



HUM 2301.07E: The Human Experience Self, Identity, and Memory

COURSE SYLLABUS: Fall 2026
M, W, F 9:00-10:50 BA256

INSTRUCTOR INFORMATION

Instructor: John Kleineberg, MFA
Office Location: TBD
Office Hours: TBD
Office Phone: TBD
University Email Address: john.kleineberg@etamu.edu
Preferred Form of Communication: Email
Communication Response Time: 48 hours

COURSE INFORMATION

Course Description

HUM 2301: The Human Experience introduces students to humanities-based inquiry by guiding students through an exploration of important humanistic questions across all elements of the human experience. Through the deep focus on a connecting theme, students will engage in holistic discussions of topics addressing fundamental questions about human life and human interactions, develop the skills of humanistic inquiry (including critical thinking, research, literacy skills, and communication skills), and learn to apply their knowledge to their personal, professional, and academic goals.

This course is the foundational course for the Human Experience Humanities Certificate program, a grant-funded, TAMU System-wide initiative designed to create an intentional connective pathway through the core curriculum to infuse the humanities and humanities-based inquiry (critical thinking, research, communication, ethics, morality, cultural awareness, empathy, etc.) into student degree pathways and encourage students to see the relationships between larger questions of the human experience and their own lives and goals. The course is based on Transformative Texts and a Transformative Project.

The syllabus/schedule are subject to change.

Theme of the course: Self, Identity, and Memory

This course explores the interconnected themes of **self, identity, and memory** through some of the most influential photographs ever made. These images are not studied simply for their historical importance or artistic merit. Instead, they serve as evidence of the ways photographs shape individual lives, collective memory, and cultural understanding.

Transformative Project: The Transformative Project will ask students to take a theme from the course, engage in research about that topic, identify relevant sources, present an argument, and link the outcomes to an issue relevant to their own career or personal trajectory. The Transformative Project aligns with and assesses all Student Learning Outcomes for the course. The Transformative Project should engage students in the use of Adobe Creative Cloud.

Materials – Textbooks, Readings, Supplementary Readings

The readings for this course are partially drawn from a system-wide list of Transformative Texts.

Transformative Texts are books, films, artwork, music, documents, memoirs, etc. from diverse regions, cultures, ethnicities, ideologies, religions, genders--around the world and through time--that reflect the core ideals, ethics, and moralities of the human experience.

Readings for this section of HUM2301:**Becoming**

- Carol Dweck: Selected articles on Growth Mindset (Stanford resources).
- Cal Newport: Selected essays on attention, deep work, and learning.
- Optional: William Zinsser, ideas from Writing to Learn (library reserve or instructor summary).

Seeing

- John Berger: Ways of Seeing (BBC series and companion excerpts).
- László Moholy-Nagy: Selections from Painting Photography Film.
- Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction.

Identity

- W.E.B. Du Bois: Selections from The Souls of Black Folk.
- Virginia Woolf: Selections from A Room of One's Own.
- James Baldwin: Selected essays such as Stranger in the Village.

Memory

- Roland Barthes: Short excerpt from Camera Lucida.
- Susan Sontag: Selected interviews and excerpts from On Photography.
- Carl Sagan: The Pale Blue Dot passage.

Power

- Martin Luther King Jr.: Letter from Birmingham Jail.

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- George Orwell: Politics and the English Language.

Mortality

- Emily Dickinson: Selected poems.
- Walt Whitman: Selections from Song of Myself.
- Mary Oliver: Selected interviews or authorized short poems.

Photography Voices

- Henri Cartier-Bresson: Excerpts from The Decisive Moment.
- Dorothea Lange interviews (Library of Congress).
- Gordon Parks interviews (Library of Congress).
- Walker Evans interviews and writings

Student Learning Outcomes

The focus of this class is to build student skills in critical analysis and communication by developing students' ability to think critically, empathetically, and holistically about big issues and to develop, hone, and communicate their ideas about those big issues. The common student learning outcomes for this course are:

