MEMORANDUM

TO: Ms. Marilyn Willie
FROM: R. Douglas Siack, Chair, Core Curriculum Council
SUBJECT: Approval Actions of Core Curriculum Council

On 8 October 2008, the following courses were approved for addition to the Texas A&M University Core Curriculum. We recommend that these additions to the Core Curriculum should be considered and approved by the TAMU Faculty Senate. Please forward this memorandum to the respective Colleges.

Visual and Performing Arts

EURO 432 Music in German Culture
EURO 455 Italian Cinema
ITAL 455 Italian Cinema
EURO 447 Russian Artistic Culture II: 1890 to Present
RUSS 447 Russian Artistic Culture II: 1890 to Present
RUSS 446 Russian Artistic Culture I: Beginnings to 1900

International and Cultural Diversity

EURO 447 Russian Artistic Culture II: 1890 to Present
RUSS 447 Russian Artistic Culture II: 1890 to Present
EURO 444 Russian Drama
RUSS 444 Russian Drama
EURO 443 Contemporary Russian Prose
RUSS 443 Contemporary Russian Prose
WMST 334 Women’s Health
VTPP 401 History of Human and Veterinary Medicine in Europe
TEXAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by: Department of European and Classical Languages and Cultures
   and concerns (enter prefix, number, and complete title of course): EURO 432. Music in German Culture.

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: Visual and Performing Arts
   b. To be withdrawn as an approved course in
   c. To be moved from an approved course in
      to an approved course in

3. Attach twenty four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplary Educational Objectives’]”): http://www.thecb.state.tx.us/AAR/UndergraduateEd/fo5_assumpdef.cfm
   Learning Outcome #1 is consistent with THECB Educational Objective IV #7
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   Learning Outcome #6 is consistent with THECB Educational Objective IV #1.
   Learning Outcome #7 is consistent with THECB Educational Objective IV #2.
   Learning Outcome #8 is consistent with THECB Educational Objective IV #5.

   — This course is crosslisted with GERM 432 (already approved for Visual and Performing Arts)

Signature: ___________________________  09/25/07
Course Instructor/Coordinator

Received: ___________________________  09/25/07
Chair, CCC

Approvals:
College Dean: ______________________  10/2/07
Department Head: __________________  09/25/07
EURO 432 – Music in German Culture

Prof. Larson Powell
Office: Acad 201A
Hours: TR 1:30-2:15 and by appointment
Phone: 845-2167 – email: lpowell@neo.tamu.edu

"All art constantly aspires to the condition of music."¹

This course examines the central role played by music in German cultural and national self-definition, covering the period from the late 18th century to the present. (Beethoven’s Ode to Joy was first a symbol of bourgeois humanism, then appropriated both by Nazis and Communists, played by Leonard Bernstein at the fall of the Berlin Wall, and is now the official hymn of the European Union.) Aspects discussed include: the political and ideological role of music, from the French Revolution to National Socialism, the GDR and reunification; the gendering of music as feminine in the Romantic period, and modernist criticism of this trend; the relation of public and private, collective and individual. Different genres and media will be discussed, from opera, art song (Lied), popular Singspiel and cabaret to 1960s protest songs, ballads and film; literary works thematizing music will also be read. Students are encouraged to work across the disciplines of literary studies, history, film studies, music, philosophy and women’s studies. All lectures and readings are in English. (German majors will do part of their written and reading work in German.) Texts and discussion questions are available in course reader (two packs) at Notes & Quotes. Crosslisted with GERM 432.

Prerequisites: For GERM 432: GERM 201 or registration therein, or approval of instructor
For EURO 432: junior or senior classification, or approval of instructor

Student Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.

2. enhance their abilities to analyze and respond critically to a wide range of texts, including matters of genre, purpose, audience, culture, voice, and tone.

3. enhance their abilities to reason logically and respond critically to a wide range of evidence, both primary and secondary.

4. gain an understanding of the intellectual demands required for the study of literature and culture through their own critical analysis—thinking, reading, listening, speaking, and writing.

5. develop an appreciation of a foreign literature and culture as both a field of knowledge and a creative process.

6. gain an awareness of the scope and variety of contemporary and historical issues and interpretations surrounding foreign literature and cultures.

7. learn to understand these issues and interpretations in their cultural and social contexts.

8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.

Grading Policy: (% of grade)
- Midterm 25%
- Oral report in class 15%
- Final paper (can be based on theme of report) 25%
- Attendance/participation 10%
- Final exam 25%

¹ Walter Pater (1839-1894), "The School of Giorgione," in October’s Fortnightly Review (1877), and The Renaissance: Studies in Art and Poetry (1873).
Course Policies: Film screenings are part of the requirement, not optional. If for some reason you cannot be at the scheduled screening, you should watch the film in time to be able to discuss it in the class immediately following the screening.

- **Disruptive Behavior (including cell phones):** Items which disrupt class or inappropriate behavior will not be allowed. This includes reading the paper, doing the crossword puzzle, text messaging, playing electronic games, etc., once class has begun. Cell phones, beepers or other communication devices must be turned off during class times and exams.

- **Academic Integrity/Plagiarism:** “An Aggie does not lie, cheat, or steal, or tolerate those who do.” You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, stated at [http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor). In particular, consult Student Rules, section 20, “Academic Misconduct,” on Cheating, Fabrication, Falsification, Multiple Submissions, and Plagiarism.

- **Disabilities: The Americans with Disabilities Act (ADA)** is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for a reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Office of Support Services for Students with Disabilities, in Room B-118 Cain Hall. The phone number is 845-1637.

- **Attendance:** Please see [http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm) for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1)

- **Excessive absenteeism** (more than three instances) will affect your grade. Points will be deducted from your final grade for more than three unexcused absences, as follows: for each unexcused absence beyond the third, one point per absence will be deducted from your final grade. It is thus possible for your grade to drop a letter grade or more (or even for you to fail the course) because of absenteeism. You are responsible for any material covered and assignments due when you are not in class. If you miss (unexcused) a scheduled or unannounced exam or quiz, no make-up will be given.

- **Late Work:** Late work will **not** be accepted, nor make-up exams given, unless you can justify your absence with a “University Excuse” (see TAMU Student Rules, Part I, “Academic Rules,” Section 7, “Attendance” for examples of valid excuses). If you know in advance that you will not be in class when an assignment is due, please let me know. If something unexpected comes up and you are unable to turn in your assignment on the day it is due, you must get in touch with me by the end of the second working day after the absence. Call me in my office, e-mail me, or you can leave a message with the EURO office associate or on the voice mail (845-2124). **If you do not contact me within two working days of the absence, the assignment will not be accepted late.**

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Week

1. Enlightenment and Classicism. Feminine Privacy and Male Public Community (*Öffentlichkeit*)

1. **Introduction: Modernity, Music and Central Europe.** Music at once as paradigm of the autonomy of art and vehicle for political ideology. Enlightenment distrust of music (Batroix, Fontenelle, Rousseau, Kant). Word and sound. Why the belatedness of music relative to other arts? National anthems (George Mosse) vs. internationalism. (Thomas Mann, excerpts from *Betrachtungen eines Unpolitischen*: Leni Riefenstahl, film clips from *Olympia*, or *Clockwork Orange*)

**Film Screening:** Mozart, Magic Flute


2. Mozart (conclusion)

Beethoven, 9th Symphony, Edmond Burke on the sublime

3. Heinrich von Kleist, *The Legend of St. Cecilia*
II. Romanticism. Music as Paradigm of all the Arts/The Religion of Art


4  **Film Screening: Peter Schamoni, Frühlingsssinfonie**
   Lieder (conclusion): Peter Schamoni, *Frühlingsssinfonie*

Wackenroder/Tieck, Confessions

5  Hoffmann, *The Fermata*

Hoffmann, Beethoven criticism

III. Nationalism, Myth and Modernity. The Total Work of Art (Gesamtkunstwerk)

6  **Film Screening: Wagner/Syberberg, Parsifal**
   Wagner (Parsifal)
   Wagner, Parsifal; Nietzsche’s critique

7  Nietzsche/Wagner
IV. Decadence, Hysteria... (or Camp?) *Fin-de-Siècle* Vienna, *Jugendstil*

Film Screening: Strauss, *Salomé* (NOTE: This is an old videodisc!)
Strauss, *Salomé* - Decadence and Parody- *Femme Fatale* and *Fin-de-siècle*

8  
**Midterm Exam**

Mann, *Tristan* (time permitting): literary Art Nouveau?

9  
Schnitzler, *Fräulein Else*: hysteria, madness, sexual politics

V. Experimental Abstraction and Political Theater, 1919-1933 (Weimar)

Schnitzler (conclusion); Hans Richter, two short abstract films

10  
**Film Screening: Threepenny Opera**

Brecht/Weill (conclusion)

11  
*Kafka, Josephine the Singer; The Silence of the Sirens*

**Film Screening: Friedemann Bach**

Friedemann Bach: Nazi Genius Cult and Oedipal Struggle

VI. Working through the Past: After 1945

12  
Celan/Bachmann, poems (‘Death Fugue’, etc.)

**Film Screening: Wenders, Same Player Shoots Again.**


*Film Screening: Fassbinder, Lili Marleen*

Fassbinder, *Lili Marleen*: Nazi ‘retro-mode’ or melodrama as critique?

14  

concluding discussion
1. This request is submitted by: Department of European and Classical Languages and Cultures

and concerns (enter prefix, number, and complete title of course): EURO 455. Italian Cinema. (cross-listed with ITAL 455)

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Signature: ________________________________
Course Instructor/Coordinator

Date: 07/25/07

Received: ________________________________
Chair, CCC

Date: ________________________________

Approvals:

College Dean: ________________________________

Date: 10/2/07

Department Head: ________________________________

Date: 09/26/07
EURO 455: Italian Cinema

Professor: Manuela Marchesini
Office: Academic Building 230 B
Hours: TR 11:00-12:00
email: mmarchesini@tamu.edu
Phone: 845-2107

Description: A survey of Italian cinema from Neorealism to the present; of idiosyncratic features typical of Italian society; of nation identity shaping; the spaghetti Western genre; other examples of geographical displacement of “italianità.” While honoring the distinctive legacy of Italia cinematic auteurs such as Antonioni and Fellini, the course will query the latest creative drive of the Nineties—its opening up to the challenges of a multiethnic Italy, and to the everlasting pleasures of Italian humor. Taught in English; students taking the class for Italian credit will do reading and written work in Italian. Crosslisted with ITAL/FILM 455.

Prerequisites: For ITAL 455: ITAL 201 or registration therein, or approval of instructor
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Student Learning Outcomes: During the semester, students will:

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Texts: Bondanella, Italian Cinema from Neorealism to the Present, 1999
Marcus, After Fellini, 2002
Course reader with the selected secondary literature related to the theory and other topics highlighted in the movies.


Requirements: Short oral presentations of the material of the day; one midterm paper based on one oral presentation (5 pp); a concluding take home exam (essay questions, 7 pp). All exam dates are subject to change.

