

AMERICAN UNIVERSITY of CENTRAL ASIA

HISTORY of EUROPEAN CULTURE

SYLLABUS ES 302.1 3176

FALL 2014

6 Credits	
Professor	Jdanova Lyubov Anatolievna
Phone	(312) 664571 (office) lyubov@mail.auca.kg
Schedule	T, TH., 11-30
Consultations	W., 12-13-00
Exam	December 18

COURSE DISCRIPTION

European Studies department like a member of the European Culture program (2007-2013) will contribute to raise awareness of the Culture program and its activities in various ways.

The EU's Culture program has three objectives and three strands

“Three objectives...”

The Culture programme aims to achieve three main objectives: to promote **cross-border mobility** of those working in the cultural sector; to encourage the **transnational circulation** of cultural and artistic output; and to foster **intercultural dialogue**.

...and three strands

For the achievement of these objectives, the programme supports **three strands of activities**: cultural actions; European-level cultural bodies; and analysis and dissemination activities. “ <http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm >

In total, we will focus our efforts on supporting the **collection and dissemination** of information;

The second focus is on providing support for **analyses** in the field of cultural co-operation;

The third is by supporting **cultural contact points** in all participating countries.

Like a result of this course's participation we will organize a student conference and publish the best student's essay/articles.

This strand supports analysis and dissemination activities, which help to raise awareness of the Culture program and its activities in various ways.

Plagiarism and Academic Dishonesty¹

It is important to learn how to use information from outside sources without committing plagiarism. To plagiarize is to “steal and pass off as one's own ideas, words, or writings of another” (Merriam – Webster). This dictionary definition is

¹ Syllabus LIT 2172:Politics & Parctice: Cultural production in the Modern Middle East& North Africa (Bard college)

quite straightforward, but it is possible for students to plagiarize inadvertently if they do not carefully distinguish between their own ideas or paper topics and those of others. The AUCA faculty regards acts of plagiarism very seriously. Listed below are guidelines to help students avoid committing plagiarism.

- All work submitted must be the author's. Authors should be able to trace all of their sources and defend the originality of the final argument presented in the work. When taking notes, students should record full bibliographical material pertaining to the source and should the page reference for all notes, not just quotations.
- All phrases, sentences, and excerpts that are not the author's must be identified with quotation marks or identification.
- Even when you cite your source, *if your paraphrase is too similar to the original*, you are guilty of plagiarism.²
- Footnotes, endnotes, and parenthetical documentation (called in-noting) must identify with source from which the phrases, sentences, and excerpts have been taken.
- All ideas and data that are not the author's must also be attributed to a particular source, in a footnote, endnote, or in-note (see-above).
- Bibliographies must list all sources used in a paper. Students who have doubts as to whether they are providing adequate documentation of their sources should seek guidance from their instructor before preparing a final draft of the assignment.

Students who plagiarize may be expelled from university.

CLASS PARTICIPATION REQUIREMENTS

1. Students will read texts, answer questions, prepare argumentations, and participate in discussions. **Student's participation in discussion on every topic will make up 25% of the final mark.**
2. Professor prepared handbook for students with course materials. Every student will receive the handbook during the lesson and it needs to bring it back without marks and corrections.
3. Professor proposes for students to use hermeneutic techniques and critical thinking strategies to understand better the sense of text. At the end we will organize the discussion or another type of work.
4. The project is a classroom type of work organized for discussion the problem. Students have to discuss, find the conception and present solution. After the presentation, responding on questions, you appreciate this work from different points of view: a) self-evaluation, b) mutual evaluation, c) professor's evaluation.
5. As usual, professor gives all necessary material to students (markers, paper, scotch etc.) for the work in pair, groups or team. Students will move, organize pairs or teams for the interactive work in class.

Professor advises to bring the portfolio for notes, comments and small essay. These materials will be used in the PORTFOLIO OF YOUR PROGRESS. Try to write clearly with black or blue pen. The paper wrote with pencil and presented after the dead line wouldn't be appreciated.

² Hogue, Ann & Oshima, Alice. Writing academic English. 4th edition. Pearson Education, 2000. P.128.

