Welcome to the course site for History 321!

This course will investigate the main currents of European thought and culture from the Romantic era to the fin de siècle. Using literary texts and music, as well as visual arts, we will study the major intellectual trends of the nineteenth century and attempt to determine their influence on European society. Among others, we will closely consider writings by Romantic Poets, Émile Zola, Charles Baudelaire, Friedrich Nietzsche, Thomas Mann, and Guillaume Apollinaire. In the visual arts, we will survey Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Symbolism, Post-Impressionism, Expressionism, Cubism, Abstraction, and Futurism. Music selections from composers such as Wolfgang Mozart, Ludwig van Beethoven, Franz Schubert, Robert Schumann, Hector Berlioz, Frédéric Chopin, Piotr Tchaikovsky, Claude Débussy, Igor Stravinsky, and Arnold Schoenberg will be central to our exploration.

Below, please find links to the required course materials.

Required Books

The following books are required. They should be available at the Loyola Bookstore, or any on-line bookseller.

Book 1
Author: Ryder, Frank
Title: German Romantic Stories
Publisher: Continuum
Edition:
ISBN: 0826403131

Book 2
Author: Zola, Emile
Title: Germinal
Publisher: Penguin
Edition:
ISBN: 0140440453

Book 3
Author: Baudelaire, Charles
Title: Les Fleurs du Mal
Publisher: Godine
Edition:
ONLINE COURSE MATERIALS:

- In addition to these books, all students must obtain the online materials.
- First, print this whole syllabus in full. [Right-click>print.]
- Then, obtain the course materials available below.
- The texts, images, and music examples listed there constitute our textbook.
- The texts are in Adobe Reader format, so that format and pagination can be retained. In total they amount to around 200 printed pages.
- You are required to print the texts and bring them to consult during class.
- You may, of course, print them as the course progresses - but I recommend that you do so as soon as possible, and then put them in a three-ring binder.
- Because of their large size, I ask you to print just the music list and “thumbnail” sheets of the images for off-line reference.
- Assignments must be studied before coming to each session.
- Additional required sources may be added.

WRITING

- The primary activity involved in the study of History is expository writing. The discipline of History is therefore an excellent field for developing research and writing skills.
- This course will pay serious attention to the organization and composition of critical essays.
- All essays must be structured thematically, with clear introductions, bodies, and conclusions according to the course ESSAY GUIDELINES.
- Proper style and good grammar are also essential elements of expository writing - not to mention academic and professional success. All essays must be edited with the COURSE STYLE GUIDE in mind.
- I suggest that you also purchase a college dictionary, a thesaurus, and an English style handbook.
If you have questions about formatting, see guides by Kate Turabian on sale at any bookstore.
All students should consider the resources at the University Writing Centers [http://www.luc.edu/depts/english/writctr.htm].

TERM PROJECT

- You will write a ten-page (minimum) typed, double-spaced paper, with foot- or end-notes.
- Your paper should analyze one primary source from our course materials.
- You must show how it represents the main themes of the relevant era or movement covered in the course.
- All papers must be structured thematically, with clear introductions, bodies, and conclusions according to the course ESSAY GUIDELINES.

You are to complete this project in four stages:

1. By class time, Sep. 18, you must select your topic. Please submit a written commitment to your topic.

2. On Oct. 6, you will turn in a two-page "statement of purpose." It should include all the elements of an "Introduction," according to the course ESSAY GUIDELINES and list the sources you will use (in bibliographical format).

3. On Nov. 15, you will turn in a five-page thematic outline of your paper (typed). This must be more than a "topical" outline. It should include a fully developed thesis statement and subsequent entries should be in the form of full sentences, according to the course ESSAY GUIDELINES.

4. On Friday, Dec. 1, the finished paper is due without fail. All essays must be edited with the COURSE STYLE GUIDE in mind.

EXAMINATIONS:

- There will be a mid-term and a final examination. The examinations will consist of identification and essay sections.
- Short, unannounced quizzes may be given.