Term grade: Midterm paper based on oral presentation: 30%; take-home exam: 40%; class participation: 30%

Participation means attendance at regular classes and film screenings; to offer active contributions in class discussion, to ask questions, and to display a clear familiarity with the assigned material of the day. You start with 16 points ‘in the bank,’ and will have your performance assessed weekly: satisfactory adds 1/2 point per week, outstanding adds 1; poor performance subtracts 1/2 point, unsatisfactory subtracts 1. The maximum to be accumulated in this way is 30 points (= 30% of the course grade). On a standard grading scale, this translates to 30-27 points = A; 26-24 = B, 23-21 = C, 20-18 = D, 17 or less = F.

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Course presentation
The Masters of Neorealism and national identity building after WWII
Rome Open City, Rossellini (1945)

Week 2
Bicycle Thieves, De Sica (1948)

Week 3
The break with Neorealism: early Antonioni and Fellini
Fellini, The White Sheik (1952)

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Comedy Italian Style: stereotypes and its discontent
Love and Anarchy, Lina Wertmuller (1973)

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The maturity of auteurs: new dimensions in film narrative
Red Desert, Antonioni (1964)

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8 ½, Fellini (1963)

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Politics and Ideology: engagement and reflux between ’70s and ‘90s (Novecento), Nineteen Hundred, Bernardo Bertolucci (1976)

Week 9
Dear Diary, Moretti (1993)

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Italy by Displacement: the case of the spaghetti Western
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Signature: ________________________________
Course Instructor/Coordinator

(Date)

Received: ________________________________
Chair, CCC

(Date)

Approvals:

College Dean: ________________________________

(Date)

Department Head: ________________________________

(Date)
ITAL 455: Italian Cinema

Professor: Manuela Marchesini
Office: Academic Building 230 B
Hours: TR 11:00-12:00
email: mmarchesini@tamu.edu
Phone: 845-2107

Description: A survey of Italian cinema from Neorealism to the present; of idiosyncratic features typical of Italian society; of nation identity shaping; the spaghetti Western genre; other examples of geographical displacement of “italianità.” While honoring the distinctive legacy of Italia cinematique auteurs such as Antonioni and Fellini, the course will query the latest creative drive of the Nineties—its opening up to the challenges of a multiethnic Italy, and to the everlasting pleasures of Italian humor. Taught in English; students taking the class for Italian credit will do reading and written work in Italian. Crosslisted with EURO/FILM 455.

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Course reader with the selected secondary literature related to the theory and other topics highlighted in the movies.

**Films:**
by Rossellini, De Sica, Fellini, Antonioni, Germi, Wertmuller, Bertolucci, Moretti, Leone, Salvatore, Amelio, Benigni, Ozpeteck.

**Requirements:** Short oral presentations of the material of the day; one midterm paper based on one oral presentation (5 pp); a concluding take home exam (essay questions, 7 pp). All exam dates are subject to change.

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Signature: ____________________________
Course Instructor/Coordinator

(Date) ____________________________

Received: ____________________________
Chair, CCC

(Date) ____________________________

Approvals:

College Dean: ________________________

(Date) ____________________________

Department Head: ____________________

(Date) ____________________________
EURO 447
RUSSIAN ARTISTIC CULTURE II: 1890 to PRESENT

Dr. Olga M. Cooke
845-2198, 845-2125
693-3704 (home)

MWF 1:50-2:40, 201 HECC
Office hours: TBA
E-mail: olga-cooke@tamu.edu

Course Description: Masterpieces of Russian Art, including architecture, dance, theater, music, film, and literature, from ca. 1890 to the present. Taught in English; crosslisted with RUSS 447.

Prerequisites: for RUSS 447: RUSS 201 or concurrent enrollment therein
for EURO 447: junior or senior classification, or approval of instructor.

Student Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.

2. enhance their abilities to analyze and respond critically to a wide range of texts, including matters of genre, purpose, audience, culture, voice, and tone.

3. enhance their abilities to reason logically and respond critically to a wide range of evidence, both primary and secondary.

4. gain an understanding of the intellectual demands required for the study of literature and culture through their own critical analysis—thinking, reading, listening, speaking, and writing.

5. develop an appreciation of a foreign literature and culture as both a field of knowledge and a creative process.

6. gain an awareness of the scope and variety of contemporary and historical issues and interpretations surrounding foreign literature and cultures.

7. learn to understand these issues and interpretations in their cultural and social contexts.

8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.

Grading Policy:

20% -- 1 paper (5-6 pages in length), topic must receive prior approval.
20% -- First One-Hour Exam
20% -- Pop Quizzes (4-5, lowest grade will be dropped)
20% -- Second One-Hour Exam
20% -- Participation in class & cultural events

The **term paper**, consisting of 5-6 pages, must entail an objective analysis (not a research paper--no footnotes are necessary) of one cultural topic covered in class. **Final deadline for paper is April 18th!** (if you would like to have time to resubmit). **Participation** will consist of brief reports, answering questions, as well as fulfilling a cultural component (more below). There will be a few screenings of films in EDMS (TBA). Tapes of musical selections will be available in the Cellar.

**Attendance:** You are allowed two (2) unexcused absences. For every three (3) unexcused absences, your term grade will be reduced by a full letter grade. Please see [http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm) for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional's confirmation that absence from class was necessary (see Rule 7.1.6.1).

**Required Texts:**
- Xeroxed packets of materials available at Notes 'N Quotes (862-2255)
  - *Bend Sinister*, Vladimir Nabokov
  - *The Russian Experiment in Art*, Camilla Gray
  - *Kolyma Tales*, Varlam Shalamov

**Required Reading/Listening/Viewing:**

**Art:** Slides of paintings by Vrubel, Malevich, Goncharova, Tatlin, Kandinsky, Diaghilev’s “World of Art” artists (Leon Bakst)
  - Soviet poster art, and Socialist Realist art

**Ballet:** Stravinsky, *Petrouchka*, *The Rite of Spring*, *Apollo*

**Film:** Eisenstein, * Battleship Potemkin & Ivan the Terrible, Part I*
  - Stolpner, *The Story of a Real Man*
  - Kalatozov, *The Cranes Are Flying*
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  - Abuladze, *Repentance*
  - Mikhailov, *Burnt by the Sun*

**Literature:** Andrey Bely, *The Silver Dove* (excerpts)
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**Music:** Scriabin, *The Poem of Ecstasy*
  - Shostakovich, *Lady Macbeth, Babi Yar Symphony*

**Poetry:** Akhmatova, Tsvetaeva, Bryusov, Blok, Mandelshtam, Evtushenko

**Theater:** Chekhov, *The Cherry Orchard*
  - Mayakovsky, *The Bedbug*
**Russian Cultural Events**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Organization</th>
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<tbody>
<tr>
<td>St. Petersburg Legacy</td>
<td>[mm/dd]</td>
<td>Da Camera</td>
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<tr>
<td>All Russian Concert</td>
<td>[mm/dd]</td>
<td>Houston Symphony</td>
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<td>(Tchaikovsky, Shostakovich,</td>
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<td>Rachmaninov)</td>
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<tr>
<td>Russian Ark (film)</td>
<td>[mm/dd]</td>
<td>Museum of Fine Arts</td>
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<tr>
<td>Cinderella (ballet)</td>
<td>[mm/dd]</td>
<td>Houston Ballet</td>
</tr>
<tr>
<td>Yury Bashmet</td>
<td>[mm/dd]</td>
<td>OPAS</td>
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</tbody>
</table>

* Choose a minimum of 2 cultural events and fulfill the cultural component of course. If you cannot afford tickets, we can decide on some substitutions.

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We will try to make a field trip to the McNay Museum in San Antonio to view Russian paintings and set designs.

*** Lectures may be subject to change.

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**Lectures and Discussion**

**PART I -- Decadence, Symbolism, Acmeism, Suprematism**

1. Introduction: The Decline of Realism and Rise of Decadence/Symbolism
   Decadents vs. Symbolists: Poetry by Valery Briussov and Alexander Blok
   Mikhail Vrubel's "The Demon"

2. Diaghilev’s “World of Art” Movement (Lev Bakst’s set designs & costumes)
   Aleksandr Scriabin's Poem of Ecstasy
   Fin de siecle: Anton Chekhov's The Cherry Orchard

3. “...”
   Cubo-Futurism: Paintings by Natalia Goncharova and Kazimir Malevich
Acmeism: Poetry by Anna Akhmatova

4. “Poetry by Osip Mandelstam
Kandinsky, the Father of Abstract Art
Stravinsky's The Rite of Spring

5. Kazimir Malevich’s Black Square & Suprematism
Alexander Blok’s "The Twelve"

6. Agitprop: Soviet Poster Art
Constructivism and Tatlin's Tower for the Third International
The Most Important Art: Eisenstein's Battleship Potemkin

7. Pudovkin’s The Mother
Future as Nightmare: Mayakovsky's and Meyerhold’s The Bedbug
Engineers of Human Souls: Socialist Realist Paintings & Stolpner’s Story of a Real Man

8. First One-hour Exam

PART II -- SOCIALIST REALISM, THAW, GLASNOST-PRESENT
Vladimir Nabokov’s The Invitation to a Beheading

9. Shostakovich’s opera, Lady Macbeth of Mtsensk District
Marc Chagall’s “White Crucifixion”
Eisenstein’s & Prokofiev’s Alexander Nevsky

10. Shostakovich’s Seventh Symphony
The Thaw: Kalatozov’s The Cranes Are Flying
Values Maintained: Akhmatova’s Requiem

11. Kozintsev’s & Pasternak’s Hamlet
Anti-Semitism: Shostakovich’s and Evtushenko’s Babi Yar Symphony
Dissidence and a Resurgence of Faith: Tarkovsky’s Andrei Rublev

12. Glasnost’: Tengiz Abuladze’s Repentance
Dissidence: Samizdat, Tamizdat, and Protest Songs
Alexander Solzhenitsyn

13. The Gulag and Varlam Shalamov’s Kolyma Tales

14. Mikhalkov’s Burnt by the Sun
Second One-hour Exam [note: the exam will be given during the last full week of classes, not on a Dead Day]
TEXAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by: Department of European and Classical Languages and Cultures

   and concerns (enter prefix, number, and complete title of course): RUSS 447. Russian Artistic Culture II: 1890 to Present.
   (cross-listed with EURO 447)

2. Type of request (fill in the appropriate Core Curriculum distributive area):

   a. To be added as an approved course in: Visual and Performing Arts

   b. To be withdrawn as an approved course in ________________________________

   c. To be moved from an approved course in ________________________________
      to an approved course in ________________________________

3. Attach twenty four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplary Educational Objectives’]”: http://www.theceb.state.tx.us/AAR/UndergraduateEd/fos_assumpdef.cfm

   Learning Outcome #1 is consistent with THECB Educational Objective IV #7
   Learning Outcome #2 is consistent with THECB Educational Objectives IV ##3 and 5.
   Learning Outcome #3 is consistent with THECB Educational Objective IV #3.
   Learning Outcome #4 is consistent with THECB Educational Objective IV #4.
   Learning Outcome #5 is consistent with THECB Educational Objectives IV ##6 and 7.
   Learning Outcome #6 is consistent with THECB Educational Objective IV #1.
   Learning Outcome #7 is consistent with THECB Educational Objective IV #2.
   Learning Outcome #8 is consistent with THECB Educational Objective IV #5.

