

19th-CENTURY CULTURE

Course Description

This course covers 19th-Century culture in a world context, with a focus on connections between the world of ideas and the productions that reflect changing and emerging flows of thought. Students will study works in the areas of literature, theatre, architecture, philosophy, music, art history, religion, and history will discuss them from different critical stances. Students will demonstrate their knowledge and understanding of the works by responding to questions focusing on the connections, and which lend themselves to interpretive possibilities. Students will develop potential interpretations of the causes, impacts, and meanings of elements within a culture by responding to questions. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

About the Professor

Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, where she currently holds an appointment. Nash is widely published in the areas of literature, film criticism, e-learning, and discourse of science. In addition, she has served as editor for journals focusing on literature and literary criticism. She prepared the following Study Guides: American Cinema, Poetry, Fiction, Ancient Literature, Medieval Literature, Enlightenment Literature, 19th Century Literature, and 20th Century Literature.

Study Guide

Nineteenth-Century Culture

Instructions for the Study Guide: Please use the questions to develop a deeper understanding of the text and to review the concepts. As you read, consider the questions. Keeping careful notes or a journal will help you prepare to write the essays at the end of each section as well as the final essay. Your required and supplemental readings can be found in the "Readings" file.

Instructions for Essays: Please write a 1,250 – 1,500 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Instructions for Final Essay: Please write a 5,000 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

COURSE OBJECTIVES

- O1. Identify and describe the core attributes of Romanticism, and discuss examples in nineteenth century drama, poetry, and prose.
- O2. Explain the emergence of such divergent aesthetics as the gothic, psychological realism, naturalism, and symbolism in the Nineteenth century and explain how each proposed a unique and innovative approach to representation.
- O3. Analyze the roles of female characters in nineteenth-century prose and discuss how they reflected often contradictory attitudes about women.
- O4. Describe how literature was viewed as a way to illustrate political points and form a tableau to support social change and reform.
- O5. Describe the flowering of the novel, and discuss the ways in which the form addressed ideas about reality, nature, humanity, causality, and the social order.
- O6. Relate the readings, themes, and ideas of nineteenth century literature to one's own contemporary life, and discuss the persistence and influence of certain basic, paradigm-shifting notions and how they maintain a place in the literary imagination,

even today. Examples could be evolution, Marxism, and social science.

UNIT	WEEKS	TOPICS
I		Literature
	1-3	Romanticism William Wordsworth (1770-1850)
Overview		Poetry and the Self Discovered in Nature
Introduction		What strikes you as new, when you pick up your text of Wordsworth? How does his poetry differ from the poetry you have read: Sappho, the Near Eastern love poets, The Courtly Love poets, Petrarch, Pope? The range of these poets is vast, and no single tone joins them, but have any of them the rich sensitivity to Nature that marks Wordsworth? Do any of them philosophize in a hidden dialogue with nature? (Perhaps they do. My question is rhetorical, and up to you to deal with.) What fascinates Wordsworth about nature, after all? Is it the sense of lost innocence in us, which leads us to feel the poignant beauty of the moment in Nature? What does it mean that 'the child is father of the man'?
Question		Q1. Does such a perspective, in Wordsworth's poetry, seem to you akin to the sensibility of the Enlightenment creators who immediately preceded him? Do you get some sense of what Romanticism may mean, by contrast with the Enlightenment sensibility? Of particular interest, in this last query, is the issue of imagination. For the Romantic movement the importance of imagination is high. Can you explore this Romantic concept of imagination, and see how it bears on Wordsworth's poetry?
Question Theme: Nature		Q2. Discuss how Wordsworth's poems explore how a reference to nature expresses philosophical ideas.
Theme: Nature		Q3. Discuss how Wordsworth's poems explore the way that a connection to nature creates a springboard to philosophical ideas about nature and natural ideas.
		Goethe (1749-1832) <i>Faust</i>
Overview		A Quest for Immortality Through Knowledge
Introduction		With the Faust legend we turn to one of the modern versions of the great mythical themes that empowered Ancient culture. Faust has long been a singular image of the modern quester for knowledge, driving ever father into the unknown, in order to satisfy his...his what? What was Marlowe's Doctor Faustus trying to satisfy? Was it his desire for power, along with knowledge? You will

want to ask yourself what Goethe's Faust wants. Is it power, eternal youth, love? What drives this character, whose cultural roots are in mediaeval alchemy and magic, to press ever harder? Does Mephistopheles represent a diabolical counter force to Faust? By the way is the genre of this piece familiar to you? Is Goethe writing a play? An epic? A long novel?