GRADING POLICY:

- Grades will be determined strictly according to the following scale. (See below.) Note: For reasons that will be explained in class, x.9 is not rolled up!
- Substantial penalties (one half of a grade per day) will accrue on late assignments.
- Plagiarism will not be tolerated: be sure to carefully note all sources of information, both primary and secondary. "Copying and Pasting" from electronic resources is a potentially devastating mistake.
  - Here are some sites with information about avoiding plagiarism:
    http://www.indiana.edu/~wts/wts/plagiarism.html
    http://owl.english.purdue.edu/handouts/research/r_plagiar.html
    http://www.albany.edu/cetl/resources/pedagogy/plagiarism.html

- Extra credit may be earned by attending extra-curricular cultural events. (See more below.)
- Grade Reports will be provided via Email.
<table>
<thead>
<tr>
<th>Assignment</th>
<th>% of Grade</th>
<th>Grade Scale</th>
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<tbody>
<tr>
<td>Mid-Term Exam</td>
<td>27.5%</td>
<td>A 94.0 &amp; above</td>
</tr>
<tr>
<td>MT-Identifications</td>
<td>33%</td>
<td>A- 90.0 - 93.9</td>
</tr>
<tr>
<td>MT-Essay</td>
<td>67%</td>
<td>B+ 87.0 - 89.9</td>
</tr>
<tr>
<td>Term Project</td>
<td>40%</td>
<td>B 84.0 - 86.9</td>
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<tr>
<td>Statement of Purpose</td>
<td>5%</td>
<td>B- 80.0 - 83.9</td>
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<tr>
<td>Outline</td>
<td>10%</td>
<td>C+ 77.0 - 79.9</td>
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<tr>
<td>Paper</td>
<td>85%</td>
<td>C 74.0 - 76.9</td>
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<tr>
<td>Final Exam</td>
<td>32.5%</td>
<td>C- 70.0 - 73.9</td>
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<tr>
<td>Final-Identifications</td>
<td>33%</td>
<td>D+ 67.0 - 69.9</td>
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<tr>
<td>Final-Essay</td>
<td>67%</td>
<td>D 64.0 - 66.9</td>
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<tr>
<td>Extra Credit: Cultural Event</td>
<td>+1.5%</td>
<td>F 59.9 &amp; below</td>
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<tr>
<td>Extra Credit: Cultural Event 2</td>
<td>+1.5%</td>
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</table>

**TENTATIVE COURSE SCHEDULE**

We will follow this schedule as closely as possible; but in order to cover this material thoroughly, some flexibility is necessary. We will maintain the order of discussion outlined here, so pay attention to where we are in the sequence, regardless of the specified date. Some omissions may be necessary. If you have any questions about this, be sure to ask me!