READING

1. Professor prepared **textbook for students** with course materials. Every student will receive the handbook during the lesson and it needs to bring it back without marks and corrections.
2. For each unit, you are expected to read the **required readings**. Required readings comprise selected chapters from the textbook, and any other articles or chapters for this course. Your assignments and contributions to online discussions should reflect a growing understanding of key concepts in this reading.
3. I encourage you to go to the original source for a more complete understanding of the concepts. You may also wish to use the reference lists provided as sources for further reading, either for your assignments or for your future studies and practice.
4. I encourage you to engage critically with the reading materials. Here are a few questions to keep in mind, as you are reading and analyzing the material:
 - What is the argument of the reading and how is the argument built?
 - If it is a critique, what is being critiqued, why and how?
 - Were any of your own assumptions challenged or revealed?
 - Which personal, location, or historical traits / experiences *may* be informing the author / creator's perspective? (E.g. class, sex, gender, sexual orientation, ability, country, region, religion, era, etc.)

QUIZZES. During this semester you will have to write several quizzes. There are close and open questions. The close questions found facts, names, dates, etc. For example: "Make five general principles of the metaphysic art". The open questions require reflection, for example: "What do you think, why the Bauhaus had influenced the global culture process?"

SYSTEMATIZATION OF GRADE:

a) close questions – 1 point for the response;

b) open questions need another scale of 5 point in total:

- theme comprehension 1 point,
- argumentation 1 point,
- spelling and grammar 1 point,
- logic of reflection 1 point,
- originality 1 point.

This type of the work is a part of the work in the classroom.

INDEPENDENT RESEARCH WORK

ESSAY - ARTICLE.

Essay / article [5/6 pages] **Guidelines for Assignments**

Read the instructions for the assignment and any other information given in the syllabus carefully. Sometimes there are several questions or steps embedded within the instructions, so be sure to address all of them to the professor.

- Introduce the reader to your paper by clearly stating your purpose or thesis statement and then provide an outline of how you will go about explaining or arguing it. In the *introduction* you can also provide some context for your topic and why it is important. If you are addressing one small piece of a complex problem, the introduction should define the scope of your paper, the methodology in use, and the two points of view of your problem.
- The *body of the paper* should follow logically from the outline stated in the introduction.

Sometimes it is useful to indicate to the reader when you are making a new point or moving into the next step of your explanation, argument, or analysis. This can be done simply by using headings or words such as 'first... second... or next.. .finally.' Introduce the main point of each paragraph and ensure that the information in that paragraph supports your point.

- Whenever you are *citing* from an article or referring to a theorist's ideas, you must include the author's name and year of publication in references or footnotes.
- If you are using *direct quotes* from the original text, use quotation marks ["..."] and include the page number, for example:

Kothari (2001) argues "participatory approaches to development research and planning attempt to challenge the apparent power relations in society by recognizing the control that certain individuals and groups have over others" (p.142).

If you are *paraphrasing* the author's ideas, but are not using a direct quote, you still need to acknowledge that this is not your original idea, for example:

- Kothari (2001) cautions that while participatory approaches can challenge the relations of power embedded in every society, we must take care not to oversimplify the nature of power, or to reassert new forms of social control.

The *conclusion* often provides a brief summary of what has been covered in the paper. You may also speak about your own reflections on the subject, what you have learned, or what implications it has in your life.

Do not trust the spell check - reread, and if possible, have someone else read your paper! Grammatical and spelling errors are distracting and can sometimes weaken your credibility to the reader.

Self-evaluation of Assignments

- Is the organization of the paper clearly introduced?
- Is any summary of the material (textbook/articles) accurate and complete?
- Does the writing reflect an understanding of the content of the material examined?
- Does the writing reflect conceptual strength and analytical skill; is the analysis plausible, perceptive, and inclusive in scope?
- Is the writing clear, succinct, and free of common errors of composition, including spelling errors?
- Do conclusions and summary follow logically from the preceding writing?
- Is the paper properly referenced (i.e. citing authors' ideas within the text and Providence a reference list at the end of the text)?
- Is the paper formatted according to the requested specifications (i.e. number of pages, 14 point font, and 1.5 spaced)? Note that concise writing is a skill -

please do your best to stay within the set page limits.

Professor’s evaluation

For this essay you can receive:

- formal correspondence 3 points;
- depth of the disclosure of the subject 5 points;
- argumentations 5 points;
- logic and sequence of ideas 5 points;
- originality and self thinking 2 points;
- Total 20 points.

For a successful essay student needs some qualities as critical thinking, well-reason argumentation, analyzes and compare, capacity to build a sequenced and logical reflection chain, present the own opinion.

The details of the essay’s elaboration you can receive individually during the consultation with professor. Time is discussed.

4. During this semester you have to prepare one **PRESENTATION** (13-15 min) on the subject of course. Two students of the class will prepare one presentation on one subject but presenting two opposite points of view of the subject. After it they will make a conclusion.