Question Q1. While you are digesting the modes of Wordsworth's and Goethe's poetries, you will want to ask yourself how *you* view the Enlightenment perspective. Is there any Faustian dimension in the Enlightenment writers and works we read? There is clearly a faith in mankind, but is it not rather a faith in 'reasonable mankind,' mankind that has taken a clear survey of itself, and well knows its limits and possibilities?

Question Theme: Quest Q2. What is Faust seeking? Describe Faust's experiences. Which experience satisfies him most? How did the quest for knowledge become destructive? Describe an analogue in the literary world.

William Blake
Marriage of Heaven and Hell

Overview Lofty Visions in Tightly Crafted Language

Introduction With Blake you move into a matured private mythology, a disciplined apostrophe to excess, a love of the spirit because of the fire of the body. In short, paradoxes and private moves, which would have appalled Franklin, Jefferson, Voltaire, roam freely in this powerful new universe. Even to cage this universe with a term like Romanticism is too academic. Or do I exaggerate, in an effort to do justice to this writer?

Question Q1. Many questions deserve attention here. What do you think of the value of a private poetic universe, buttressed by private mythological figures? How does this kind of universe compare to the poetic/mythical universes of Homer, Hesiod, Virgil? Does Blake's poetry resemble that of Wordsworth, in any way that qualifies them as brothers in Romanticism? What is Romanticism beginning to mean for you? Does it bear the mark of a new cultural age, which accompanied the early nineteenth century? Does that cultural age correlate closely with contemporary developments in politics, the other arts, science?

Alexander Pushkin (1799-1837)

Overview The Man or Woman on the Street and the Grand Ruler

Introduction Pushkin occupies the place in Russian Romanticism held in Europe by the authors we have just begun reading. Can you see some kinship between Pushkin and these other writers? How do you like the genre of the present piece? Have you ever read a little narrative play like this, in verse? And what seems to you the

dominant theme here? Is Yevgeni an expression of the power of the people—an important theme in much Romantic literature—or is he just the little man, caught in the fate of his nation. Is the real dynamic power here lodged in the great ruler, Peter the Great, whose statue surmounts the assaults of the flood?

- Question Q1. Are you asking yourself now and then, as you work through these readings, what role literature plays in society? What role does it play in your own life? Would you and your society be deprived if literature—and perhaps the other arts—no longer existed? These questions may seem too personal, even naïve, but unless you can answer them you are not taking the fullest advantage of an exploration of world literature.
- Theme: Man vs. Nature Q3. In “The Bronze Horseman,” where and when does the vision of a leader or a dictator start to run roughshod over the individuals? Discuss a contemporary example.
- Individual vs. state Q4. In “The Bronze Horseman,” why is it that building a city may be useful to the state but may be harmful to the individual, such as a poor clerk like Yevgeni who was devastated and gone mad after 1824 flood? What kind of confrontation takes place when Yevgeni talks to the statue of Peter the Great?

Essay E1. How does Romanticism address both the ideal and the grotesque? Give examples of poetry and fiction that illustrate the fact that Romanticism often encompassed contradictory impulses. What kind of comments are the works making about the nature of reality and what it means to be human? Analyze exemplary works and discuss them, with examples.

4-6 **Realism**
Flaubert (1821-1880)
A Simple Heart

Overview Reducing the Size of the Hero, Finding the True Hero

Introduction In the traditions of classical mythology, the proper subject of imaginative literature is typically a person of dignity and high birth. While this tradition does not dominate subsequent writing—see Catullus, Boccaccio, Chaucer—it is not until the 19th century, in the West, that we see a conscious effort to write fiction about ‘ordinary people’—though of course as you and I know, nobody is ordinary. In both Wordsworth’s lyrics, and Pushkin’s ‘Bronze Horseman,’ for example, you found tributes to the voice of the little person, themes which were rarely promoted with such intimacy prior to our times, prior to the last two centuries. (To what do you attribute this growing attention to the ‘man or woman on the streets, or in the corner of the city’?) In any case, Felicite speaks for the saintly element in many lives of quiet fidelity, personal observation, and love of good people and good parrots.

Question Q1. Do you know the renowned novel, *Madame Bovary*? There, of

course, Flaubert brings to full detail his interest in quiet lives which are pressed to the max. Do you also notice that the movement of Realism, to which Flaubert is here in the process of giving a name, coincides with great fastidiousness in art? Do the two go together—realism and aesthetic preoccupation?

