1 message

Matt Roberson <mxr12b@acu.edu>

Thu, Apr 4, 2019 at 12:32 PM

To: Allen Teel <teela@acu.edu>, Brandon Houghtalen <bxh14b@acu.edu>, Gregory Straughn <gregory.straughn@acu.edu>, Jeffery Goolsby <jeff.goolsby@acu.edu>, Kristin Ward <klw06a@acu.edu>, Michael Scarbrough <scarbroughm@acu.edu>, Mike Rogers <mar15b@acu.edu>, Rick Piersall <prp00a@acu.edu>, Samuel Cook <samuel.cook@acu.edu>, Steven Ward <steven.ward@acu.edu>, Susan Teel <skt90a@acu.edu>

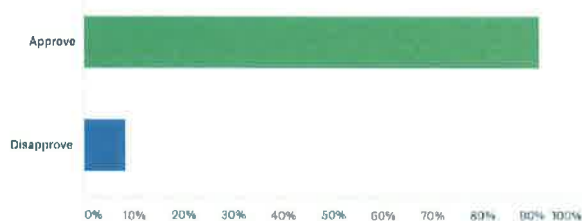
The course was approved.

Q1

Customize Save as ▾

Proposal: Add this new course in music that would be offered as an option for students seeking to satisfy the general education Cultural Awareness or Historical Literacy requirement.

Answered: 12 Skipped: 0

**ANSWER CHOICES**

- ▾ Approve
- ▾ Disapprove

TOTAL**RESPONSES**

91.67%
8.33%

12

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: October 12, 2018
TO: Dr. Greg Straughn
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for MUSM 234 – The Arts and History in the Nineteenth Century

Based upon the evaluation by Laura Baker, Liaison to the Department of Music, the library is able to provide support for the course. If additional resources are needed, please contact Laura Baker (bakerl@acu.edu), Librarian Liaison to the Department of Music. Thank you for allowing us to review the course syllabus and course proposal.

October 11, 2018

Dr. Greg Straughn
Gregory.straughn@acu.edu
325-674-2200

Re: Review of MUSM234

Dear Dr. Straughn,

Thank you for submitting MUSM234: The Art and History of the Nineteenth Century. I have reviewed it based on the ACU Syllabus Guidelines. I have found the syllabus to meet all requirements. I also found the syllabus document creative, visually appealing, and engaging to read. It is an exemplary syllabus document.

Please note that this letter is not meant to be a final approval in the course application process. Instead it is intended as a reference, which will be read by the department chair and members of the council, who may also have questions or comments of their own.

If you have any questions, please feel free to let me know. Please also let me know if we can be of any help in the design and facilitation of this course.

A handwritten signature in black ink, appearing to read "Bern H. Ziegler". The signature is fluid and cursive, with the first name "Bern" and the last name "Ziegler" being the most prominent parts.

Director of Instructional Design
Adams Center

from: **Ron Morgan** <rxm03c@acu.edu>

to: gregory.straughn@acu.edu

date: Feb 27, 2019, 12:19 PM

subject: Re: History endorsement for MUSM 234 - Arts and Music in Nineteenth Century

mailed-by: acu.edu

signed-by: acu-edu.20150623.gappssmtp.com

security: Standard encryption (TLS) [Learn more](#)

To Dr. Straughn and academic councils,

I endorse adding MUSM 234 to the Univ. Requirements menu for Historical Literacy. As the application and syllabus show, the course addresses outcomes and measures in keeping with HL requirements. With his training in History of Music, Dr. Straughn is well-versed in historical method and approaches. This course will provide another interesting way to approach the history of the West through the lens of culture (music) that is appreciated in the wider social/political context.

Dr. Ron Morgan