Signature: ____________________________
Course Instructor/Coordinator

(Date) 09/27/07

Received: ____________________________
Chair, CCC

(Date)

Approvals:

College Dean: ____________________________

(Date) 10/2/17

Department Head: ____________________________

(Date) 9/28/01
RUSS 447
RUSSIAN ARTISTIC CULTURE II: 1890 to PRESENT

Dr. Olga M. Cooke
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693-3704 (home)  
MWF 1:50-2:40, 201 HECC
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(Tchaikovsky, Shostakovich, Rachmaninov)

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Yury Bashmet [mm/dd] OPAS

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14. Mikhaikov’s Burnt by the Sun
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1. This request is submitted by: Department of European and Classical Languages and Cultures

   and concerns (enter prefix, number, and complete title of course): RUSS 446. Russian Artistic Culture I: Beginnings to 1900. (cross-listed with EURO 446)

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: Visual and Performing Arts
   b. To be withdrawn as an approved course in: ________________________________
   c. To be moved from an approved course in: ________________________________
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Signature: __________________________
Course Instructor/Coordinator

(Date) 09/25/07

Received: __________________________
Chair, CCC

(Date) __________________________

Approvals:

College Dean: __________________________

(Date) 10/2/07

Department Head: __________________________

(Date) 09/26/07
RUSS 446
FRAN 153
TR 11:10-12:25
Office Hours: R 12:30-2:30
& by appointment.

Brett Cooke
ACAD 329C
w: 5-4762, 5-2124
h: 693-3704
brett-cooke@tamu.edu

Russian Artistic Culture I: Beginnings to 1900

This course focuses on the major masterpieces of Russian art (including architecture, art, dance, theater, music, and literature) composed since its beginnings until roughly 1900. By means of a carefully selected series of works, each representative of the major cultural periods and of different important media, this course attempts to acquaint students with the most significant changes in natural philosophy that comprise the country’s intellectual history. Individual works are examined in detail to reveal “chronotopes,” features characteristic of a given “worldview.”

For many students 446 will constitute their first academic exposure to the formal study of at least one, if not all, artistic medium. With few exceptions, each examined artwork is an acclaimed classic of international art and, thereby, worthy of such attention and consequent appreciation. By learning how to investigate basic but nevertheless profound questions about works composed in diverse media, the student is thus somewhat prepared both to study any art and to develop useful insights into its relationship with its cultural context. Crosslisted with EURO 446.

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Texts:

Chekhov, *The Seagull* (Dover), required. 0486406563
Dostoevsky, *Notes from Underground* (Dover) required. 0486406563
*Four Great Russian Plays* (Dover) 0486434729 for Gogol
Lermontov, *A Hero of Our Time* (Penguin) required. 014044176X
Tolstoy, *Great Short Works of Tolstoy* (Perennial) required. 0060830719
Turgenev, *Sketches from a Hunter's Album* (Penguin) required. 0140441867
Course packet required for RUSS credit from Notes N' Quotes.
EURO/ RUSS 446 CD (available from Notes N' Quotes)
EURO/ RUSS 446 Video Cassette (available in Language Lab)
EURO/ RUSS 446 Audio Cassettes 2 & 3 (optional and available in Language Lab)
Electronic Reserves under EURO 446 (ER)

Requirements:
Two brief papers (20% apiece) each analyzing a text of pre-1900 Russian culture, one previous to
1800 (Folk due 9/29, Medieval 10/13, Neoclassical 10/27), the other nineteenth-century
(Romanticism 11/10, Realism 12/2, Chekhov 12/7), only one of which may be on literature.
WARNING: both topics must be selected from the projects list (to be distributed) and approved
by the instructor in advance.

18 Daily Quizzes (10%) Taken by WebCT, must be submitted prior to class time on days
marked Q in the syllabus; these brief quizzes will cover the material assigned for that
day. Your 2 lowest grades will be dropped. In all cases study the file on disk prior to
class.

Midterm (20%).

Final Exam (30%).

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Lectures & Prior Homework: Dates are subject to change.
8/30 1. Introduction. The land and its cultural consequences.
9/1 2. The Folk Mind: The language and Russian folk proverbs.
9/6 3. Folk art and wood architecture.
    Q proverbs in file #02
9/13 5. The ancient Slavs and their epics.
    "Ilya Muromets & Nightingale the Robber"; "Baba-Yaga"; "Death of Oleg." Q
    Orthodox architecture: Constantine's Hagia Sophia & Kiev's St. Sophia's Cathedral.
9/22 8. Liturgical Arts: Kievian Literature (ER: Zenkovsky 47-48, 87-91)
"Apostle Andrew Visits Russia," "Martyrdom of Boris & Gleb." Q
"Song of Igor's Campaign" and Rublyov's "Old Testament Trinity."
9/29  10. Moscow, the "Third Rome": "Taie of the White Cowl" and letters of Ivan
      the Terrible. Q (ER: Zenkovsky 265-64, 293-307)
10/4  11. The “Time of Troubles”: St. Basil's Cathedral, Moscow
      "The Life of Archpriest Avvakum by Himself." Q (ER: Zenkovsky 320-70)
      Petipa and Ivanov's Swan Lake. Q (ER: Balanchine and video performance)
10/18 15. Sentiment and sentimentality.
      Karamzin's "Poor Liza" and essays. Q (ER: Segal)
10/20 16. MIDTERM EXAMINATION
10/25 17. Pushkin: Russian culture comes of age.
      "The Bronze Horseman." Q (ER: Lednicki)
      "Kamarinskaya." Music CD
      "Bela" and "The Fatalist" from A Hero of Our Time. Q (bookstore)
11/3  20. Gogol on life in Nikolaevan Russia.
      The Inspector General. Q (Video performance or ER: Reeve)
      Selections from Notes of a Hunter Q (bookstore)
      Repin's paintings.
      Notes from Underground Q (bookstore).
      Mussorgsky's Boris Godunov Q (Video performance & music CD)
11/22 25. The religious dimension of Russian art: Nikolay Gay's Gospel paintings
      and Tolstoy's "The Death of Ivan Illich." Q (bookstore)
11/29 26. The Russian archaic revival in art and architecture.
      Paintings and buildings by Vasnetsov and Nestorov.
12/1 27. Russian Orientalism. Paintings by Vereshchagin and
      Borodin's Prince Igor. Q (Video performance and music CD)
      Chekhov's The Seagull. Q (video performance and bookstore)

Video Showings (requested—not confirmed):

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Location</th>
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<td>10/12W</td>
<td>Swan Lake</td>
<td>EMS</td>
<td>TBA  7PM</td>
</tr>
<tr>
<td>11/2W</td>
<td>Inspector General</td>
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<td>TBA  7PM</td>
</tr>
<tr>
<td>11/16W</td>
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<td>11/30W</td>
<td>Prince Igor</td>
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TEXAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by: Department of European and Classical Languages and Cultures

and concerns (enter prefix, number, and complete title of course): EURO 447. Russian Artistic Culture II: 1890 to Present.
(cross-listed with RUSS 447)

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: International and Cultural Diversity
   b. To be withdrawn as an approved course in ________________________________
   c. To be moved from an approved course in ________________________________
      to an approved course in ________________________________

3. Attach twenty-four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplary Educational Objectives’]”: http://www.thecb.state.tx.us/AAR/UndergraduateEd/fos_assumpdef.cfm

   *International and Cultural Diversity* being an Institutionally Designated Option, there are no THECB Educational Objectives related to it as such. However, the course addresses THECB Core Curriculum perspective #1 ("establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives, and to understand the responsibilities of living in a culturally and ethnically diversified world"), and relates to THECB Social and Behavioral Science Objectives that have an international and cultural diversity dimension, as follows:

   Learning Outcome #1 is consistent with THECB Educational Objective V #2 and 12.
   Learning Outcome #2 is consistent with THECB Educational Objectives V #2 and 4.
   Learning Outcome #4 is consistent with THECB Educational Objective V #2 and 12.
   Learning Outcome #5 is consistent with THECB Educational Objectives V #4 and 12.
   Learning Outcome #6 is consistent with THECB Educational Objective V #5.
   Learning Outcome #7 is consistent with THECB Educational Objective V #5.
   Learning Outcome #8 is consistent with THECB Educational Objective V #4.

Signature: ____________________________
(Received) ____________________________

Course Instructor/Coordinator
Chair, CCC

Approval:

College Dean: ____________________________
(Received) ____________________________

Department Head: ____________________________
(Received) ____________________________

(Date) ____________________________
EURO 447  
RUSSIAN ARTISTIC CULTURE II: 1890 to PRESENT

Dr. Olga M. Cooke  
845-2198, 845-2125  
693-3704 (home)  
MWF 1:50-2:40, 201 HECC  
Office hours: TBA  
E-mail: olga-cooke@tamu.edu

Course Description: Masterpieces of Russian Art, including architecture, dance, theater, music, film, and literature, from ca. 1890 to the present. Taught in English; crosslisted with RUSS 447.

Prerequisites: for RUSS 447: RUSS 201 or concurrent enrollment therein.

for EURO 447: junior or senior classification, or approval of instructor.

Student Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.

2. enhance their abilities to analyze and respond critically to a wide range of texts, including matters of genre, purpose, audience, culture, voice, and tone.

3. enhance their abilities to reason logically and respond critically to a wide range of evidence, both primary and secondary.

4. gain an understanding of the intellectual demands required for the study of literature and culture through their own critical analysis—thinking, reading, listening, speaking, and writing.

5. develop an appreciation of a foreign literature and culture as both a field of knowledge and a creative process.

6. gain an awareness of the scope and variety of contemporary and historical issues and interpretations surrounding foreign literature and cultures.

7. learn to understand these issues and interpretations in their cultural and social contexts.

8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.

Grading Policy:

20% -- 1 paper (5-6 pages in length), topic must receive prior approval.
20% -- First One-Hour Exam
20% -- Pop Quizzes (4-5, lowest grade will be dropped)
20% -- Second One-Hour Exam
20% -- Participation in class & cultural events

The **term paper**, consisting of 5-6 pages, must entail an objective analysis (not a research paper--no footnotes are necessary) of one cultural topic covered in class. **Final deadline for paper is April 18th!** (if you would like to have time to resubmit). **Participation** will consist of brief reports, answering questions, as well as fulfilling a cultural component (more below). There will be a few screenings of films in EDMS (TBA). Tapes of musical selections will be available in the Cellar.

**Attendance:** You are allowed two (2) unexcused absences. For every three (3) unexcused absences, your term grade will be reduced by a full letter grade. Please see [http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm) for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1).