Question
Theme:
Love and
Loss

Q2: As opposed to Romanticism, Realism uses as its subject the lives of ordinary people in ordinary circumstances. In "A Simple Heart," the life of Felicite, a servant woman, is traced. Felicite loves many people and then loses them. Discuss her condition at the beginning of the story, and how things change over time. Discuss her parrot, Lou-Lou, and what the parrot does for her, and the parrot's role. Explain the similarities between the parrot, Lou-Lou, and things you might find in a church. How does Lou-Lou's appearance at the end of the story reinforce Felicite's losses and her relationships?

Theme:
Love

Q3: Felicite loves many people and then loses them. Describe her capacity to love and her suffering of at her loss. Explain her love for Lou-Lou, and for her mistress. What happens when there is a loss? Discuss a novel or a film that you are familiar with that reminds you of this, and compare and contrast.

Fyodor Dostoyevsky (1821-1881)
"The Underground Man"

Overview

Ruminations of a Man out of Sync with Society

Introduction

In his *Notes from Underground*, Dostoyevsky goes far beyond the realism of the little person that we have mentioned in connection with Wordsworth, Pushkin, and Flaubert, all of whom were in that regard promoting the broad agenda of Romanticism. Dostoyevsky here becomes the persona of a bitter, sarcastic clerk, whose contempt for humanity informs his life. Among the cultural values he scorns is his time's longing—as embodied in the London Crystal Palace—for functional, lifelessly streamlined perfections.

Question

Q1. The mere existence of such striving for social purity drives the underground man to revel further in the dysfunctional existence he himself occupies. Do you see a connection between this harsh and lastingly modern text, and the viewpoint emerging from the speech of the Grand Inquisitor in *The Brothers Karamazov*? Does the Grand Inquisitor believe in the simple people Jesus Christ has come to save, or is the Inquisitor just the cynical CEO of a vast manipulative organization? Is the Underground Man of a mindset which resembles that of the Inquisitor? Do you find these Dostoyevsky texts of interest? Have they an interface with your life as you live it?

Question
Theme:
Alienation

Q2: Discuss the theme of alienation of "The Underground Man." Why does he never experience friendship and love? Describe his interactions with his friends and Liza. How and why, and with whom, does he fail to make connections? When and how does his

mental condition take a turn for the worse? Why do you think that this novel is considered a realistic work?

Henrick Ibsen (1828-1906)
Hedda Gabler

Overview Middle Class Marriage and its Perils

Introduction The date of this play, 1890, is 'close' to our time, and you will probably recognize a 'social consciousness' dimension here which we have seen in Mary Wollstonecraft, as well as earlier, but which in its Ibsen form strikes close our own social moment. Like many of Ibsen's plays --most clearly *The Doll's House*—this one analyzes the heart of a dysfunctional marriage, in which the spouse finds herself bored, unrecognized, ultimately tossed to the social winds, and in which the ultimate result is...ultimate. (Onstage today, in the West, would this play seem up to date, or out of style, old hat?)

Question Theme: Literature as Philosophy Q1. This play of ideas raises the issue of literature as philosophy. Have we read other works that raise philosophical questions, in this case moral questions? How about the work of Cervantes, Montaigne, Moliere? Would it be correct to say that those authors raise issues that they try to solve or clarify? Or is that not what literature does, when it represents an author's thinking? By the way, just to make sure we are on the same page, what *is* Ibsen's attitude toward Hedda's suicide?

Question Character: Hedda Gabler Q2. Discuss the theme of unfulfilling marriages in the case of Hedda Gabler. Discuss how the characters in the play demonstrate how she feels bored, trapped, and oppressed in her marriage. Examine scenes in which she manipulates other people destructively. Explain how Mrs. Elvested is used as a kind of foil, or counterpart. Discuss the progression of her boredom, entrapment.

Character: Hedda Gabler Q3: Discuss the theme of unfulfilled marriage in the case of Hedda Gabler. Why does she feel bored, trapped, and oppressed in her marriage? Why does she manipulate other people destructively? Discuss whether or not this situation could be played out in contemporary society as well.

Essay E2. How does realism lend itself to social activism? Discuss realistic works in the nineteenth century and explain how, when, and where they advocate change in the social sphere.
Or
How does realistic writing differ from romantic in style, attitude towards material, vision of human possibility or limitation by society or by the nature of things? Please discuss the works that corresponded with Realism and explain the connections between the works and the world at large.