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>M, Aug. 28</td>
<td>Introduction to the Course</td>
</tr>
<tr>
<td>W, Aug. 30</td>
<td>Eighteenth Century Background [Online Readings: Rococo; Enlightenment; Neo-Classicism] [Visual examples: Rococo; Neo-Classicism]</td>
</tr>
<tr>
<td>F, Sep. 1</td>
<td>Eighteenth Century Background [Online Readings: Roco; Enlightenment; Neo-Classicism] [Visual examples: Rococo; Neo-Classicism]</td>
</tr>
<tr>
<td>M, Sep. 4</td>
<td>NO CLASS</td>
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</tbody>
</table>
| W, Sep. 6 | **Music examples**  
Haydn, Quartet in C, Mov’t. 3  
Wolfgang Amadeus Mozart, Symphony No. 35, K. 385, “Haffner”, Mov’t. 4  
Wolfgang Amadeus Mozart, The Marriage of Figaro, K. 492  
?Non so piu cosa son, cosa faccio? (Cherubino)  
?Non piu andrai? (Figaro)  
?Sull’aria . . . ? (Contessa, Susanna)  
?Contessa perdono? (Conte, Contessa, Tutti)  
Wolfgang Amadeus Mozart, Piano Sonata in D Major, K. 311, Mov’ts. 1 & 2 |
| F, Sep. 8 | **Introduction to The Romantic Age**  
[Online Readings: Romanticism]  
[Visual examples: Romanticism] |
| M, Sep. 11 | **Music examples**  
Ludwig Van Beethoven, Symphony No. 5, Mov’t. 3  
Ludwig Van Beethoven, Fidelio, ?O welche Lust?  
Ludwig Van Beethoven, Piano Sonata No. 23 in F Minor, Op. 57, ?Appassionata?, Mov’t. 1  
Ludwig Van Beethoven, Piano Sonata no. 32 in C Minor, Op. 111, Mov’t 1  
Franz Schubert, Gretchen am Spinnrade  
Hector Berlioz, Symphonie Fantastique  
Karl Maria von Weber, Der Freischütz, Act II, Scene 1 (opening)  
Franz Schubert, Impromptu in E-Flat Major, Op. 90, No. 2  
Robert Schumann, Carnaval, Op. 9  
Préambule  
Pierrot  
Arlequin  
Valse noble  
Eusebius  
Florestan |
| W, Sep. 13 | **German Romantic Stories vii-90** |
| F, Sep. 15 | **German Romantic Stories 91-166** |
| M, Sep. 18 | **German Romantic Stories 167-267**  
**Paper Topic Selection due** |
| W, Sep. 20 | **Introduction to The Realist Age**  
[Online Readings: Realism; Impressionism]  
[Visual Examples: Realism; Impressionism] |
| F, Sep. 22 | **Music examples** (Romanticism continued, Realism, and Impressionism)  
Richard Wagner, Das Rheingold  
Prelude and Scene 1: Weia! Waga! (opening)  
Loge’s Narration (selection)  
Interlude: Wotan and Loge descend to Nibelheim  
Giuseppe Verdi, Rigoletto, Act III, ?La donna è mobile?  
Giacomo Puccini, La Bohème, Act I, Love duet  
Georges Bizet, Carmen, ?L’amour est un oiseau rebelle?  
Piano  
Frederic Chopin, Nocturne in E Major, Op. 62, No. 2  
Claude Debussy, Voiles |
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<th>Date</th>
<th>Assignments/Readings</th>
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<td>W, Sep. 27</td>
<td>Zola, <em>Germinal</em> 137-282</td>
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<td>F, Sep. 29</td>
<td>Zola, <em>Germinal</em> 283-354</td>
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<td>M, Oct. 2</td>
<td>Zola, <em>Germinal</em> 355-499</td>
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<td>W, Oct. 4</td>
<td><strong>Introduction to The Symbolist Age</strong></td>
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<tr>
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<td>[Online Readings: Symbolism]</td>
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<td></td>
<td>[Visual Examples: Symbolism]</td>
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<tr>
<td>F, Oct. 6</td>
<td><strong>Music examples</strong></td>
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<tr>
<td></td>
<td>Claude Debussy, <em>Voiles</em></td>
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<td>Piotr Tchaikovsky, <em>The Nutcracker</em></td>
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<td>Claude Debussy, <em>Preludes</em></td>
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<td><em>Le vent dans la plaine</em></td>
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<td><em>Les sons et les parfums tournent dans l'air du soir</em></td>
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<td><em>Des pas sur la neige</em></td>
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<td>Maurice Ravel, <em>Jeté d'eau</em></td>
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<td>M, Oct. 9</td>
<td><strong>NO CLASS</strong></td>
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<td>W, Oct. 18</td>
<td><strong>Review for Mid-Term</strong></td>
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<td>F, Oct. 20</td>
<td><strong>Mid-Term Exam Identifications</strong></td>
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<td>M, Oct. 23</td>
<td><strong>Mid-Term Exam Essay</strong></td>
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<td>W, Oct. 25</td>
<td><strong>Introduction to The Relativist Age</strong></td>