**Required Texts:**

- Xeroxed packets of materials available at Notes 'N Quotes (862-2255)
- *Bend Sinister*, Vladimir Nabokov
- *The Russian Experiment in Art*, Camilla Gray
- *Kolyma Tales*, Varlam Shalamov

**Required Reading/Listening/Viewing:**

**Art:** Slides of paintings by Vrubel, Malevich, Goncharova, Tatlin, Kandinsky; Diaghilev’s “World of Art” artists (Leon Bakst)
- Soviet poster art, and Socialist Realist art

**Ballet:** Stravinsky, *Petrushka*, *The Rite of Spring*, *Apollo*

**Film:**
- *Eisenstein, Battleship Potemkin & Ivan the Terrible, Part I*
- *Stolpner, The Story of a Real Man*
- *Kalatozov, The Cranes Are Flying*
- *Tarkovsky, Andrei Rublev*
- *Abuladze, Repentance*
- *Mikhalkov, Burnt by the Sun*

**Literature:** Andrey Bely, *The Silver Dove* (excerpts)
- Vladimir Nabokov, *Bend Sinister*
- Varlam Shalamov, *Kolyma Tales*
- Short stories by Mikhail Zoshchenko

**Music:** Scriabin, *The Poem of Ecstasy*
- Shostakovich, *Lady Macbeth, Baby Yar Symphony*

**Poetry:** Akhmatova, Tsvetaeva, Bryusov, Blok, Mandelshtam, Evtushenko

**Theater:** Chekhov, *The Cherry Orchard*
- Mayakovsky, *The Bedbug*
Russian Cultural Events
St. Petersburg Legacy [mm/dd] Da Camera
All Russian Concert [mm/dd] Houston Symphony
(Tchaikovsky, Shostakovich, Rachmaninov)
Russian Ark (film) [mm/dd] Museum of Fine Arts
Cinderella (ballet) [mm/dd] Houston Ballet
Yury Bashmet [mm/dd] OPAS

* Choose a minimum of 2 cultural events and fulfill the cultural component of course. If you cannot afford tickets, we can decide on some substitutions.

**
We will try to make a field trip to the McNay Museum in San Antonio to view Russian paintings and set designs.

*** Lectures may be subject to change.

Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637).

Academic Integrity: "An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to be aware of the Aggie Honor Code and the Honor Code Rules and Procedures, stated at http://www.tamu.edu/aggiehonor.

Lectures and Discussion

PART 1 -- Decadence, Symbolism, Acmeism, Suprematism
1. Introduction: The Decline of Realism and Rise of Decadence/Symbolism
   Decadents vs. Symbolists: Poetry by Valery Briussov and Alexander Blok
   Mikhail Vrubel's "The Demon"

2. Diaghilev’s “World of Art” Movement (Lev Bakst’s set designs & costumes)
   Aleksandr Scriabin’s Poem of Ecstasy
   Fin de siecle: Anton Chekhov’s The Cherry Orchard

3. “...”
   Cubo-Futurism: Paintings by Natalia Goncharova and Kazimir Malevich
Acmeism: Poetry by Anna Akhmatova

4. "Poetry by Osip Mandelstam
Kandinsky, the Father of Abstract Art
Stravinsky’s The Rite of Spring"

5. Kazimir Malevich’s Black Square & Suprematism
Alexander Blok’s “The Twelve”

6. Agitprop: Soviet Poster Art
Constructivism and Tatlin’s Tower for the Third International
The Most Important Art: Eisenstein’s Battleship Potemkin

7. Pudovkin’s The Mother
Future as Nightmare: Mayakovsky’s and Meyerhold’s The Bedbug
Engineers of Human Souls: Socialist Realist Paintings & Stolpner’s Story of a Real Man

8. First One-hour Exam

PART II -- SOCIALIST REALISM, THAW, GLASNOST-PRESENT
Vladimir Nabokov’s The Invitation to a Beheading

9. Shostakovich’s opera, Lady Macbeth of Mtsensk District
Marc Chagall’s “White Crucifixion”
Eisenstein’s & Prokofiev’s Alexander Nevsky

10. Shostakovich’s Seventh Symphony
The Thaw: Kalatozov’s The Cranes Are Flying
Values Maintained: Akhmatova’s Requiem

11. Kozintsev’s & Pasternak’s Hamlet
Anti-Semitism: Shostakovitch’s and Evtushenkov’s Babi Yar Symphony
Dissidence and a Resurgence of Faith: Tarkovsky’s Andrei Rublev

12. Glasnost’: Tengiz Abuladze’s Repentance
Dissidence: Samizdat, Tamizdat, and Protest Songs
Alexander Solzhenitsyn

13. The Gulag and Varlam Shalamov’s Kolyma Tales

14. Mikhailov’s Burnt by the Sun
Second One-hour Exam [note: the exam will be given during the last full week of classes, not on a Dead Day]
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Signature: ________________________________
Course Instructor/Coordinator

(Date) 09/25/07

Received: ________________________________
Chair, CCC

(Date) ________________________________

Approvals:
College Dean: ________________________________

(Date) 09/26/07

Department Head: ________________________________

(Date) ________________________________
RUSS 447
RUSSIAN ARTISTIC CULTURE II: 1890 to PRESENT

Dr. Olga M. Cooke
845-2198, 845-2125
693-3704 (home)
MWF 1:50-2:40, 201 HECC
Office hours: TBA
E-mail: olga-cooke@tamu.edu

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   *Fin de siecle*: Anton Chekhov’s *The Cherry Orchard*

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Second One-hour Exam [note: the exam will be given during the last full week of classes, not on a Dead Day]
TExAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by: Department of European and Classical Languages and Cultures
   and concerns (enter prefix, number, and complete title of course): EURO 444. Russian Drama. (cross-listed with RUSS 444)

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: International and Cultural Diversity
   b. To be withdrawn as an approved course in
   c. To be moved from an approved course in
      to an approved course in

3. Attach twenty four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

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   Learning Outcome #6 is consistent with THECB Educational Objective V #5.
   Learning Outcome #7 is consistent with THECB Educational Objective V #5.
   Learning Outcome #8 is consistent with THECB Educational Objective V #4.

Signature: ____________________________
Course Instructor/Coordinator

(Date) 09/26/07

Received: ____________________________
Chair, CCC

(Date)

Approvals:

College Dean: ________________________

(Date) 9/28/07

Department Head: ____________________

(Date) 9/26/07
EURO 444: Russian Drama

Instructor: Dr. Elisabeth Rich
Office: Academic 230 A
Office Hours: MW 11:40-12:40, or by appointment
Office Phone: 845-2106
E-Mail: e-rich@tamu.edu

Course Description: An introduction to the masterpieces of Russian drama from the nineteenth century to the present. Authors studied will include Pushkin, Gogol, Chekhov, and Gorky, along with contemporary playwrights, such as Grigory Gorin and Aleksandr Galin, whose plays enjoy tremendous popularity among theater-goers in Russia today. Conducted in English; no knowledge of Russian necessary. Crosslisted with RUSS 444.

Prerequisites: For RUSS 444: RUSS 201 or registration therein, or approval of instructor
For EURO 444: junior or senior classification, or approval of instructor

Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.

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6. gain an awareness of the scope and variety of contemporary and historical issues and interpretations surrounding foreign literature and cultures.

7. learn to understand these issues and interpretations in their cultural and social contexts.

8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.
**Required Text:** Course packet available at Notes-N-Quotes.

Course packet includes the following plays:

- **A.S. Pushkin**
  - *Boris Godunov*
- **N.V. Gogol**
  - *The Government Inspector*
- **A.P. Chekhov**
  - *The Sea Gull*
  - *The Cherry Orchard*
- **Maxim Gorky**
  - *At the Bottom*
- **Alexei Arbusov**
  - *Tanya*
- **Victor Rozov**
  - *Alive Forever*
- **Mihail Roshchin**
  - *Valentin and Valentina*
- **Leonid Zorin**
  - *A Warsaw Melody*
- **Aleksandr Gelman**
  - *A Man with Connections*
- **Aleksandr Galin**
  - *Stars in the Morning Sky*
- **Grigory Gorin**
  - *Forget Herastratus!*
- **Ludmila Petrushevskaya**
  - *Three Girls in Blue*
- **Maria Arbatova**
  - *Equation with Two Knowns*

**Course Requirements:**

- Weekly Reading Assignments
- Three Short Papers
- Final Paper (in lieu of a final exam)

**Grading Policy:**

- Classwork/Homework: 10%
- Three Short Papers (each paper will be 20% of your final grade): 60%
- Final Paper: 30%
  - Total: 100%

**Attendance and Excused Absences:** For an absence of fewer than three days, students must provide either a Texas A&M University Explanatory Statement of Absence from Class (available at http://attendance.tamu.edu), or confirmation of visit to a health care professional affirming date and time of visit. For an absence of three or more days, students must furnish written documentation from a medical provider, stating date and time of illness and confirmation of needed absence. Exams and assignments can be made-up only as a result of legitimate absences. For further information about Student Rules pertaining to Attendance and Excused Absences, please see Rule 7 of Student Rules (http://student-rules.tamu.edu/rule7.htm).

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Calendar of Assignments

Jan. 19: Introductory Lecture

Jan. 22: Lecture and Discussion: Pushkin’s Boris Godunov
Jan. 24: Boris Godunov
Jan. 26: Boris Godunov

Jan. 29: Lecture and Discussion: Gogol’s The Government Inspector
Jan. 31: The Government Inspector
Feb. 2: The Government Inspector

Feb. 5: Lecture and Discussion: Chekhov’s The Cherry Orchard
Feb. 7: The Cherry Orchard
Feb. 9: The Cherry Orchard

Feb. 12: Film (The Cherry Orchard, directed by Leonid Trushkin, founder and artistic director of The Anton Chekhov Theatre); First Paper Due
Feb. 14: Lecture and Discussion: Chekhov’s The Sea Gull
Feb. 16: The Sea Gull

Feb. 19: Lecture and Discussion: Maxim Gorky’s At the Bottom
Feb. 21: At the Bottom
Feb. 23: At the Bottom

Feb. 26: Lecture and Discussion: Alexei Arbuzov’s Tanya
Feb. 28: Tanya
March 2: Tanya

March 5: Lecture and Discussion: Victor Rozov’s Alive Forever; Second Paper Due
March 7: Alive Forever
March 9: Film The Cranes Are Flying (an adaptation of Alive Forever; screenplay written by Rozov)

March 12-16: Spring Break

March 19: Lecture and Discussion: Mikhail Roshchin’s Valentin and Valentina
March 21: Valentin and Valentina
March 23: Valentin and Valentina

March 26: Lecture and Discussion: Leonid Zorin’s A Warsaw Melody
March 28: *A Warsaw Melody*
March 30: *A Warsaw Melody*

April 2: Lecture and Discussion: Gelman’s *A Man with Connections*; **Third Paper Due**
April 4: *A Man with Connections*
April 6: Reading day, no classes

April 9: Lecture and Discussion: Aleksandr Galin’s *Stars in the Morning Sky*
April 11: *Stars in the Morning Sky*
April 13: *Stars in the Morning Sky*

April 16: Lecture and Discussion: Grigory Gorin’s *Forget Herostratus!*
April 18: *Forget Herostratus!*
April 20: *Forget Herostratus!*

April 23: Lecture and Discussion: Ludmila Petrushevskaya’s *Three Girls in Blue*
April 25: *Three Girls in Blue*
April 27: *Three Girls in Blue*

April 30: Lecture and Discussion: Maria Arbateva’s *Equations of Two Knowns*
May 1: *Equations of Two Knowns*; Evaluations

May 7: **Final Paper Due**
1. This request is submitted by: Department of European and Classical Languages and Cultures and concerns (enter prefix, number, and complete title of course): RUSS 444, Russian Drama. (cross-listed with EURO 444)

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: International and Cultural Diversity
   b. To be withdrawn as an approved course in: ________________________________
   c. To be moved from an approved course in: ________________________________ to an approved course in: ________________________________

3. Attach twenty four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplary Educational Objectives’]”): http://www.theceb.state.tx.us/AAR/UndergraduateEd/fos_assumdef.cfm

   International and Cultural Diversity being an Institutionally Designated Option, there are no THECB Educational Objectives related to it as such. However, the course addresses THECB Core Curriculum perspective #1 (“establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives, and to understand the responsibilities of living in a culturally and ethnically diversified world”), and relates to THECB Social and Behavioral Science Objectives that have an international and cultural diversity dimension, as follows:

   Learning Outcome #1 is consistent with THECB Educational Objective V #2 and 12.
   Learning Outcome #2 is consistent with THECB Educational Objectives V #2 and 4.
   Learning Outcome #4 is consistent with THECB Educational Objective V #2 and 12.
   Learning Outcome #5 is consistent with THECB Educational Objectives V #4 and 12.
   Learning Outcome #6 is consistent with THECB Educational Objective V #5.
   Learning Outcome #7 is consistent with THECB Educational Objective V #5.
   Learning Outcome #8 is consistent with THECB Educational Objective V #4.