- 1. Critical/Integrative Thinking:** Students will apply insights from the humanities (i.e., examinations of human history, culture, language, ethics, and aesthetics) to problems or questions that intersect with other areas of inquiry, including STEM and professional disciplines. (Core Outcome Alignment: Critical Thinking)
- 2. Communication:** Students will communicate ideas effectively through writing and, where appropriate, through oral communication, visual communication, or creative performance. (Core Outcome Alignment: Communication)
- 3. Ethical Reasoning:** Students will engage with multiple perspectives in exploring the human dimensions of real-world situations and problems. (Core Outcome Alignment: Personal Responsibility; Critical Thinking)
- 4. Cultural Awareness:** Students will demonstrate an appreciation for social and cultural diversity while engaging in critical analysis of various forms of literary, artistic, or cultural expression. (Core Outcome Alignment: Social Responsibility; Critical Thinking)

Student Learning Outcomes will be assessed by the Transformative Project, presented during the Learning Showcase held on the Wednesday of Exam Week, 3-5pm. Students will present their projects during one hour of that time and are required to attend as assigned.

This course also fulfills the Phase I requirements of the University QEP through the completion of a Focus2 assignment.

COURSE REQUIREMENTS

Instructional Methods and Assessment

This course will be centered on classroom discussion of assigned works, using small group and large group discussions, with short low-stakes writing and reflection assignments that scaffold to a final Transformative Project. The Transformative Project showcases student learning and development of humanities skills, including information literacy, critical thinking, and communication. Students will read, discuss, listen, analyze, and develop an understanding of the assigned texts and their connections to their own lived experience, goals, and beliefs; conduct research; and communicate their ideas. In engaging with the core learning objectives of critical thinking, communication, social responsibility, and personal responsibility, students will gain a greater appreciation of the complexities of the world and their place within that complexity, and gain new skills derived from deep textual reading and analysis, critical thinking and engagement, research and information literacy, and the ability to communicate their ideas. These skills provide a key foundation for the college experience and will bolster students' employability after graduation.

To prepare for and develop the Transformative Project, students will engage in short writing, research, and oral presentations that provide a scaffolded foundation for their final project, as set out in the Course Schedule. Through reflective assignments, students will develop a project focus that sets out the large issue drawn from their study of the chosen Transformative Text and the relevance students find to their lives and goals. They will conduct research on different approaches to that large issue to understand in a holistic sense the different perspectives on the large issue and make arguments about how such different perspectives might shape a society's understanding of the issue. Students will prepare a product that articulates the connections between the larger issue they researched and discussed and their own lives, goals, and experiences. The final Transformative Project will be presented at the Learning Showcase using the Adobe Creative Campus suite of programs, in a format that makes the most sense to students, to allow them creativity of expression in making the connections between their humanities inquiry and their personal experiences.

Throughout the course, discussions and assignments will be geared to reinforcing the basic premises of university education and to emphasizing students' development of skills central to their college career and beyond—exposing students to new ideas, different perspectives, and the variability of the human experience; developing relationships between and among students, mentors, and faculty; reinforcing persistence and resiliency; encouraging reflection and sense of purpose; and honing reading, writing, and communication skills.

Assignments, Student Responsibilities, Expectations, and Tips for Success

What's Expected of You, generally:

Energy and enthusiasm in this class are vitally important, as is attendance. Please be prepared to share your experiences and ideas. Influences for discussion can come from anywhere: music, nature, writing, philosophy, personal experiences, etc.

Class discussion and peer review are very important for everyone, and this class should function in such a way for you to get the most from your classmates. This should be a fun and rewarding

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learning experience for all of us, please work and participate actively and steadily.

The “A” student will have attended all classes and participated (in a meaningful and relevant way) in the class discussions. They will turn assignments in on time, and those assignments will be clearly superior to the majority of those presented. Often the excellent student will do more than asked and may raise questions that challenge not only the students but also the instructor. Please understand that just by attending all classes and turning in all work does not guarantee you an “A”.

The “C” student will attend most of the classes and turn in a significant number of assignments on time. The work from the average student will look pretty much like the majority of work turned in; in other words it will look average. Average students contribute to class discussions, but may not do so consistently and/or with the same insight as the excellent student.

Please remember that the grade you receive is the grade you earn, not the grade that the instructor “gives” you.

Completion of all assignments on time is key for success. Going beyond what is asked in class will result in both improved learning and improved satisfaction with the work.

I cannot emphasize attendance, enough, absences will affect final grades.