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<td>[Online Readings: ?Nihilism?]</td>
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<tr>
<td>F, Oct. 27</td>
<td><strong>Music examples</strong></td>
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<tr>
<td></td>
<td>Richard Wagner, <em>Das Rheingold</em></td>
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<td>Prelude and Scene 1: <em>Weia! Waga!</em> (opening)</td>
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<td></td>
<td>Loge’s Narration (selection)</td>
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<td></td>
<td>Interlude: Wotan and Loge descend to Nibelheim</td>
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<td>M, Oct. 30</td>
<td>Nietzsche, <em>A Nietzsche Reader</em> 7-70</td>
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<td>W, Nov. 1</td>
<td>Nietzsche, <em>A Nietzsche Reader</em> 71-148</td>
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<td>F, Nov. 3</td>
<td>Nietzsche, <em>A Nietzsche Reader</em> 149-212</td>
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<tr>
<td>M, Nov. 6</td>
<td>Nietzsche, <em>A Nietzsche Reader</em> 215-284</td>
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<td>W, Nov. 8</td>
<td><strong>Introduction to The Expressionist Age</strong></td>
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<td>[Online Readings: Post-Impressionism; Expressionism; Freud]</td>
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<td>[Visual Examples: Post-Impressionism; Expressionism]</td>
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<tr>
<td>F, Nov. 10</td>
<td><strong>Music examples</strong></td>
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<tr>
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<td>Igor Stravinsky, <em>The Rite of Spring</em></td>
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<td>Richard Strauss, <em>Salome</em>, ¿Dance of Seven Veils? (conclusion), ¿Gib mir den Kopf des Jokanaan!?</td>
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<td>M, Nov. 13</td>
<td>Mann, <em>Death in Venice</em> 1-89</td>
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<td><strong>Thematic Outline due</strong></td>
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<td>Date</td>
<td>Topic</td>
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<tr>
<td>W, Nov. 15</td>
<td>Mann, <em>Death in Venice</em> 93-192</td>
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<td>F, Nov. 17</td>
<td>Mann, <em>Death in Venice</em> 195-263</td>
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<tr>
<td>M, Nov. 20</td>
<td>Introduction to The Modernist Age</td>
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<tr>
<td></td>
<td>[Online Readings: Cubism; Abstraction]</td>
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<tr>
<td></td>
<td>[Visual examples: consider Cubism, Abstraction, Futurism]</td>
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<td>W, Nov. 24</td>
<td>NO CLASS</td>
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<tr>
<td>F, Nov. 26</td>
<td>NO CLASS</td>
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<tr>
<td>M, Nov. 27</td>
<td>Music examples</td>
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<tr>
<td></td>
<td>Stravinsky, <em>The Rite of Spring</em></td>
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<td>Webern, <em>Erloesung</em></td>
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<td>Webern, <em>Schatzerl klein</em></td>
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<td>Alban Berg, <em>Wozzeck</em>, Act III, Scene 2</td>
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<td>Eric Satie, <em>Trois Gymnopedies</em></td>
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<td>W, Nov. 29</td>
<td>Apollinaire, <em>Selected Writings</em> 3-73</td>
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<tr>
<td>F, Dec. 1</td>
<td>Apollinaire, <em>Selected Writings</em> 74-143</td>
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<td>Finished Paper due</td>
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<tr>
<td>M, Dec. 4</td>
<td>Apollinaire, <em>Selected Writings</em> 144-209</td>
</tr>
<tr>
<td>W, Dec. 6</td>
<td>War Fever:</td>
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<td>[Online Readings: War Fever; Futurism]</td>
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<tr>
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<td>[Visual Examples: Futurism]</td>
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<tr>
<td>F, Dec. 8</td>
<td><em>Final Identification Quiz</em></td>
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<tr>
<td>Wed., Dec.</td>
<td><em>Final Exam Essay</em></td>
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<tr>
<td>13, 9:00-11:00 am</td>
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</tbody>
</table>