Signature: ____________________________
Course Instructor/Coordinator

(Date) 09/25/07

Received: ____________________________
Chair, CCC

(Date) ____________________________

Approvals:
College Dean: ________________________

(Date) 10/2/07

Department Head: ________________________

(Date) 9/26/07

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RUSS 444: Russian Drama

Instructor: Dr. Elisabeth Rich
Office: Academic 230 A
Office Hours: MW 11:40-12:40, or by appointment
Office Phone: 845-2106
E-Mail: e-rich@tamu.edu

Course Description: An introduction to the masterpieces of Russian drama from the
nineteenth century to the present. Authors studied will include Pushkin, Gogol, Chekhov,
and Gorky, along with contemporary playwrights, such as Grigory Gorin and Aleksandr
Galin, whose plays enjoy tremendous popularity among theater-goers in Russia today.
Conducted in English; no knowledge of Russian necessary. Crosslisted with EURO 444.

Prerequisites: For RUSS 444: RUSS 201 or registration therein, or approval of
instructor
For EURO 444: junior or senior classification, or approval of instructor

Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of
the course subject matter.

2. enhance their abilities to analyze and respond critically to a wide range of texts,
including matters of genre, purpose, audience, culture, voice, and tone.

3. enhance their abilities to reason logically and respond critically to a wide range of
evidence, both primary and secondary.

4. gain an understanding of the intellectual demands required for the study of literature
and culture through their own critical analysis—thinking, reading, listening, speaking,
and writing.

5. develop an appreciation of a foreign literature and culture as both a field of knowledge
and a creative process.

6. gain an awareness of the scope and variety of contemporary and historical issues and
interpretations surrounding foreign literature and cultures.

7. learn to understand these issues and interpretations in their cultural and social
contexts.

8. develop the ability to apply knowledge of diverse backgrounds and cultures to their
personal lives and studies.
**Required Text:** Course packet available at Notes-N-Quotes.

Course packet includes the following plays:

- A.S. Pushkin: *Boris Godunov*
- N.V. Gogol: *The Government Inspector*
- A.P. Chekhov: *The Sea Gull, The Cherry Orchard*
- Maxim Gorky: *At the Bottom*
- Alexei Arbuzov: *Tanya*
- Victor Rozov: *Alive Forever*
- Mikhail Roshchin: *Valentin and Valentina*
- Leonid Zorin: *A Warsaw Melody*
- Aleksandr Gelman: *A Man with Connections*
- Aleksandr Galin: *Stars in the Morning Sky*
- Grigory Gorin: *Forget Herastratus!*
- Ludmila Petrushevskaya: *Three Girls in Blue*
- Maria Arbatova: *Equation with Two Knowns*

**Course Requirements:**
- Weekly Reading Assignments
- Three Short Papers
- Final Paper (in lieu of a final exam)

**Grading Policy:**
- Classwork/Homework: 10%
- Three Short Papers (each paper will be 20% of your final grade): 60%
- Final Paper: 30%

**Attendance and Excused Absences:** For an absence of fewer than three days, students must provide either a Texas A&M University Explanatory Statement of Absence from Class (available at [http://attendance.tamu.edu](http://attendance.tamu.edu)), or confirmation of visit to a health care professional affirming date and time of visit. For an absence of three or more days, students must furnish written documentation from a medical provider, stating date and time of illness and confirmation of needed absence. Exams and assignments can be made-up only as a result of legitimate absences. For further information about Student Rules pertaining to Attendance and Excused Absences, please see Rule 7 of Student Rules ([http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm)).

**Disabilities:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring accommodation, please contact the Department of Student Life, Services for Students with Disabilities (845-1637) in Room B118 of Cain Hall.
**Academic Integrity Statement:** “An Aggie does not lie, cheat, or steal, or tolerate those who do.” You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, stated at [http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor).

**Calendar of Assignments**

Jan. 19: Introductory Lecture

Jan. 22: Lecture and Discussion: Pushkin’s *Boris Godunov*
Jan. 24: *Boris Godunov*
Jan. 26: *Boris Godunov*

Jan. 29: Lecture and Discussion: Gogol’s *The Government Inspector*
Jan. 31: *The Government Inspector*
Feb. 2: *The Government Inspector*

Feb. 5: Lecture and Discussion: Chekhov’s *The Cherry Orchard*
Feb. 7: *The Cherry Orchard*
Feb. 9: *The Cherry Orchard*

Feb. 12: Film (*The Cherry Orchard*; directed by Leonid Trushkin, founder and artistic director of The Anton Chekhov Theatre); **First Paper Due**
Feb. 14: Lecture and Discussion: Chekhov’s *The Sea Gull*
Feb. 16: *The Sea Gull*

Feb. 19: Lecture and Discussion: Maxim Gorky’s *At the Bottom*
Feb. 21: *At the Bottom*
Feb. 23: *At the Bottom*

Feb. 26: Lecture and Discussion: Alexei Arbuzov’s *Tanya*
Feb. 28: *Tanya*
March 2: *Tanya*

March 5: Lecture and Discussion: Victor Rozov’s *Alive Forever*; **Second Paper Due**
March 7: *Alive Forever*
March 9: Film *The Cranes Are Flying* (an adaptation of *Alive Forever*; screenplay written by Rozov)

March 12-16: Spring Break

March 19: Lecture and Discussion: Mikhail Roshchin’s *Valentin and Valentina*
March 21: *Valentin and Valentina*
March 23: *Valentin and Valentina*

March 26: Lecture and Discussion: Leonid Zorin’s *A Warsaw Melody*
March 28: *A Warsaw Melody*
March 30: *A Warsaw Melody*

April 2: Lecture and Discussion: Gelman’s *A Man with Connections*; **Third Paper Due**
April 4: *A Man with Connections*
April 6: Reading day, no classes

April 9: Lecture and Discussion: Aleksandr Galin’s *Stars in the Morning Sky*
April 11: *Stars in the Morning Sky*
April 13: *Stars in the Morning Sky*

April 16: Lecture and Discussion: Grigory Gorin’s *Forget Herostratus!*
April 18: *Forget Herostratus!*
April 20: *Forget Herostratus!*

April 23: Lecture and Discussion: Ludmila Petrushevskaia’s *Three Girls in Blue*
April 25: *Three Girls in Blue*
April 27: *Three Girls in Blue*

April 30: Lecture and Discussion: Maria Arbatova’s *Equations of Two Knowns*
May 1: *Equations of Two Knowns*; Evaluations

May 7: **Final Paper Due**
TEXAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by: Department of European and Classical Languages and Cultures

and concerns (enter prefix, number, and complete title of course): EURO 443. Contemporary Russian Prose. (cross-listed with RUSS 443)

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: International and Cultural Diversity
   b. To be withdrawn as an approved course in
   c. To be moved from an approved course in
   to an approved course in

3. Attach twenty four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplary Educational Objectives’]”: http://www.theestate.tx.us/AAR/UndergraduateEd/fos_assumpedef.cfm

International and Cultural Diversity being an Institutionally Designated Option, there are no THECB Educational Objectives related to it as such. However, the course addresses THECB Core Curriculum perspective #1 (“establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives, and to understand the responsibilities of living in a culturally and ethnically diversified world”), and relates to THECB Social and Behavioral Science Objectives that have an international and cultural diversity dimension, as follows:

Learning Outcome #1 is consistent with THECB Educational Objective V #2 and 12
Learning Outcome #2 is consistent with THECB Educational Objectives V #2 and 4.
Learning Outcome #4 is consistent with THECB Educational Objective V #2 and 12.
Learning Outcome #5 is consistent with THECB Educational Objectives V #4 and 12.
Learning Outcome #6 is consistent with THECB Educational Objective V #5.
Learning Outcome #7 is consistent with THECB Educational Objective V #5.
Learning Outcome #8 is consistent with THECB Educational Objective V #4.

Signature: ____________________________
Course Instructor/Coordinator

(Date)

Received: ____________________________
Chair, CCC

(Date)

Approvals:

College Dean: ____________________________

(Date) 9/25/07

Department Head: ____________________________

(Date) 9/26/07
EURO 443: Contemporary Russian Prose

Instructor: Dr. Elisabeth Rich
Office: 230A Academic
Hours: MW 1:40-2:40 and by appointment
Phone: 845-2106

Description: Study of Russian and Soviet 20th-century prose literature, with emphasis on post-Stalinist and post-glasnost' writers. Taught in English; students taking the class for Russian credit will do reading and written work in Russian. Crosslisted with RUSS 443.

Prerequisites: For RUSS 443: RUSS 201 or registration therein, or approval of instructor.
For EURO 443: junior or senior classification, or approval of instructor

Student Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.

2. enhance their abilities to analyze and respond critically to a wide range of texts, including matters of genre, purpose, audience, culture, voice, and tone.

3. enhance their abilities to reason logically and respond critically to a wide range of evidence, both primary and secondary.

4. gain an understanding of the intellectual demands required for the study of literature and culture through their own critical analysis—thinking, reading, listening, speaking, and writing.

5. develop an appreciation of a foreign literature and culture as both a field of knowledge and a creative process.

6. gain an awareness of the scope and variety of contemporary and historical issues and interpretations surrounding foreign literature and cultures.

7. learn to understand these issues and interpretations in their cultural and social contexts.

8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.

Work/Grading: You will write three papers, which will count for 90% of the final grade (30% each). I will require personal consultation about the papers after they are returned. Class participation will represent 10% of the final grade.

Required Reading:

Victor Astafiev Queen Fish (Excerpt)
Venedikt Erofeev  
*Moscow to the End of the Line*

Vladimir Makanin  
*The Loss*

Victor Pelevin  
*The Yellow Arrow*

Valentin Rasputin  
*Live and Remember*

Vasily Shukshin  
*Snowball Berry Red*

Alexander Solzhenitsyn  
*One Day in the Life of Ivan Denisovich*

Yury Trifonov  
*The Exchange*

Ludmila Ulitskaya  
*Sonechka*

Vladimir Voinovich  
*The Fur Hat*

*The Life and Extraordinary Adventures of Private Ivan Chonkin*

**Attendance:** Please see [http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm) for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1).