Request: you can use Power Point. Volume is not more than 25 slides. Text of the presentation would be illustrated (music, painting, poster etc.). The text mustn’t be covered by photos or images and must be legibly. It needs to discover the information in a whole volume in a speech not in slides text. The presentation engenders several questions. Be ready to respond and defend your position. **Your presentation will be found on-line in e-course** After the presentation students complete **the form to evaluate your presentation.**

formal correspondence (N slides, intro, conclusion, quotes)	depth of the disclosure of the subject	Argumentations (sources, facts)	logic and sequence of ideas	illustrations	originality and self thinking	Impression of the oral presentation	Total
2 points	5 points	3 points	3 points	2 points	3 points	2 points	20 points

Every student has a right to watch the results of assessment and draw a conclusion about the quality of work. If the student gets an unsatisfactory assessment, he would remake the presentation or make it on a new subject.

You will collect your assessment by students, colleague and professor, elaborate your PP presentation, discuss with professor and involve your final article.

As a final writing work you will write an article for the student’s review of the European Culture “MERCURY” and participate at the student’s conference. **25% of your final mark.**

As a final independent work you have to prepare a **PORTFOLIO OF YOUR PROGRESS.** This type of work presents your creativity, individuality, thinking and productivity. **Portfolio** runs the possibility to assess your work on the topic of your presentation and essay/article during the semester, results of self-expression, reflection about own changes, exhibition of learning style and particularity of culture. Without Portfolio student cannot passing grade. This work will make **25% of**

student's final mark. The deadline of Portfolio presentation is **December, 12, last day of regular classes.**

Portfolio includes

- title with your name and your department
- glossary of terminology of the topic
- articles, documents and others connected with subjects of the topic and your essay
- quotations by documents passages
- photos, pictures, illustrations of the topic subjects
- self-evaluation on this course
- opinions of your friends for Portfolio
- other materials

Professor engages to return the whole materials.

You can use any illustrative materials in style of subject, decorate it with own drawings or images, comments, poetries, etc. At the beginning of the course professor can demonstrate you several student portfolio of previous years. In addition, professor can give you consultations about preparing of Portfolio.

There are 20 points to assess the portfolio:

- | | |
|-------------------------|-----------|
| • formal correspondence | 2 points; |
| • course correspondence | 2 points; |
| • single style, design | 3 points; |
| • contain | 3 points; |
| • creativity | 4 points; |
| • illustrative material | 4 points; |
| • originality | 2 points; |
| TOTAL | 20 points |

ATTENTION!!! Professor asks students to take away their portfolios. The Portfolios keeping isn't possible without reclamations.

Online Participation

During the course, you are required to engage in an online participation with me, or the other learners taking the course with you. As already mentioned, you will be awarded marks on this. Some guidelines and a format for your participation are provided in this section. **25% of your final mark.**

The purpose of online participation is to engage you in dialogue and debate around the concepts you are learning. We believe that it is through participation in these discussions that you will gain some of the most valuable insights from the course, particularly if your ideas and beliefs are challenged in a respectful manner. We therefore expect you to engage with an open mind, and remember that although you cannot see the people you are interacting with online; your words can have tremendous impact on them. For many it is a venue to hear people's perspectives.

Participation in such dialogues and debates is mandatory and we have opted to also evaluate you or the same. Keep in mind that participation does not mean overwhelming your instructors and classmates with all your observations, questions, and reflections; choose which of these to share with others, and which to keep to yourself. Participation also implies a careful balance between listening to,

acknowledging, and encouraging others.

The course pre-requisites demands that all students will have access to the online features.

Tips for online communication

Online communication requires some different skills from face-to-face interactions, as the people you are communicating with do not have access to all the paralinguistic signals (tone of voice, facial expressions, hand movements, body language, etc.). In addition to typing skills, you may also need to give some context to your statement. For example, if you are making a joke, or being ironic, you need to indicate this clearly to the readers.

There are many different idiomatic expressions that are used in specific countries, regions, or communities. There are also a number of acronyms that have become popular through online communication through e-mail, chat rooms, text messaging, etc. Keep in mind that not everyone will be aware of what these expressions or acronyms mean, so if you choose to use them please give a definition. Likewise, if you do not understand what others - including what we - have written, please ask for clarification!

Conference participation

Students' conference is a final work of the course. At the same time this experience will provide you skills for the Senior Thesis writing and defense.