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**Important Course Documents**

- **ESSAY GUIDELINES**  Open and print. *These are very important!*
- **COURSE STYLE GUIDE**  Open and print. *These are very important!*

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**Required Course Materials**

- **Texts and Images**  arranged by context.
  [Left-Click to view and print. Right-Click to "save target" to your computer, then print.]
ALL_REQUIRED_READINGS.ZIP History-321-Readings.zip Click to save all the required texts at once as a "zip" file. (This is a very large file.) Then use WinZip to extract the documents into a directory on your hard disk. Open and print with Adobe Reader.

*VISUALS: Because of their large size, you should just open and print the "thumbnail" pages of the images below. You will have to study specific images in color while online.

04_Rococo.pdf
*Rococo Images

05_Enlightenment.pdf

06_Neo_Classicism.pdf
*Neo-Classical Images

07_Music.pdf

08_Romanticism.pdf
*Romantic Images

09_Realism.pdf
*Realist Images

10_Impressionism.pdf
*Impressionist Images

11_Symbolism.pdf
*Symbolist Images

12_Post_Impressionism_Expressionism.pdf
*Post-Impressionist Images
*Expressionist Images

13_Nihilism.pdf

14_Freud.pdf

15_Cubism_Abstraction.pdf
*Cubist Images
*Abstract Images

16_War_Fever_Futurism.pdf
*Futurist Images

Music Examples

Left-Click to play files. You must have Windows Media Player, RealPlayer, or another sound program to hear these. To download Realplayer, go to:
BAROQUE

- 00_Bach__Fugue_in_G_minor.mp3
- 01_Bach__Violin_Partita.mp3
- 02_Bach__Wachet_auf.mp3
- 03_Handel__Messiah.mp3

ROCOCO

- Mozart, Variations on "Ah, je vous dirai Maman," (Twinkle, Twinkle Little Star) K. 265
- Haydn, Symphony 100 (Military), Movt. 3 (Minuet)

Mozart, The Marriage of Figaro

- 01_Cinque..dieci..venti..trenta.mp3
- 02_Se_a_caso_madama.mp3
- 03_Seu_vuol_balare.mp3
- 05_Via_resti_servita__madama_brillante.mp3
- 06_Non_so_più_cosa_son__cosa_faccio.mp3
- 08_Giovanti_liete__fiori_spargente.mp3
- 09_Non_più_andrai.mp3
- 10_Porgi__amor.mp3
- 11_Voi_che_sapete.mp3
- 12_Venite...inginocchiatevi.mp3
- 17_Hai_Gia_Vinta_La_Causa.mp3
- 19_E_Susanna_Non_Vien.mp3
- 20_Sull_aria....mp3
- 27_Giunse_alfin_il_momento.mp3
- 28_Gente__gente__all_armi__all_armi.mp3

CLASSICAL

- 04_Haydn__Quartet_in_C.mp3
- 05_Mozart_Sonata_in_D__KV_311_2.mp3
- 06_Mozart__Sonata_in_D__KV_311.mp3
- 07_Mozart_K282_2__Menuetto_I_II.mp3
- 08_Mozart_Sonata_K_545_3_Rondo__Allegro_.mp3
- 09_Mozart_Sym_No.35__IV.mp3