**Academic Integrity:** *"An Aggie does not lie, cheat, or steal, or tolerate those who do."* For further information, please consult the Honor Council Rules and Procedures on the web at [http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor).

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**Week #1**
Introduction

**Week #2**
Solzhenitsyn: *One Day in the Life of Ivan Denisovich*

**Week #3**
Shukshin: *Snowball Berry Red*

**Week #4**
Astashiev: *Queen Fish*

**Week #5**
Rasputin: *Live and Remember*. **First Paper Due**

**Week #6**
Trifonov: *The Exchange*
Week #7
Erofeev: *Moscow to the End of the Line*

Week #8
Voinovich: *The Fur Hat*

Week #9
Voinovich: *The Life and Extraordinary Adventures of Private Ivan Chonkin*; **Second Paper Due**

Week #10
Makanin: *The Loss*

Week #11
Pelemin: *The Yellow Arrow*

Week #12
Pelemin: *Omon Ra*

Week #13
Pelemin: *Tarzanka*

Week #14
Ulitskaya: *Sonechka*; **Third Paper Due**
TEXAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by: Department of European and Classical Languages and Cultures

   and concerns (enter prefix, number, and complete title of course): RUSS 443. Contemporary Russian Prose. (cross-listed with EURO 443)

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in: International and Cultural Diversity
   b. To be withdrawn as an approved course in: ________________________________
   c. To be moved from an approved course in: ________________________________
      to an approved course in: ________________________________

3. Attach twenty four (24) copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplary Educational Objectives’]”): http://www.thecb.state.tx.us/AAR/UndergraduateEd/foe_assumpdef.cfm

   International and Cultural Diversity being an Institutionally Designated Option, there are no THECB Educational Objectives related to it as such. However, the course addresses THECB Core Curriculum perspective #1 ("establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives, and to understand the responsibilities of living in a culturally and ethnically diversified world"), and relates to THECB Social and Behavioral Science Objectives that have an international and cultural diversity dimension, as follows:

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   Learning Outcome #2 is consistent with THECB Educational Objectives V #2 and 4.
   Learning Outcome #4 is consistent with THECB Educational Objective V #2 and 12.
   Learning Outcome #5 is consistent with THECB Educational Objectives V #4 and 12.
   Learning Outcome #6 is consistent with THECB Educational Objective V #5.
   Learning Outcome #7 is consistent with THECB Educational Objective V #5.
   Learning Outcome #8 is consistent with THECB Educational Objective V #4.

Signature: ____________________________ (Date) 09/25/07
Course Instructor/Coordinator

Received: ____________________________ (Date)
Chair, CCC

Approvals:

College Dean: ____________________________ (Date) 10/2/07
Department Head: ____________________________ (Date) 9/26/07

55 of 73
RUSS 443: Contemporary Russian Prose

Instructor: Dr. Elisabeth Rich
Office: 230A Academic
Hours: MW 1:40-2:40 and by appointment
Phone: 845-2106

Description: Study of Russian and Soviet 20th-century prose literature, with emphasis on post-Stalinist and post-glasnost' writers. Taught in English; students taking the class for Russian credit will do reading and written work in Russian. Crosslisted with EURO 443.

Prerequisites: For RUSS 443: RUSS 201 or registration therein, or approval of instructor. For EURO 443: junior or senior classification, or approval of instructor.

Student Learning Outcomes: During the semester, students will:

1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.

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8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.

Work/Grading: You will write three papers, which will count for 90% of the final grade (30% each). I will require personal consultation about the papers after they are returned. Class participation will represent 10% of the final grade.

Required Reading:

Victor Astafiev  
Queen Fish (Excerpt)
Venedikt Erofeev  
*Moscow to the End of the Line*

Vladimir Makanin  
*The Loss*

Victor Pelevin  
*The Yellow Arrow*
*Omon Ra*
*Tarzanka*

Valentin Rasputin  
*Live and Remember*

Vasily Shukshin  
*Snowball Berry Red*

Alexander Solzhenitsyn  
*One Day in the Life of Ivan Denisovich*

Yury Trišonov  
*The Exchange*

Ludmila Ulitskaya  
*Sonechka*

Vladimir Voinovich  
*The Fur Hai*
*The Life and Extraordinary Adventures of Private Ivan Chonkin*

**Attendance:** Please see [http://student-rules.tamu.edu/rule7.htm](http://student-rules.tamu.edu/rule7.htm) for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1).

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**Week #1**
Introduction

**Week #2**
Solzhenitsyn: *One Day in the Life of Ivan Denisovich*

**Week #3**
Shukshin: *Snowball Berry Red*

**Week #4**
Astañev: *Queen Fish*

**Week #5**
Rasputin: *Live and Remember*; **First Paper Due**

**Week #6**
Trišonov: *The Exchange*
Week #7
Erofeev: *Moscow to the End of the Line*

Week #8
Voinovich: *The Fur Hat*

Week #9
Voinovich: *The Life and Extraordinary Adventures of Private Ivan Chonkin*; **Second Paper Due**

Week #10
Makanin: *The Loss*

Week #11
Pelevin: *The Yellow Arrow*

Week #12
Pelevin: *Omon Ra*

Week #13
Pelevin: *Tarzanka*

Week #14
Ulitskaya: *Sonechka*; **Third Paper Due**
1. This request is submitted by Women's Studies Program and concerns (enter prefix, number, and complete title of course): WMST 334 – Women’s Health

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in International and Cultural Diversity
   b. To be withdrawn as an approved course in
   c. To be moved from an approved course in ________________________________
      to an approved course in ________________________________

3. The request should be in the form of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date. Please submit the completed request and backup information with signatures to the Faculty Senate in the form of a pdf file. It should be emailed to senate@tamu.edu.

4. Reason(s) for request (relate justification to THECB “Assumptions and Defining Characteristics [‘Exemplarily Educational Objectives’]”): http://www.theceb.state.tx.us/AAR/UndergraduateEd/fos_assumpdef.cfm

This course is cross-listed with HLTH 334, which is already part of the core curriculum in International and Cultural Diversity. Students taking the course under the WMST prefix should receive the same treatment as their classmates enrolled under the HLTH prefix. The course meets THECB’s Exemplary Educational Objectives by focusing on gender to provide “multiple Perspectives about the individual and the world in which he or she lives.”

______________________________
Signature: Claudia Nelson (director, Women’s Studies) (Date) 1/23/08

Course Instructor/Coordinator

______________________________
Received: Chair, CCC (Date)

______________________________
Approvals:
College Dean: Matthew (Date) 1/30/08

Department Head: ___________________________ (Date)

______________________________
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Women's Health
HLTH 334-500, Fall 2007

INSTRUCTOR: Kristina "Tina" Garcia, M.S., CHES
158-Y Read Bldg.
e-mail: garcia@hkn.tamu.edu Phone: TBA
Office Hours: Wednesdays, 12:30pm - 2:30pm

www.mhhe.com/kolander2e
Other books/ readings as assigned in class.

COURSE RATIONALE:
The multidimensional roles of American women as individuals, partners, mothers, nurturers, caretakers, and career persons cause our health status to be of vital importance. While women and men both experience similar diseases, disorders, and causes of death, women often experience these in different forms and at different stages and ages in life. You, the student, will be provided the opportunity to explore the health and health care concerns of women by identifying a broad range of health issues that are either unique to women or of special importance to women. As a result of this course, you should be:

- Aware of health issues as they particularly pertain to women
- An informed consumer of health care services
- An advocate of positive health-related lifestyles
- A proprietor of appreciation for the important role that your health status has in your life and the life of all citizens.

PREREQUISITES: None

COURSE EVALUATION:
The grade for this course will be based upon the cumulative point total of the following exams and projects:

1. Exams: 3 @ 100 points each 300 points
2. Gratitude Journal 20 points
3. Class activities: 40 points
   4 @ 10 points each

Total Possible Points 360 points

≥ 90% of total points = A  ≥ 80% of total points = B
≥ 70% of total points = C  ≥ 60% of total points = D
< 60% of total points = F

All students are expected to complete all assigned readings, participate in class discussion and attend class. NOTE: Assignments will not be accepted after due date; exams will only be given on the date specified on class calendar.
ASSIGNMENTS AND EXAMS:

NEO Account: Everyone needs to be sure they have signed up to receive e-mail through the NEO account system. You will be receiving information only on this e-mail account.

Assignments: All assignments are due at the beginning of the class period on the date assigned. Late assignments can only be made up by providing the instructor with a written, documented, University Excused absence and turned in no later than one week following the original due date.

Exams will be objective; for each test bring an 882ES scantron and pencil. Test MUST be taken on the assigned date according to the course calendar. If an exam is not completed with the class on the assigned date, a student must have a documented University Excused Absence, according to University Rules and Regulations, in order to take the exam. Any make-up work must be scheduled with the instructor. The last exam (Exam #3) will not be cumulative.

CLASS DISCUSSION/CLASS ACTIVITY:

Students will engage in class discussions and class activities during certain class periods, labeled as Activity/Activity Day on the course calendar. During these classes, a series of activities (i.e. group discussions) will be conducted to thoroughly discuss the material covered in the lectures and to address any questions from students regarding this material. Be prepared for these discussions by reviewing all required material. In addition, some activities will occur outside of the designated classroom. Students are expected to participate in these activities.

HOMEWORK:

- Read the required text for class preparation.
- Complete required out of classroom activities as noted in Class Calendar.

PARTICIPATION POLICY: Participation is the first requirement for successful completion of this class and the means to receive optimal benefit for your time and money. Participation will be counted each class period through various methods. Your participation will weight in grade decisions.

To avoid misunderstandings on both our parts, please refer to the Texas A&M University Rules, Part 1, Academic Rules, #7 Attendance:

7.1 The student is responsible for providing satisfactory evidence to the instructor to substantiate the reason for absence. Among the reasons absences are considered excused by the university are the following:

1) Participation in an activity appearing on the University authorized list.
2) Death or major illness in a student's immediate family
3) Illness of a dependent family member
4) Participation in legal proceedings or administrative procedure that require a student's presence
5) Religious holy day

To avoid misunderstandings on both our parts, please refer to Texas A&M University Student Rules.
NOTE: "The AMERICAN WITH DISABILITIES ACT (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Office of Support Service for Students with Disabilities in Room 126 of the Koldus Building Phone # 845-1537. Helpful information is located at http://disability.tamu.edu.

COPYRIGHT & PLAGIARISM:

Please note that all materials used in this course are copyrighted. This includes, but is not limited to, handouts (i.e., syllabi, quizzes, exams, in-class materials, review sheets, & forms). Therefore, no student has the right to copy the handouts, unless permission is expressly granted. As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc. which belong to another. In accordance with this definition you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you have permission of that person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated. If there are any questions regarding plagiarism, please consult the latest issue of the Texas A & M University Student Rules, http://student-rules.tamu.edu, under the section "Scholastic Dishonesty."

