

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 Humanities 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.

Revised 8-29-22

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 Arts and Humanities 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).

Arts and Humanities Description

Courses within this domain will expose students to other cultures, time periods, and points of view through a wide variety of media. Emphasis will be placed on understanding the human condition, relevance and aesthetics of rhetorical claims, interrogating one's own personal worldviews, and drawing conclusions from analysis of artifacts.

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. See the last page of this document for explanation of disciplines that will be considered for the menu.

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:	

Description of Menu Fit

Please describe how your class fits into the Arts and Humanities Menu (200 words or less).

This is a music history course, one of humanities disciplines listed below, and it takes an interdisciplinary approach, examining not only music, but also visual art, film, and philosophical works. As such, it exposes students to other cultures of the past by examining “musical, visual artistic, social, and historical aspects of the ‘Long Nineteenth Century’” (course description). It engages these cultures aesthetically by developing students’ active listening skills (i.e., analysis) and knowledge so they can recognize and understand characteristics and styles and be able to “place art [in its broader sense] into a historical context that recognizes influence and impact” (course description).

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

- A2: Listen to, understand, and critically evaluate rhetorical claims.
- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
- B2: Understand the interconnectedness of the human experience with a posture of humility while celebrating difference.
- B3: Interrogate one’s internal and external views and values for greater self-awareness.
- C2: Analyze quantitative data, published writing, or observable phenomena to draw informed conclusions.

Describe how the course meets the A2 outcome (100 words or less).

In music history courses, students might encounter rhetorical claims through primary and secondary source readings or by analyzing music, which itself is considered an art of persuasive communication. [Here’s a brief explanation of music as rhetoric by a musicologist.](#) In this course, students develop analysis skills to understand how and what music communicates in

different works across the 19th century (outcomes 1 and 2). Emphasis is placed on the role of storytelling in the arts, therefore operas receive special attention as rhetorical texts. Students will also learn to identify and evaluate primary sources, understanding their arguments and historical significance (outcome 3).

Describe how the course meets the C2 outcome (100 words or less).

The first few weeks of the course build analytical tools (Outcomes 1 and 2). Students learn and apply a method of listening, in which they separate music into its various characteristics and determine how these interact with one another to create a distinctive world of sound and meaning in each example they analyze. This method enables students to categorize music by style and genre, i.e., “to draw informed conclusions.” The remainder of the semester, students apply this to contrasting works from the 19th century using appropriate terminology. Students also analyze published writing as they evaluate primary sources (outcome 3).

Describe how the course meets at least one or more of the following outcomes: B1, B2, B3 (200 words or less).

B1

Students are expected to “describe the social, economic and political effects of the French and industrial Revolutions and the creation of the German and Italian nation states” (Outcome 4), the cultural and ideological contexts for works of art, such a German and Italian opera. Students will also “describe key changes that happened to organized religion and the ways the arts responded to those changes” (Outcome 5).

Outcomes assessment should occur within one or two exams/assignments. Please indicate which exams or assignments will be used for each outcome. Provide assignment prompts if available.

Area to Be Assessed	Assessment Artifact
Outcome A2	Document Duel
Outcome C2	Document Duel
Outcome B1, B2, or B3 *note which of the 3 outcomes will be assessed	B1 Document Duel

Please use the following rubric to perform assessment each year.

Student Learning Outcome A2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
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Evaluate rhetorical claims	Fails to demonstrate understanding or recognition of rhetorical claims.	Demonstrates effective understanding of and ability to critique rhetorical claims.	Demonstrates keen analytical abilities and attention to detail in understanding and evaluating rhetorical claims.
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Student Learning Outcome C2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Analyze data to draw conclusions	Lacks sufficient analysis of data or published writing.	Analyzes data and/or published writing in an effective manner.	Analyzes data and/or published writing in an exemplary manner.

Student Learning Outcome B (evaluate the one or more selected above)

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations (B1)	Little to no engagement in discourse in global, historical, and cultural experiences of diverse populations.	Effectively presents the capacity to engage in discourse in global, historical, and cultural experiences of diverse populations.	Excellent presents the capacity to engage in discourse in global, historical, and cultural experiences of diverse populations.
Understand the interconnectedness of the human experience with a posture of humility while celebrating difference (B2)	Little to no demonstration of understanding or humility in relation to the human experience and diversity.	Effective demonstration of understanding or humility in relation to the human experience and diversity.	Exemplary demonstration of understanding or humility in relation to the human experience and diversity.
Interrogate one's internal and external views and values for greater self-awareness (B3)	Little to no interrogation of personal views and little to no movement toward self-awareness.	Effective interrogation of personal views with some attention to self-awareness.	Exemplary interrogation of personal views with an eye toward self-awareness.