Students' conference will take place at February, 2013. During the semester we will discuss requirements, peer review, publication, and others.

Steps:

- Choice of topic
- Research, analysis of material in several languages (English, French, German, Kyrgyz, Russian, ...)
- Preparation of presentation 1. in English; 2. in language of study
- PP presentation: (Ger. or Fr. or Eng.)
- PP presentation's appreciation
- Draft of essay/article in language of study
- Peer Review of draft
- Final draft
- Article
- Conference participation
- Peer Review
- Publication

Requirements for publication:

- Times New Roman 14, 1.5 interim
- 5-6 pages
- Title in 3 languages (Ger, Eng, Fr)
- Summary in 3 languages (250 - 200 words)
- Personal data (name, department, group, phone number, mobile, e-mail)

Student participation in the conference is the final work on the course. Take, please, very seriously to this work. Writing of analytical or comparative essay, presentation in

class, the reaction of peers and teacher observations will help you to present your research well.
 Participation in the Student Conference will influence on the final impact assessment for the course.
 Consistent with the rules of AUCA, teacher has the right to change your evaluation after the conference.

CONSULTATIONS

Professor will answer all the questions of students with pleasure because it is a good possibility for enlarging and deepening your knowledge.

Professor will have liberty for maneuver during the course.

Personal requirements of professor

Professor asks students to estimate one another and not impede lessons and turn off cell phones, drink or eat, masticate, do not be late, keep quite, not write on tables.
 Professor can propose to visit theater or exhibitions in museums or watch movies outside regular hours. These performances will illustrate art works. Time is discussed.

PRESENCE IS ESSENTIAL.

If you are ill, give a certificate. Certificates presented at the end of course not valid.
 The absence on 30% (10 lessons) excludes student from course with point “F”.
 Do not be late.

REQUIREMENTS AND SYSTEMATIZATION OF TOTAL GRADE

Independent work: participation in conference	25%
Participation in class	25%
On-line participation	25%
Individual work: Portfolio + presentation + essay	25%

20	A	15	C+
19	A-	14	C
18	B+	13	C-
17	B	12	D
16	B-	11	F

Student’s work will be graded in accordance to the following points:

I indicate that a student has not completed the requirements of course due to extenuating circumstances such as an illness or a family emergency. These reasons should be reported to the Department and the Registrar’s Office. This grade is given by a professor personally, and in this case a contract between a student and a professor is concluded in which this grade is substantiated and what should be done by a student to complete course requirements is outlined. If student fails to complete the required work by the end of the sixth week of the following semester, excluding the summer semester, he or she will automatically receive “**F**”

W Confirms the student’s refusal to continue studying this course. This grade can be given by professor only within the terms established by the AUCA Academic calendar. A student signs the form designed by the Registrar’s Office and should repeat this course if it is a required course.

AU A student may choose this course for audit and to receive **AU** in case to be

present for 75% of classes.

SCHEDULE

1 Unit

Introduction. The Myth of Europa

Development of the modern European culture in XIX-XX century. Multicultural civilization.

Independent work.

Syllabus.

Reading: 1) James A. Winders. European Culture Since 1848: From Modern to Postmodern and Beyond.- Palgrave Macmillan , 2001.

2) Michael Streeter. The Mediterranean: Cradle of European Culture. - New Holland Publishers (UK) Ltd., 2007.

3) Гриненко Г.В. Хрестоматия по истории мировой культуры: Учебное пособие. – 3-е изд. перераб. и доп. – М.: Высшее образование, 2005. - С.729-731.

4) Adams L. Art across Time. – New York: McGraw-Hill College, 1999. – Introduction.

5) Staffan Zetterholm. National Cultures and European Integration: Exploratory Essays on Cultural Diversity and Common Policies. - Berg Publishers, 1994.

2 Unit

To identify the ROMANTICISM.

Independent work.

Work in group:

Reading: 1) George Colerick. Romanticism & Melody: Essays for Music Lovers. - Juventus, 1997.

2) Carlo Cavalletti. Chopin and Romantic Music (Masters of Music) [Bargain Price]. - Barron's Educational Series, 2000.

3) Alessandro Taverna. Masters of Music: Opera (Masters of Music). - Barron's Educational Series, 1999.

4) Joanne Schneider. The Age of Romanticism (Greenwood Guides to Historic Events 1500-1900). - Greenwood, 2007.

3 Unit

ART NOUVEAU

Independent work:

Projects: a) France; b) German; c) Austria; d) others

Reading: Gabriele Fahr-Becker. Art Nouveau. - Konemann; Complete Numbers Starting with 1, 1st Ed edition, 2007.