AGGIE CODE OF HONOR:

"Aggies do not lie, cheat or steal, nor do they tolerate those who do." "The Aggie Code of Honor is an effort to unify the aims of all Texas A & M men and women toward a high code of ethics and personal dignity. For most, living under this code will be no problem, as it asks nothing of a person that is beyond reason. It only calls for honesty, integrity, characteristics that Aggies have always exemplified. The Aggie Code of Honor functions as a symbol to all Aggies, promoting the understanding and loyalty to truth and confidence in each other." All students are expected to abide by the Aggie Honor Code. Students should be aware of all Honor Council Rules and Procedures on the Honor Council website at www.tamu.edu/aggiehonor.

NOTE: ALL cell phones MUST be turned off and placed in backpack or purse. Thank you for your cooperation!
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, 8/28/07</td>
<td>Syllabus, Class Expectations, and Questions for Tina…</td>
</tr>
<tr>
<td>Thursday, 8/30/07</td>
<td>Chapter 1, Introducing to Women’s Health</td>
</tr>
<tr>
<td>Tuesday, 9/4/07</td>
<td>Chapter 3, Developing a Healthy Lifestyle</td>
</tr>
<tr>
<td>Thursday, 9/6/07</td>
<td>Chapter 11, Keeping Fit</td>
</tr>
<tr>
<td>Tuesday, 9/11/07</td>
<td>Chapter 11, Keeping Fit (con’t) and begin Chapter 10, Eating Well</td>
</tr>
<tr>
<td>Thursday, 9/13/07</td>
<td>Chapter 10, Eating Well</td>
</tr>
<tr>
<td>Tuesday, 9/18/07</td>
<td>Chapter 8, Examining Gynecological Issues</td>
</tr>
<tr>
<td>Thursday, 9/20/07</td>
<td>Exam 1</td>
</tr>
<tr>
<td>Tuesday, 9/25/07</td>
<td>Chapter 5, Managing the Stress of Life</td>
</tr>
<tr>
<td></td>
<td>• Guest Speaker, Sarah Ou-Young, MA, LPC</td>
</tr>
<tr>
<td>Thursday, 9/27/07</td>
<td>Activity Day… YOGA, Class will be held at Student Recreation Center. BRING ID!!</td>
</tr>
<tr>
<td>Tuesday, 10/2/07</td>
<td>Chapter 7, Building Healthy Relationships</td>
</tr>
<tr>
<td>Thursday, 10/4/07</td>
<td>Chapter 7, Building Healthy Relationships, Class Activity</td>
</tr>
<tr>
<td>Tuesday, 10/9/07</td>
<td>Guest Speaker, Dr. Martha Dannebaum, Gynecologist at Beutel (SHS)</td>
</tr>
<tr>
<td>Thursday, 10/11/07</td>
<td>Chapter 13, Making Wise Decisions about Tobacco, Caffeine, &amp; Drugs</td>
</tr>
<tr>
<td></td>
<td>• Guest Speaker, Officer Dee Donovan, University Police Department</td>
</tr>
<tr>
<td>Tuesday, 10/16/07</td>
<td>Chapter 12, Using Alcohol Responsibly</td>
</tr>
<tr>
<td></td>
<td>• Guest Speaker, Dr. Adam Barry, Texas A&amp;M University</td>
</tr>
<tr>
<td>Thursday, 10/18/07</td>
<td>TBA</td>
</tr>
<tr>
<td>Tuesday, 10/23/07</td>
<td>Chapter 4, Enhancing Emotional Well-Being</td>
</tr>
<tr>
<td>Thursday, 10/25/07</td>
<td>Exam 2</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tuesday, 10/30/07</td>
<td>Chapter 15, Managing Cardiovascular Health and Chronic Health Conditions</td>
</tr>
<tr>
<td>Thursday, 11/1/07</td>
<td>Activity Day... PILATES, Class will be held at Student Recreation Center... BRING ID!!</td>
</tr>
<tr>
<td>Tuesday, 11/6/07</td>
<td>Chapter 16, Reducing Your Risk of Cancer</td>
</tr>
<tr>
<td>Thursday, 11/8/07</td>
<td>Chapter 16, Reducing Your Risk of Cancer (con't)</td>
</tr>
<tr>
<td>Tuesday, 11/13/07</td>
<td>Chapter 14, Preventing STI's and Other Infectious Diseases</td>
</tr>
<tr>
<td></td>
<td>• Guest Speaker, Matt Smith, HLTH Doctoral Student, Texas A&amp;M</td>
</tr>
<tr>
<td>Thursday, 11/15/07</td>
<td>Chapter 2, Becoming a Wise Consumer</td>
</tr>
<tr>
<td>Tuesday, 11/20/07</td>
<td>OFF-CAMPUS ACTIVITY – Consumer Health... Comparison Shopping</td>
</tr>
<tr>
<td>Thursday, 11/22/07</td>
<td>NO CLASS... Happy Thanksgiving!!</td>
</tr>
<tr>
<td>Tuesday, 11/27/07</td>
<td>TBA</td>
</tr>
<tr>
<td>Thursday, 11/29/07</td>
<td>Exam 3</td>
</tr>
<tr>
<td>Tuesday, 12/4/07</td>
<td>Redefined Day (Thursday Class) HLTH/WMST 334-500 Course Wrap-Up</td>
</tr>
</tbody>
</table>
TExAS A&M UNIVERSITY CORE CURRICULUM
Request for Course Addition, Change or Withdrawal
Submitted to the Chair, Core Council (CCC)
Office of the Faculty Senate, MS 1225

1. This request is submitted by Jeremy S. Wasser, Ph.D., Assoc. Prof. Vet. Physiol. & Pharmacol., and concerns (enter prefix, number, and complete title of course): VTPP 401, History of Human and Veterinary Medicine in Europe

2. Type of request (fill in the appropriate Core Curriculum distributive area):
   a. To be added as an approved course in International and Cultural Diversity
   b. To be withdrawn as an approved course in
   c. To be moved from an approved course in
      to an approved course in

3. Attach 14 copies of a complete course description and course syllabus sufficiently detailed to indicate topics covered and amount of time allotted to each. It is the responsibility of the submitter to provide copies of this request and attachment to the appropriate department head and college dean. Signature of the submitter below certifies that copies were delivered to the appropriate administrators on the signature date.

4. Reason(s) for request (relate justification to THECB "Assumptions and Defining Characteristics [Exemplarily Educational Objectives]"): http://www.thecb.state.tx.us/CTC/IP/Core/assumption.htm

VTPP 401 is a faculty-led, study abroad program in the history of medicine designed to provide TAMU advanced undergraduates with the opportunity to live and travel in Germany for three weeks (wintermester program) or five weeks (Summer Session II program) while studying human and veterinary medical history. VTPP 401 will be taught for the first time during the wintermester of the 2007-2008 academic year and then again in Summer Session II, 2008 and at both times in subsequent years. Along with the didactic training provided by A&M faculty, students also participate on numerous excursions throughout Germany to veterinary and medical schools, museums, pharmaceutical and biotechnology companies, and many historical and cultural sites not directly related to medicine. Our Germany collaborating institution (the Academy for International Education) also provides rudimentary German language instruction and guest lectures on German and European history and culture. The experience is designed to be highly international and intensive and our students in past summer programs have returned from Europe with a far more developed understanding and appreciation of central European history and culture and why Europe matters to Americans and to the world. Student comments on their experiences from prior summers can be found at our course group weblog (Blog), www.guesseldorfdigest.blogspot.com.

Signature: [Signature]
Course Instructor/Coordinator (Date)

Received:
Chair, CCC (Date)

Approvals:
College Dean: [Signature] (Date)
Department Head: [Signature] (Date)

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VTPP 401 History of Medicine

VTPP 401

HISTORY OF HUMAN AND VETERINARY MEDICINE IN EUROPE

Instructor: Jeremy S. Wasser, Ph.D
Vet. Physiology & Pharmacology

Telephone: 979/862-4655
E-Mail: jwasser@cvm.tamu.edu

General course description: This course is designed to teach students about major accomplishments in the area of veterinary and human medicine that have occurred in Europe between antiquity and the present. Along with a descriptive survey of some of the key events and figures in the development of human and veterinary medical practices in Europe during this period, this course will also explore the historical backgrounds of several issues of modern-day biomedical concern including animal rights, the ethics of human experimentation and the application of biomedical research for military purposes. On completion of this course, students should have the ability to place these critical present day issues into an historical context allowing them to consider them in a more sophisticated and novel way. The course will be directed toward undergraduate students at the junior/senior level who are planning postbaccalaureate training in biomedical science as either clinical (M.D., D.V.M, D.D.S.) or research (M.S., Ph.D.) professionals.

Rationale for bosing the course in Germany: It was in Europe during the late 18th to the early 20th centuries that modern concepts and practices in both human and veterinary medicine developed, practices that were then transplanted to the United States and Canada beginning in the early part of the 19th century. Our medical and veterinary medical schools and systems are derived from these European antecedents. The early practitioners of “modern” human and veterinary medicine in the United States were trained in Europe (initially mostly in France and Germany) and we are living with both the positive and negative consequences of these facts to this day.

Germany is the home of scientists and researchers at the forefront of European science in the area of microbiology, antibiotics and antimicrobials, and vaccine research. The interconnectivity of history and medicine can be examined through field trips to universities, museums, and companies such as Bayer.

Paradoxically, we are now in the early 21st century seeing a marked divergence in some areas of both biomedical research philosophies and in the regulation and application of human and veterinary medical care between many European countries (Germany and most of Scandinavia being good examples) and the kinds of health care systems we have in the United States. These are critical issues for future biomedical professionals, such as the students who might take this course, and it would serve them well to be better grounded in the historical context of why these things are as they are.

Course Website: The course webpage (WebCT) contains additional reference information and links to other sites dealing with history of medicine, specific diseases and individuals, and specific topics that will be discussed in this course (e.g. medicine and biomedical research in Germany during the Third Reich, current issues in European biomedical research and ethics of animal experimentation).


Supplementary Reference works:

Books:
- Animals in the Third Reich, B. Sax, 2002
- Veterinary Medicine: an Illustrated History, R. Dunlop and D.J. Williams, 1996
- Racial Hygiene: Medicine under the Nazis, R.N. Proctor, 1988
- Biologists Under Hitler, U. Deichmann, 1996
- Cleansing the Fatherland: Nazi Medicine and Racial Hygiene, C. Ally, P. Chroust, and C. Pross, 1994

On-line sources:
- Der Spiegel (English language site)  http://www.spiegel.de/international/
- Deutsche Welle Radio and TV (English language programming)  http://www.dw-world.de/

Prerequisites: Admission to the program requires a minimum GPA of 3.0 or better and 55 hours of academic course work completed by the end of Summer Session II, 2007

Evaluation: I will use a multi-modal approach to evaluation our students:

1. **Review paper** on a selected medical (human or veterinary) subject (worth 40% of final grade). The course professor must approve the subject of the paper before August 2. The student will develop and write the paper utilizing course lectures, interactions with lecturers (including those provided by the Akademie für Internationale Bildung), Internet and web based resources, journal articles and other printed material. The format of the paper will be a review journal article format (which will be discussed in class).

2. **Oral presentation** of review paper (worth 20% of final grade). Students will be required to give a 15-minute oral presentation of their review paper with a brief Q&A period to follow.

3. **Video Journal** (worth 25% of final grade). I require that students keep a video journal documenting their activities and experiences during this course. Students will be required to submit these journals for evaluation with the caveat that they may delete information they deem excessively personal.