7-9 **Early Modern Literature**

Overview	The Invention of Evil in Poetry
Introduction	Both Realism and Naturalism, as you will have deduced from our readings, aspire to present a closely drawn picture of life as we live it, in our persons and in society. (If this seems abstract, think back to the world portrayed in <i>The Song of Roland</i> or even <i>The Inferno</i> . 'Real life' is certainly at stake in those texts, but not 'real life' in the optic of daily experience). Charles Baudelaire carries the 'realistic' tradition over into lyric poetry. He does not content himself with a clearcut squeeze of the 'ordinary,' as do Flaubert and Chekhov, often with touching effects, but he goes for the 'realistic' in the sense of the unvarnished, not cleaned-up aspects of society.
Question	Q1. There is much of the macabre, the lower depths, in the society Baudelaire portrays. Certainly this poet has an attitude, a bitter and self-mocking one, while Flaubert or Zola, as you can perhaps see, try either to have no attitude or to couch it subtly in descriptive prose—as Flaubert does in 'A Simple Heart.' Do you feel that Baudelaire, manages, in this way, to create a verbal world that is close to our contemporary world? Does the macabre play a role in our contemporary art? What would Baudelaire have said of 'sex and violence on TV?'
Question Theme: Aesthetics	Q2. What is Baudelaire trying to do in his poetry and why does it shock people? How does he invert conventional aesthetic values of beauty? What impact does it have on the reader?
Essay	E3. Symbolism moves away from realism and objectivity to posit a world filled with myth, magic, and the ineffable. Baudelaire's work engages ideal worlds as places to escape to and to enjoy, via pure sensation, for their own sake. Discuss the obsession with the chthonic and death, impermanence and corruption on the one hand, or the ideal and the fantastic on the other. How do Symbolist writers try to reconcile them?

II

Art

10-12 **19th Century Art**

Overview Romantic or Real? Two Visions of Reality

Introduction Romanticism, as an art form, concerns itself with depicting truths that are arrived at through intuition and emotion. Romanticism seeks the ideal, and for that reason there is an emphasis on the heroic, the supernatural, and moments of illumination. There is a quest to represent the ideal, and even the transcendent. Realism, in contrast, as an art form, concerns itself with the truths that can be perceived by the senses. The subjects tend to be commonplace, and they are often complex, flawed, even troubled (and troubling). The environments are natural, ordinary. The goal is to create an accurate representation of reality, and in doing so,

expose social realities and problems.

Theme: Romanticism Q1. Compare and contrast Romantic artists of the 19th century, their most well-known work, and distinguishing characteristics.

Theme: Realism Q2. Compare and contrast Realistic artists of the 19th century, their most well-known work, and distinguishing characteristics.

Essay E4. Describe the main differences between Romantic and Realist art, and provide examples.

III Philosophy

13-15 ***Political Movements and Thought***

Overview The Rise of Competing Ideologies

Introduction Nineteenth-century Europe was a hotbed of competing ideologies, political movements, and social experiments. Some, such as Marxism, took root and started to spawn grassroots movements and to inspire social activism. Others, such as anarchism, arose in response to what were considered to be repressive governments (usually monarchies). At the same time, competing groups and ideologies debated issues, usually connected with economic growth, new technologies, and the new ways of doing business that often led to extreme social inequality. Because the nineteenth century was also a time of expanding literacy, the number and variety of thinkers and writers on the various topics proliferated as well. It is fascinating to see how many experiments were attempted, which ones succeeded, and which ones evolved into ones that persisted for many years.

Question: Q1. Trace the emergence of the political ideologies of the 19th century and describe the key thoughts. How were the movements similar to each other? How were they different? Compare and contrast conservatism, liberalism, radicalism, socialism, Marxism, anarchism, and nationalism.
Theme: Government

Essay E6. Examine the various social movements and ideologies that emerged in the nineteenth century. Can you find any that started as a utopian social experiment, but, in time, turned negative and became dystopian?

IV Finals

16 Review, Annotated Bibliography, Research Paper

Final Essay Question Please choose one question from the selections below for your final essay.

FE1. We live in an age proud of its willingness to look all facts of death and life straight in the eye. Is our 'realism' like that you see reflected in the literary and artistic perspectives of painters and

novelists of the nineteenth century? How and when? Provide examples.

FE2. What does Romanticism mean to you? Which artists, philosophers, and writers seem to best represent a Romantic ideology? How? What are concrete examples? Please describe and use examples.

FE3. Discuss the movement from the visions of nearly unlimited human possibility early in the century to their moderation or suppression later in the century? What are major elements that promised hope; what are those—social, psychological—which seem to limit human freedom and possibility?

FE4. Compare and contrast Romanticism and Realism in art and literature that explore human emotions and conditions. How are they effective in garnering sympathy from the reader or viewer? How might both Romanticism and Realism be used to inspire people to become reform-minded and/or revolutionary?