Attendance is required and is recorded at all class meetings. Every student will be responsible for all information given during scheduled class. **Note: A total of 4 unexcused absences from any class meetings could result in a failing grade ("F") or dropped from the course except for extenuating circumstances, as determined by the instructor.** Excused absences are listed under Class Attendance (A13.02) in the A&M-Commerce Procedures. Verifiable excuses for absences must be turned into the professor in a timely manner.

Late work will receive a 10 point deduction for each day late.

No extra credit is offered or accepted.

Assignments, deliverables:

Midterm Exam - Week 7

Final Exam - December 9, 10:30-12:30 A.M.

-Transformative Project. This is due beginning November. It will require you to work in a group. More details to come.

-Once a week reflections. These are quick, written reflections using your perception and thoughts. One page minimum, 2 maximum (double spaced, Ariel font, 10 pt.)

Submit in D2L. Each is valued at 20 points. They are due Sunday before the new week by 11:59 P.M.

Week 1 – Becoming

Who Do You Want to Become?

The syllabus/schedule are subject to change.

You wrote on the first day about the person you hope to become during your college years. Describe that person. What habits, attitudes, or experiences will help you become that person?

Week 2 – Learning

Paying Attention

After completing the Attention Experiment, describe something you noticed only because you slowed down and paid attention. What does the experience suggest about observation?

Week 3 – Seeing

Five Minutes

Spend five uninterrupted minutes studying one photograph. Describe how your understanding changed between the first minute and the fifth minute.

Week 4 – Perception

Is Photography Truth?

After studying Muybridge, Edgerton, and Moholy-Nagy, answer: Can photography reveal reality more accurately than human vision, or does it simply create another interpretation?

Week 5 – Identity

Becoming an Icon

Florence Owens Thompson became known to millions as Migrant Mother. What is gained and what is lost when one person becomes a symbol?

Week 6 – Identity

Looking at Another Person

Compare Afghan Girl and Migrant Mother. How should we think about photographs of people whose lives become public through a single image?

Week 7 – The Body

The Body Speaks

Choose one photograph discussed this week. Explain how posture, gesture, expression, or physical presence communicates meaning without words.

Week 8 – Intimacy

Should Every Photograph Be Taken?

After studying Sally Mann, Nan Goldin, and W. Eugene Smith, answer: Should photographers ever choose not to make or publish an important photograph? Support your position.

Week 9 – Memory

A Photograph That Matters

Choose one photograph from your own life. Do not describe the event. Instead, explain why the photograph still matters.

Week 10 – Power

Looking at Suffering

What responsibilities do viewers have when looking at photographs of violence or tragedy?

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Week 11 – Witness

One Person

Why do photographs of one individual often affect us more deeply than statistics involving thousands? Use Tank Man, Alan Kurdi, or another course photograph.

Week 12 – Symbols

Changing Meanings

Choose an iconic photograph. Explain how its meaning has changed since it was made.

Week 13 – Mortality

Every Photograph Is About Time

Roland Barthes suggested that every photograph says, 'This has been.' What does that idea mean? Use one course photograph as evidence.

Week 14

No Weekly Essay

Use this week to prepare the final project and presentation.

Week 15 – Final Reflection

What Does It Mean to Be Human?

Choose three photographs from the semester. Explain how they changed or challenged your understanding of self, identity, or memory.

GRADING

Final grades in this course will be based on the following scale:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% or Below

Weights of the assessments in the calculation of the final letter grade.

Example:

Assignments 20%

Participation/Attendance 20%

Transformative Project 20%

Midterm Exam 15%

Final Exam 25%

TOTAL 100%

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COURSE OUTLINE / CALENDAR

Week 1 | August 24, 26, 28

BECOMING: New Academic Identity

- **Monday, August 24:** What Changed When You Came to College? Course introduction, independence, responsibility, expectations, and taking responsibility for one's education. Opening writing: What do you want to be different about yourself four years from now?
- **Wednesday, August 26:** Managing Your Life. The syllabus as roadmap, attendance, deadlines, communicating with professors, asking for help, office hours, managing freedom, and the 168-hour week.
- **Friday, August 28:** Independent Inquiry: The 168-Hour Experiment. Students account for sleep, class, work, meals, commuting, friends, entertainment, phone use, studying, and uncommitted time. Response: Where is the time you will use to be successful at the university?