4. **Blog (web log) posting** (worth 15% of final grade). I have set up a group Blog (group web log) for this course to which students will be required to post comments and observations at least twice per week. Blog postings to date may be seen at www.duesseldorfdigest.blogspot.com. While many students keep a daily written journal while abroad, the Blog postings provide another outlet for students to express and exchange information and observations during their time living in Germany. The Blog format also permits students to comment on one another’s postings. I will provide instructions and guidelines for the proper use of the Blog.

Grading:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>&gt;90%</td>
</tr>
<tr>
<td>B</td>
<td>80-89.9%</td>
</tr>
<tr>
<td>C</td>
<td>70-79.9%</td>
</tr>
<tr>
<td>D</td>
<td>60-69.9%</td>
</tr>
<tr>
<td>F</td>
<td>&lt;60%</td>
</tr>
</tbody>
</table>
Lecture Schedule

Pre-program Instruction and Orientation

1. October 2  Orientation session #1—Study abroad basics (Clarissa Steele, Study Abroad Program Office) and the basics of traveling and studying in Germany

2. October 9  Orientation session #2— Study abroad basics (Clarissa Steele, Study Abroad Program Office) and the basics of traveling and studying in Germany

3. October 16 Orientation session #3—Survival German language training

4. October 23 Orientation session #4—Survival German language training

5. October 30  German history #1—Neolithic times to the end of Roman rule

6. November 6  German history #2—Post-Roman Germany to the Middle Ages

7. November 13 German history #3—Renaissance through the Industrial Revolution

8. November 20 German history #4—Wilhelmine Germany through the Nazizeit (1871-1945)

9. November 27 German history #5—Surde Null, Germany after 1945

10. December 4  German history #6—German reunification and beyond (1989-2007)

Intra-program Instruction (dates TBA)

11. Neolithic Medicine. This lecture covers what is known or speculated about the practice of the art of healing (including surgery) by Neolithic man and is designed to coincide with our planned program excursion to the Neanderthal Museum, just outside of Düsseldorf. It was in the Neander Valley, near the River Düssel that the “original” skeleton of what came to be known as Neanderthal Man was discovered in August, 1856. Eight years earlier, a Neanderthal skull was discovered in a quarry on Gibraltar. The discovery of Neanderthal Man is now considered the beginning of paleoanthropology.

12. The Rise of the Modern School of Medicine in Europe  This lecture covers the historical background leading to the establishment of the first colleges medicine in Europe (Salerno in Italy was the first in the 8th century CE) and then goes on to discuss the subsequent development of colleges of veterinary medicine in France, Germany, and England. This lecture coincides with a planned field trip to the Heart and Diabetes Center-North Rhine Westphalia, one of the leading cardiovascular research and heart transplant centers in Germany. We have also scheduled a visit to the Medical History Museum at the Charité Hospital of the Humboldt University in Berlin.

13. The Birth of Modern Veterinary Medicine I. This lecture covers the historical background leading to the establishment of the first college of veterinary medicine in Lyons, France in 1761 and then goes on to discuss the subsequent development of colleges of veterinary medicine in Germany, Italy, and England. This lecture coincides with a planned field trip to the University of Veterinary Medicine and the Historical Museum of Veterinary Practice in Hannover.
Bioethics I: Animal Welfare/Animal Rights. This lecture will deal with the historical development of the animal welfare/animal rights movement in Europe. Along with providing a generalized timeline this lecture will also serve as a basis for a discussion of the historical context of the current animal rights debate including coverage of the development of animal rights legislation under the Nazis and of the disparate paths animal rights activism and legislation is currently taking in Europe and the United States.

Bioethics II: Human Experimentation. This lecture/discussion will deal with the historical development of human experimentation in science. Along with providing a generalized timeline for the use of humans as experimental subjects, this lecture will also serve as a basis for a discussion of the myriad ethical issues currently surrounding the debate on human subject use (e.g. the nature of “informed consent”, ethical issues in cloning and human embryonic stem cell research). Again, we will take the opportunity here to discuss and evaluate the differences in the philosophical and legal debates between European countries and the United States.

Bioethics III: Euthanasia. This lecture will discuss the Nazi program of medical killing of people deemed “lebensunwerten Leben”, “lives unworthy of life”, including the physically and mentally handicapped. The program, code-named, “Aktion T4” predates the start of the “final solution of the Jewish question” and was directed not against Jews, Gypsies, Slavs or other non-Aryans, but rather against Germany citizens considered racially Aryan by the Nazis themselves.

Bioethics IV: Euthanasia. This lecture will discuss the historical underpinnings of the debate over euthanasia in Europe and the United States and will include a detailed discussion of the current state of euthanasia legislation in the West.

Bioethics V: The “Nuremberg Doctors’ Trial-Human Experimentation during the Third Reich. In this lecture we will take advantage of our location in Germany to discuss the use of human “material” by the Nazis for scientific research purposes. I will discuss the so-called “Doctors Trial”, one of the ancillary war crimes trials at Nuremberg after World War II. This lecture will serve to set up a debate on the ethics (and scientific validity) of using information from the extensive Nazi scientific database derived from these “immoral” studies (e.g. research on the effects of hypothermia on human subjects carried out at the Dachau concentration camp, research on the effects of phosgene gas on human subjects carried out on French POWs). This lecture coincides with a programmatic field trip to the Dachau concentration camp outside of Munich.

The History of Zoos from Ancient Times to the Present. This lecture will provide an overview of the historical development of zoological parks with particular emphasis on the birth of the modern concept of the zoological park with Carl Hagenbeck’s creation of his Tierpark in Sollingen, Germany in 1907.

Rudolf Virchow, Scientist and Revolutionary. This lecture, to be delivered at the historical museum of the Charité Hospital, Berlin (where Virchow served as director of the Pathological Institute) will provide a description and analysis of the life and work of Virchow and his involvement in the social and political life of 19th century Germany.

Note: Each of the above lectures has been allotted a 1.5 hour time slot in the students’ program schedule (i.e. there will be 30 hours of lecture instruction provided. In addition, students will receive additional instruction from guest lecturers, tour guides, and clinicians during the program excursions.
Guest Lectures: Students will also attend a series of guest lectures arranged by my colleagues at the Academy for International Education (AIB) in Bonn. These will include presentations by experts in German history; the German health care system; the history of veterinary medicine in Europe; and other related topics.

Excursions/field trips: This program includes a large number of day-long and overnight field trips to museums, research institution, medical and veterinary medical schools, and other sites of historical and cultural importance throughout Germany. These include visits to the Tierärztliche Hochschule (veterinary school) Hannover; the Heart and Diabetes Center-North Rhine Westfalia (where students will be permitted into the cardiac surgery suites to observe cardiac surgeries); the Medizinische Hochschule Hannover (University of Hannover Medical School); Deutsche Historisches Museum, Berlin; the Berlin Zoo; the Deutsche Hygienisches Museum, Dresden, the Instüt für Ethik und Geschichte von Medizin, TU Munich, Dachau Concentration Camp Memorial, and city tours of Düsseldorf, Cologne, Berlin, and Dresden.

Note 1: The schedule and procedures in this course are subject to change in the event of extenuating circumstances.

Note 2: The handouts used in this course are copyrighted. By “handouts”, we mean all all materials generated for this class, which include but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are copyrighted, you do not have the right to copy the handouts, unless expressly granted permission.

Note 3: University policy on plagiarism: As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc. which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have permission of that person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated. If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section “Scholastic Dishonesty”.

Note 4: Attendance: “The university views class attendance as an individual student responsibility. Students are expected to attend classes and to complete all assignments” (from the Texas A&M University Regulations).

Note 5: Americans with Disabilities Act: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring accommodation, please contact Disability Services in room B-118 of Cain Hall (tel: 979/845-1637).
Note 6: Aggie Honor Code; “An Aggie does not lie, cheat, or steal or tolerate those who do.”

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System. For additional information please visit: www.tamu.edu/aggiehonor/.

On all course work, assignments, and examinations at Texas A&M University, the following Honor Pledge shall be preprinted and signed by the student:

“On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work.”
### Model Schedule Texas A&M Winter Program

Stand: 25. September 2007

<table>
<thead>
<tr>
<th>Montag, 24. Dezember 2006 (Heiligabend)</th>
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<tbody>
<tr>
<td>Dienstag, 25. Dezember (1. Weihnachtsfeiertag)</td>
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<tr>
<td>Mittwoch, 26. Dezember (2. Weihnachtsfeiertag)</td>
<td>Texas Departure Day</td>
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<tr>
<td>Donnerstag, 27. Dezember</td>
<td>Düsseldorf</td>
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<tr>
<td>Freitag, 28. Dezember</td>
<td>Düsseldorf</td>
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<tr>
<td>Samstag, 29. Dezember</td>
<td>Düsseldorf</td>
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<tr>
<td>Sonntag, 30. Dezember</td>
<td>Düsseldorf/Berlin</td>
</tr>
<tr>
<td>Montag, 31. Dezember (Silvester)</td>
<td>Berlin</td>
</tr>
<tr>
<td>Dienstag, 1. Januar 2007 (Neujahrstag)</td>
<td>Berlin</td>
</tr>
<tr>
<td>Mittwoch, 2. Januar</td>
<td>Berlin</td>
</tr>
<tr>
<td>Donnerstag, 3. Januar</td>
<td>Berlin</td>
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</tbody>
</table>

- Arrival
- Welcome Meeting
- City Tour
- Rhinetower
- Dinner with AIB-coordinator
- Class & Lectures
- Late morning: Leave for Cologne Excursion
- Lunch in Cologne
- Guided City Tour
- Museum Visit
- Morning: class & lectures
- Afternoon: Free time in Düsseldorf
- Departure to Berlin by train
- Guided City Tour by bus
- Deutsches Historisches Museum
- Visit Reichstagkuppel
- Museum Charite
- Program, e.g. Berlin Zoo,
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Activities</th>
</tr>
</thead>
</table>
| Freitag, 4. Januar | Berlin (Dresden)              | - All-day excursion to Dresden  
- Deutsches Hygiene Museum  
- Cultural Program: City Tour, Frauenkirche |
| Samstag, 5. Januar | Free weekend                  |                                                                             |
| Sonntag, 6. Januar | Free weekend                  | - Evening: Meet back with the group in Hannover                             |
| Montag, 7. Januar  | Hannover                      | - Tiermedizinische Hochschule (TiHo) and maybe Medizinische Hochschule Hannover (MHH) |
| Dienstag, 8. Januar| Hannover                      | - Excursion Bad Oeynhausen                                                   |
| Mittwoch, 9. Januar| Hannover /Munich              | - TiHo (Lehr und Forschungsgut Ruthe?) or MHH visit?  
- Afternoon: Departure to Munich by train  
- Evening: Munich |
| Donnerstag, 10. Januar | Munich                      | - Guided City Tour                                                            |
| Freitag, 11. Januar|                              | - Program (e.g. Institut für Geschichte und Ethik der Medizin TU München, Visit to Dachau)  
- Friday afternoon: Free time in Munich  
- Friday evening: Farewell Dinner |
| Samstag, 12. Januar| End of Program                | - Departure Day                                                              |
| Sonntag, 13. Januar|                              |                                                                             |