Syllabus

Learning Outcomes:

By the end of this course, students should be able to do the following:

1. Discuss the meanings and manifestations of culture found in the subject of the course.
2. Identify unique theoretical underpinnings and influential thinkers in the course topic.
3. Analyze the relationship between the various aspects of cultural texts and the particular social, cultural, and biographical contexts of their production.
4. Research and critically evaluate cultural productions.
5. Use secondary sources and close reading skills to produce a substantive critical essay relating one or more specific cultural productions to the economic, social, cultural, or biographical contexts of its production.
6. Demonstrate a balanced perspective and a deepened understanding of the cultures, times, people, and situations that produce these works.
7. Write coherent historical arguments that explore the relationships of various concepts and texts, and which provide a clear synthesis.

Course Goals:

1. To provide students with a broad perspective of approaches to world culture and an understanding of the various ways in which they manifest themselves and to assess

- students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse cultural and interdisciplinary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
 3. To provide an overview of cultural analysis and interpretation methods and help students apply these skills in writing essay examinations and a critical essay.
 4. To read widely and critically in a variety of cultural texts in order to explore potential meanings and to demonstrate the depth and breadth of this reading in essay examinations and a critical essay.
 5. To do library research on a particular trend, event, concept, an individual theorist, or an issue in the area of comparative culture and to write a critical essay which incorporates this research.

Course Content:

1. Cultural developments and texts that have been designated as being produced within the category of the course topic.
2. Discussion of the theoretical, social, philosophical and biographical contexts in which those works were produced.
3. Historical movements in various periods.
4. Discussion of the cultural issues and questions related to theoretical, social, philosophical, and biographical approaches to the study of the course topic.
5. Key ideas about how to evaluate and interpret cultural events, texts, and approaches.
6. Criticism and reflection upon political and economic systems as reflected in culture.
7. Discussion of the relevance of course readings to the understanding of contemporary cultural issues.
8. Critical analysis and interpretation of culture.
9. Conducting scholarly research on and off-line.

Course Outline:

For the detailed course outline, please see the study guide.

Course Readings:

The course readings for this course will be available through the Online Library, which will provide students access to selected journal articles, book chapters, and reference materials.

Course Preparedness:

This course is a history course which requires analysis, research, and writing. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in history and does not address remedial writing issues at the sentence, paragraph, or essay level. The California Department of Education "English-Language Arts Content Standards for California Public Schools" offers context for understanding the standard for writing at the college level. Students who do not meet the standards outlined in the "English-Language Arts Content Standards" will not pass this course.

In short, this course assumes that students already "write with a command of standard English conventions, write coherent and focused texts that convey a well-defined

perspective and tightly reasoned argument, and use clear research questions and creative and critical research strategies" (California Standards, Grades Nine and Ten). This course focuses on texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

Course Workload:

In accordance with accreditation standards, requires approximately two hours of outside work for every contact hour. For a 3-hour course, there are 48 contact hours, plus a minimum of 96 hours outside work. For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework.

Grading Factors:

Discussion Board (20%)

The Discussion Board provides the learner a place to respond to questions on the topic and to exchange ideas, reactions and analyses of the texts. Discussion questions concentrate on ideas, themes, and characters in literary works. There will be one question per week. Discussion Board questions will be responded to by all learners in the course and will be evaluated by the instructor. The Discussion Board is not available for OCW courses.

Journal (20%)

Your journal consists of your responses to questions in the Study Guide. These questions require you to reflect on the material and to write a one to two-paragraph response. At the end of the course, you will gather together all of your Study Guide responses and will turn them in as a final portfolio.

Essay (20%)

You will write an essay on one of the topics provided to you by your instructor in which you apply a critical paradigm from theorists or issues raised by the Study Guide questions. You should start your paper with a succinct thesis statement, describe the critical paradigm and the text(s) being analyzed. Be sure to cite critical passages to demonstrate support for your argument.

Length: 1,000—1,500 words. Essay topics will be assigned by the instructor and will reflect material covered in the Study Guide and the readings.

Exam (40%)

Students must complete the assignments, submit them, and take the proctored exam.

Definition of Grades:

Graduate Courses

- A** Outstanding Achievement
- B** Commendable Achievement

- C Marginal Achievement
- D Unsatisfactory *
- F Failing *

* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

- I Incomplete** A grade given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

- W Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

Plagiarism:

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Ethics:

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

Technology:

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

Diversity:

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

Civility:

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

Students with Disabilities:

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

Writing Across the Curriculum:

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers.

Online Library:

Our Online Library supports academic rigor and student academic success by providing access to scholarly books and journals electronically.