Disciplines to Consider

Proposed courses should fit commonly accepted practices across disciplines. As an external indicator of what constitutes Humanities disciplines, we have consulted the American Academy of Arts and Sciences definition, which lists the following disciplines as humanities:

- Art and music history, musicology, and the academic study of drama and cinema
- American Studies and Area Studies (e.g., Latin American Studies, Africana Studies, etc.)
- Archeology
- Communication, including media studies, but not professionalization-oriented coursework
- Cultural, Ethnic, & Gender Studies: Programs studying from an interdisciplinary perspective race, ethnic, gender, or cultural groups, such as Black studies, Hispanic studies, women's studies, gender studies.
- English Language and Literature: English, American, and Anglophone literature; general literature programs; creative writing; speech and rhetoric (does not include technical and business writing programs).
- History
- Languages & Literatures Other than English: Modern languages and literature; linguistics; classics and ancient languages; comparative literature.
- Jurisprudence: Includes philosophy of law.
- Philosophy
- Religion: Programs in the comparative, nonsectarian study of religion; studies of particular religions; history of religion; does not include programs in theology or ministry.
- Selected Interdisciplinary Studies: General humanities programs; programs in the study of a particular historical period (e.g., medieval and Renaissance studies, classical and ancient studies, holocaust studies, etc.).

The criteria team anticipates some overlap with other menus, particularly cultural literacy.

In ACU's specific institutional context, the council recognizes religion as a humanities discipline but will not consider Bible courses for the Arts and Humanities menu because of the number of hours reserved in the Bible and Theology menu for these courses in the general education requirements.

Resources:

- [American Academy of Arts & Sciences — Scope of the Humanities](#)
- [4Humanities — Five Definitions of the Humanities](#)
- [Cambridge University Press — What Are the Humanities For?](#)

MUSM 234: the Arts and History in the Nineteenth Century – Document Duel
Explanation of Meeting the **Arts and Humanities** 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 A2, B1, and C2 objectives as follows:

A2 Listen to, understand, and critically evaluate rhetorical claims.

- 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.

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 what values are implied by a critic's use of rhetorical claims in describing Debussy's music from a positive or pejorative perspective.

C2: Analyze quantitative data, published writing, or observable phenomena to draw informed conclusions.

- Students will read primary sources from the late nineteenth and early twentieth century to gain an appreciation of styles and modes of communication, evaluating those claims against information presented in class about the historical reception and cultural influence of Debussy, his music, and his innovative compositional style.

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

How to take this course	2
Faith and Learning	2
Course Requirements	3
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Assignment Details	3
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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.

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

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

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

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

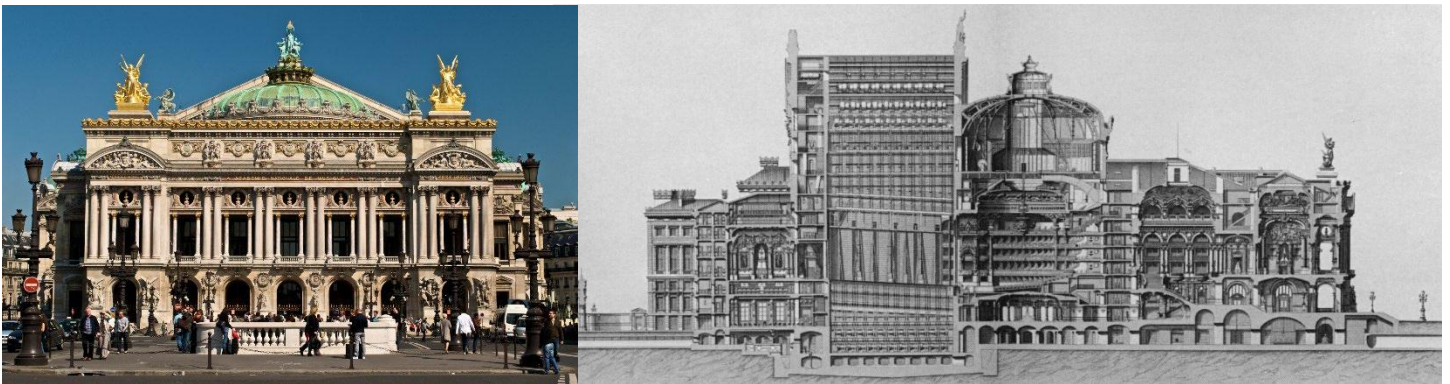
The library staff is ready and willing to help guide your research and to orient you to our library's paper and online resources.

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