Week 2 | August 31, September 2, 4

BECOMING: Learning How to Learn

- **Monday, August 31:** How Learning Actually Works. Attention, retrieval, repetition, spacing, note-taking, difficult reading, and the difference between exposure and learning.
- **Wednesday, September 2:** Thinking for Yourself. Claim -> Evidence -> Interpretation. Reading, writing, asking good questions, evaluating information, academic integrity, and AI as a learning tool rather than a substitute for learning. Central question: If technology can give you an answer almost instantly, what are you here to learn?
- **Friday, September 4:** Independent Inquiry: The Attention Experiment. Spend 30 minutes somewhere on campus without using a phone, then make one photograph of something probably overlooked otherwise. Response: What did you notice because you were paying attention?

Week 3 | September 7, 9, 11

SEEING: What Does It Mean to See?

- **Monday, September 7:** Labor Day, No Class.
- **Wednesday, September 9:** Introduction to Suitable application/usage. Photography, Time, and Memory. Nicéphore Niépce, View from the Window at Le Gras; Louis Daguerre, Boulevard du Temple. What happens when humans acquire the ability to preserve a moment?
- **Friday, September 11:** Independent Inquiry: Slow Looking. Spend five uninterrupted minutes with one photograph. What did you see after five minutes that you did not see during the first minute?

Week 4 | September 14, 16, 18

SEEING: Seeing What the Eye Cannot

- **Monday, September 14:** Eadweard Muybridge, The Horse in Motion; Harold Edgerton, Milk Drop Coronet. Can a machine reveal something human perception cannot?

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- **Wednesday, September 16:** László Moholy-Nagy and Bauhaus photography. Does photography reproduce human vision, or teach new ways of seeing?
- **Friday, September 18:** Independent Inquiry: Photograph What We Normally Don't See. Use viewpoint, scale, reflection, shadow, motion, or another strategy to make an ordinary subject unfamiliar.

Week 5 | September 21, 23, 25

IDENTITY: Who Am I, and Who Decides?

- **Monday:** Dorothea Lange, Migrant Mother. Poverty, dignity, motherhood, representation, and Florence Owens Thompson versus the icon.
- **Wednesday:** Gordon Parks, American Gothic, Washington, D.C.; Robert Frank, Trolley, New Orleans. Race, class, citizenship, hierarchy, and American identity.
- **Friday:** Independent Inquiry: Identity Without a Person. Make a photograph that tells us something about who you are without including yourself or another person.

Week 6 | September 28, 30, October 2

IDENTITY: Constructing Identity

- **Monday:** Diane Arbus, Identical Twins, Roselle, New Jersey. Sameness, difference, normality, and individuality.
- **Wednesday:** Cindy Sherman, Untitled Film Stills; Steve McCurry, Afghan Girl. Constructed identity, beauty, exoticism, representation, and the gaze.
- **Friday:** Independent Inquiry: Compare Migrant Mother and Afghan Girl. What happens when a photograph becomes more famous than the person depicted in it?

Week 7 | October 5, 7, 9

THE BODY: What Does It Mean to Inhabit One?

- **Monday:** The human body as photographic subject. Beauty, vulnerability, sexuality, idealization, and control.
- **Wednesday:** Richard Avedon and Robert Mapplethorpe. Who determines which bodies are beautiful and which bodies are acceptable to see?
- **Friday:** Independent Inquiry: The Body Without the Body. Make a photograph about the human body without showing an entire human body.

Week 8 | October 12, 14, 16

THE BODY / CONNECTION: Vulnerability and Intimacy

- **Monday:** Sally Mann and Immediate Family. Childhood, family, nudity, authorship, privacy, and changing cultural interpretation.
- **Wednesday:** Nan Goldin and W. Eugene Smith. Nan One Month After Being Battered; Tomoko and Mother in the Bath. Intimacy, violence, disability, love, vulnerability, and photographic ethics.
- **Friday:** Independent Inquiry: Is there something that can be photographed but should not be photographed? Students make and defend an argument.

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Week 9 | October 19, 21, 23

CONNECTION: Why Do We Need One Another?

- **Monday:** Art Kane, A Great Day in Harlem. Community, belonging, shared identity, and joy.
- **Wednesday:** The family photograph. Why can an ordinary snapshot have greater meaning than a famous photograph? Students bring or select a personally meaningful photograph.
- **Friday:** Independent Inquiry: A Photograph That Matters. Choose one photograph from your own life or family history and explain why it matters without discussing photographic quality.