4 Unit

BAUHAUS

Independent work:

Projects: German in 1915-1933; multicultural project; cultural issue.

Reading: B. Berdoll, L. Dickerman, B. Buchloh, B. Doherty. Bauhaus 1919-1933. - The Museum of Modern Art, New York, 2009.

5 Unit

Architecture of the Europe

Independent work:

Projects: particularities; styles; influences.

Reading: 1) Thomas Menzel. Ortner & Ortner: Bauten für europäische Kultur / Buildings for European Culture (German and English Edition). - Birkhäuser Architecture; 1 edition, 2008.

2) Mikael Hard, Thomas J. Misa. Urban Machinery: Inside Modern European Cities (Inside Technology). - The MIT Press, 2010.

6 Unit

Metaphysic in the culture

Independent work:

Projects: de Chirico; Max Ernst; Baltus; principles; influences.

Reading: 1) Keala Jane Jewell. The Art of Enigma: The De Chirico Brothers & the Politics of Modernism (New Modernisms Series). - Pennsylvania State Univ Pr (Txt), 2004.

7 Unit

Engineering. European contribution to the world culture.

Independent works:

Projects: particularities; specificities by countries

Readings: 1) Matthias Paul Scholz. Advanced NXT: The Da Vinci Inventions Book (Technology in Action). - Apress; 1 edition, 2007.

2) Chiara Frugoni. Books, Banks, Buttons: And Other Inventions from the Middle Ages. - Columbia University Press, 2005.

8 Unit

Cinema and TV. Neorealism.

Readings: 1) Siobhan S. Craig. Cinema after Fascism: The Shattered Screen (Studies in European Culture and History). - Palgrave Macmillan, 2010.

2) Martin Stollery. Alternative Empires: European Modernist Cinemas and Cultures of Imperialism (University of Exeter Press - Exeter Studies in History). - University of Exeter Press, 2000.

3) Elizabeth Ezra. European Cinema. - Oxford University Press, USA; 2nd edition, 2004.

4) Luisa Rivi. European Cinema after 1989: Cultural Identity and Transnational Production. - Palgrave Macmillan, 2007.

5) Peter Bondanella. Italian Cinema: From Neorealism to the Present. - Continuum; 3 Revised edition, 2001.

6) Katrin Sieg. Choreographing the Global in European Cinema and Theater (Studies in European Culture and History). - Palgrave Macmillan; 1 edition, 2008.

9 Unit

Theater in Europe.

Independent work:

Projects: story of the ballet; commedia dell'arte; puppets; characters; particularities.

Reading: 1) David Currell. Puppets and Puppet Theatre (Hardcover). - Crowood Press, 1999.

2) Harriet Lihs. Appreciating Dance: A Guide to the World's Liveliest Art. - Princeton Book Company; 4 edition, 2009.

3) M.A. Katritzky. The Art of Commedia: A Study in the Commedia dell'Arte, 1560-1620, with Special Reference to the Visual Records (Internationale Forschungen zur Allgemeinen ... Vergleichenden Literaturwissenschaft 100). - Editions Rodopi BV, 2006.

10 Unit

Fashion. Haute couture. Design

Independent works:

Projects: story of genre; particularities; characters; popularity.

Readings: Joan DeJean. The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Cafes, Style, Sophistication, and Glamour. - Free Press, 2006.

11 Unit

BEATLES. Revolution in the head.

Readings: 1) Ian MacDonald. Revolution in the Head: The Beatles' Records and the Sixties. - Chicago Review Press; 3rd edition, 2007.

2) Geoff Emerick. Here, There and Everywhere: My Life Recording the Music of the Beatles. - Gotham, 2007.

12 Unit

Culture and Education

European educational programmes: Comenius; Grundtvig; Jean Monnet; Trasversale; Socrates; Leonardo; Erasmus; Tempus; LLP (*The Lifelong Learning Programme*)

Independent works:

Portfolios. Articles. Conference.

European Culture

Students conference "The Micro-States of Europe"

TOPICS

NN	Topic	Student's name	Date	Comments
1	Andorra			
2	Vatican			
3	San-Marino			
4	Albania			
5	Gibraltar			
6	Liechtenstein			
7	Luxembourg			
8	Malta			
9	Monaco			
10	Cyprus			
11	Montenegro			
12	Ireland			
13	Iceland			
14	Belgium			
15	Kosovo			