ROMANTIC

- Beethoven_Sym_3_1
- Beethoven_Sym_3_2
- Beethoven_Sym_3_3
- Beethoven_Sym_3_4
- Beethoven_Sym_5_1
- Beethoven_Sym_5_3
- Beethoven_Sym_6_1
- Beethoven_Sym_6_2
- Beethoven_Sym_6_3
- Beethoven_Sym_6_4
- Beethoven_Sym_6_5
- Beethoven_Sym_9_1
- Beethoven_Sym_9_2
- Beethoven_Sym_9_3
- Beethoven_Sym_9_4
- Winter on Sym 9
- 11_Beethoven_Sonata_No.23_Appassionata_I.mp3
- Beethoven_Sonata_23_Appassionata_2.mp3
- Beethoven_Sonata_23_Appassionata_3.mp3
- 12_Beethoven_Piano_Sonata_III_I.mp3
- 13_Schubert__Gretchen_am_Spinnrade.mp3
- 14_Schubert_Impromptu_Op._90_No._2.mp3
- 15_Schumann__Carnaval__Op._9__Preamble.mp3
- 16_Schumann__Carnaval__Op._9__Pierrot.mp3
- 17_Schumann__Carnaval__Op._9__Arlequin__Harlequin_.mp3
- 18_Schumann__Carnaval__Op._9__Valse_noble__Noble_Waltz_.mp3
- 19_Schumann__Carnaval__Op._9__Eusebius.mp3
- 20_Schumann__Carnaval__Op._9__Florestan.mp3
- 21_Chopin__Nocturne_Op._62__No._2_.mp3
- 22_Tchaikovsky__Nutcracker.mp3
- 23_Beethoven_Fidelio_O_welche_Lust.mp3
- 24_Weber__Der_Freischutz__Act_2__scene_2.mp3
- 25_Wagner__Das_Rheingold__Descent_to_Nibelheim.mp3
- 26_Wagner__Das_Rheingold_Loge_s_Narration_partial.mp3
- 27_Wagner__Das_Rheingold_Prelude_Scene_1.mp3
- 28_Brahms__Aria.mp3
- 29_Brahms__Var._I.mp3
- 30_Brahms__Var._II.mp3
- 31_Brahms__Var._III.mp3
- 32_Brahms__Var._IV__Risoluto.mp3
- 33_Brahms__Var._V.mp3

REALIST (VERISMO)

- 34_Verdi__Rigoletto__La_donna_e_mobile.mp3
- 35_Puccini__La_Boheme__Che_gelida_manina.mp3
- 36_Bizet__Carmen__L_amour_est_un_oiseau_rebelle.mp3

IMPRESSIONIST

- 37_Debussy__Voiles.mp3
- 38_Debussy__Preludes__Le_vent_dans_la_plaine.mp3
- 39_Debussy__Les_sons_et_les_parfums_tournent_dans_l_air_du_soir.mp3
- 40_Debussy__Preludes__Des_pas_sur_la_neige.mp3

SYMBOLIST

- 41_Wagner__Tristan_und_Isolde__O_sink__hernieder.mp3

POST-IMPRESSIONIST

- 42_Ravel__Jeux_d_eau.mp3
- 43_Satie__3_Gymnopedies.mp3

EXPRESSIONIST

- 44_Strauss__Salome__Ah__Herrlich_.mp3

CUBIST

- 45_Stravinsky__the_rite_of_spring__sacrificial_dance.mp3

ABSTRACT (TWELVE-TONE/SERIAL)

- 46_Schoenberg__Five_Pieces_for_Piano__Op_23.mp3
- 47_Webern__Erloesung.mp3
- 48_Webern__Schatzerl_klein.mp3
- 49_Berg__Wozzeck__Act_III__scene_2.mp3
Music Alternative - Rhapsody

The above links are available to you, if you take time to download them. Alternatively, you can listen to the same works through Rhapsody.com. Here is a link to the Playlist. [Alternatively, you could develop your own playlist with the same works in Yahoo Launch, or another service.]

History 106 Music

(Click to listen)

How To Play This Music

To play this music, simply click on the playlist icon or name above. Once you click, just follow the instructions to get the player and try Rhapsody for FREE.

Rhapsody Link

More Music Options

For excellent music, don't forget the radio! (Free! No Downloads necessary.) WFMT is one of the finest classical music radio stations in the country.

Just tune into FM 98.7

For program information, go to http://www.wfmt.com

Extra-Credit Opportunities

Here are some Chicago cultural events that include elements related to our course. Extra-credit can
be earned with proof of attendance and a brief outline of a work experienced at the event, according to the ESSAY AND PRESENTATION GUIDELINES. (Points and "maximum" to be determined.)

- Concerts of the Chicago Chamber Musicians. This is the premier chamber music ensemble in Chicago. Through connections, I can offer CCM tickets for as little as $7.
- Visits to the Art Institute, especially shows such as the Seurat Exhibit.
- The wonderful Joffrey Ballet of Chicago season features Accent Arpino, with works to music of Vivaldi, Mahler, Rossini.
- Many of the Chicago Symphony Orchestra concerts include works by composers we will explore.

Email Addresses

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