Week 10 | October 26, 28, 30

POWER: What Do Human Beings Do to One Another?

- **Monday:** H. S. Wong, Bloody Saturday; Malcolm Browne, The Burning Monk. Civilian suffering, belief, protest, and sacrifice.
- **Wednesday:** Nick Ut, The Terror of War. War, childhood, suffering, journalism, and photographic evidence.
- **Friday:** Independent Inquiry: What is your responsibility as a viewer when another person's suffering becomes an image?

Week 11 | November 2, 4, 6

POWER: Witnessing

- **Monday:** Jeff Widener, Tank Man. The individual confronting institutional power.
- **Wednesday:** Nilüfer Demir's photograph of Alan Kurdi. Migration, borders, empathy, and one individual death as a symbol for thousands.
- **Friday:** Independent Inquiry: When does witnessing become voyeurism? Respond using evidence from at least two course photographs.

Week 12 | November 9, 11, 13

SYMBOLS: Why Do We Turn People and Events into Myths?

- **Monday:** Joe Rosenthal, Raising the Flag on Iwo Jima; Yevgeny Khaldei, Raising a Flag over the Reichstag. Heroism, nationalism, staging, manipulation, and collective memory.
- **Wednesday:** Alberto Korda, Guerrillero Heroico; Alfred Eisenstaedt, V-J Day in Times Square. How images become cultural symbols and how meanings change. Central question: Did the photograph change, or did we?
- **Friday:** Independent Inquiry: Find a contemporary image that you believe has become, or could become, an icon. Explain why.

Week 13 | November 16, 18, 20

MORTALITY: What Does a Photograph Mean When Someone Dies?

- **Monday:** Richard Drew, The Falling Man. Death, dignity, anonymity, memory, and our reluctance to look.

- **Wednesday:** The Falling Man compared with Thomas E. Franklin's Ground Zero flag photograph. Roland Barthes and the idea of 'that-has-been.' Why does society embrace one representation of tragedy while rejecting another?
- **Friday:** Independent Inquiry: Reconsider an earlier course photograph knowing that the moment, and perhaps the person depicted, no longer exists.

Week 14 | November 23, 25, 27

THANKSGIVING WEEK

- **Monday, November 23:** Catch-up, discussion, and semester synthesis.
- **Wednesday / Friday:** Thanksgiving break, subject to the official university calendar. No major new material.

Week 15 | November 30, December 2, 4

US: What Is a Human Being in the Universe?

- **Monday:** William Anders, Earthrise. Humanity sees its home from somewhere else.
- **Wednesday:** The Blue Marble and Voyager 1's Pale Blue Dot, accompanied by Carl Sagan. Borders and nations disappear as the scale expands.
- **Friday, December 4:** Final Independent Inquiry. Back to the August 24 question: What does it mean to be human? Students may answer through writing, photographs, or both, incorporating course ideas or images.

Final Week - December 7

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION

The syllabus/schedule are subject to change.

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@etamu.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

Interaction with Instructor Statement

For any questions, concerns, problems, email me at john.kleineberg@etamu.edu. I will have office hours on Monday's and Wednesdays as announced.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures/Policies

Do your own work, trust the process of following the course materials and outlines, treat everyone with respect.

A.I is NOT to be used for assignment completion, it will lead you astray in this course.

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.etamu.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

The syllabus/schedule are subject to change.

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

ETAMU Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.etamu.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.etamu.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

[Undergraduate Student Academic Dishonesty Form](#)

<http://www.etamu.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

<http://www.etamu.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

AI Use Policy

East Texas A&M University acknowledges that there may be legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course. Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism). Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructor's guidelines. If no instructions are provided the student should assume that the use of such software is disallowed. In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

Students with Disabilities-- ADA Statement

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 have a disability requiring an accommodation, please contact:

The syllabus/schedule are subject to change.

Office of Student Disability Resources and Services

Velma K. Waters Library Rm 162

Phone (903) 886-5150 or (903) 886-5835

Email: studentdisabilityservices@etamu.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.etamu.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East Texas A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.etamu.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

East Texas A&M Supports Students' Mental Health

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.etamu.edu/counsel



<http://telusproduction.com/app/5108.html>

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