RUSSIAN, EAST EUROPEAN, AND EURASIAN STUDIES (REES)

REES205 Murder and Adultery: Dostoevsky, Tolstoy, and the 19th-Century Russian Novel
The 19th-century novel is widely regarded as the supreme achievement of Russian literature. This course will trace its development from Pushkin’s elegant, witty novel in verse, EUGENE ONEGIN, through the grotesque comedy of Gogol, to the realist masterpieces of Dostoevsky and Tolstoy, with their complex depiction of human psychology and the philosophical struggles of late 19th-century society. We will consider the historical background in which the novels were produced and the tools developed by Russian critical theory, especially the Russian formalists and Mikhail Bakhtin, for understanding 19th-century Russian prose.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RULE205, RUSS205
Prereq: None

REES206 A Matter of Life and Death: Fiction in the Soviet Era
The great Russian writers of the 20th century risked their lives insisting on moral absolutes to counter Soviet doctrine. Zamyatin’s WE inspired BRAVE NEW WORLD and 1984; Bulgakov’s MASTER AND MARGARITA remained hidden for 27 years; Solzhenitsyn dared to submit IVAN DENISOVICH during Khrushchev’s Thaw—each decade has its characteristic masterpiece. (Students who wish to read excerpts from the course readings in the original Russian should see the instructor to enroll in a 0.5 credit tutorial.)
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS206, RULE206
Prereq: None

REES208F Otherness & Belonging (FYS)
One of the many haunting utterances of FYodor Dostoevsky’s most famous antihero, the Underground Man, is “I am alone, I thought, and they are everyone.” Like him, the other protagonists of this course are outcasts, dissidents, and strangers—jaded office clerks and repressed misanthropes, queer activists and “enemies of the state”—who refuse to conform to societal norms, disrupt conventions by saying the unsayable, and write and make art from the margins, the realm of undesirables. Focusing mainly on Russia and Eastern Europe, we will analyze representations of otherness and belonging in fiction, non-fiction, and film. We will explore narratives of undesirability through the thematic prisms of exile and immigration; gender and sexuality; mental illness; prison writing; ethnic difference; religion; and unrequited love. The concept of undesirability will also be our point of entry for constructing arguments about community, privilege, and a society without outsiders.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RULE208F, RUSS208F
Prereq: None

REES212 The Short Course: Readings in 20th-Century Fiction
Supplementary to RUSS206, this course should ideally be taken concomitantly with it, since the readings will be excerpts from RUSS206 to be done in Russian. Designed for Russian majors to do advanced work with the texts they read in RUSS206, the discussion will focus on close stylistic analysis.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS212
Prereq: (RUSS202 AND [RUSS206 or REES206 or RULE206])

REES216 Secularism: An Introduction
This course traces the idea and ideal of secularism as an ideological project from classic Enlightenment texts to its contemporary incarnations. We begin with philosophical arguments for the separation of church and state as well as the utopian ideals of secular humanism. We then trace how these underpinnings were embodied in state-sponsored atheism in the Soviet Union, in contrast to liberal democratic principles in the U.S. and Europe. Finally, we examine critiques of the secular project, focusing on secularism as a realpolitik approach to governing multi-religious societies and the idea of religious freedom as a universal human right.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI271
Prereq: None

REES219 Russian and Soviet History, 1881 to the Present
Reversals of fortune have defined Russian history perhaps more so than for any other nation. Though the Russian Empire began the 19th century as an emerging European superpower that defeated Napoleon, it ended that same century as a backward state plagued by political, economic, and social strife that ultimately brought the Romanov dynasty to a revolutionary collapse. A similar trajectory describes the “short” Soviet 20th century that began with the promise of a qualitatively new political order that sought to transform social relations and human nature and concluded with a spectacular implosion that some heralded as the end of history itself.

This course will follow the story of how the Soviet Union emerged from the ruins of the Russian imperial order to become the world’s first socialist society, the most serious challenge to imperialism, liberalism, and capitalism, and, arguably, modernity’s greatest political experiment. We will cover the following topics: the emergence and fate of Russian national identity; the origins and dynamics of Russia’s revolutions; the political, economic, and cultural challenges of the Soviet project; the role of the party and ideology in politics and everyday life; the nationalities question and the challenges of governing a socialist empire; Soviet victory in the Great Patriotic War and the rebirth of the nation (and nationalism); the emergence of the Soviet Union as a Cold War superpower; the country’s historic attempts to reform (and the frequent failure of these attempts); and the dynamics of the system’s collapse.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST219
Prereq: None

REES220 Speak, Memory: The Russian Memoir
Memoirs offer a chance for the individual to make sense of his or her relationship to larger historical forces and allow writers of fiction and poetry to reflect on the tensions between biography and the creative process. We will read prison memoirs by FYodor Dostoevsky and Eugenia Ginzburg; visions of childhood by...
Lev Tolstoy, Vladimir Nabokov, and poets Osip Mandelstam, Marina Tsvetaeva, and Joseph Brodsky; and works of autobiography by Viktor Shklovsky and Sergey Gandlevsky that create their own poetic world. The course will also consider the theoretical problems of autobiographical writing. Students will write a memoir of childhood (3–5 pages) to better understand the technical problems faced by Tolstoy in writing about his childhood. Students will also write a piece of memoiristic prose, or a parody or imitation of one of the writers in the course (minimum 10 pages), as one of their three papers. We will devote one class session to a writing workshop session on the creative project.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS220, RULE220
Prereq: None

REES233 Introduction to Russian and Soviet Cinema
This course provides an introduction to the history and poetics of Soviet and Russian cinema. From the avant-garde experimentation of Lev Kuleshov, Sergei Eisenstein, and Dziga Vertov to the masterpieces of Andrei Tarkovsky, Sergei Parajanov, and Kira Muratova, the course will explore the development of Russian film as artistic medium and as national tradition. The discussion and comparative analyses of different forms and genres, including silent cinema, propaganda films, blockbusters, and auteur cinema, will be situated within the cultural, political, and aesthetic contexts of the Soviet Union and contemporary Russia.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS233, RULE233
Prereq: None

REES235 Queer Russia
Russia is accustomed to playing the role of the "evil empire." The current ongoing war in Ukraine has resurrected the Cold War-era narratives about Russia as a dark, aggressive, and ruthless military power. The notorious legislation of recent years—which functions range from barring Americans from adopting Russian orphans to criminalizing the so-called "gay propaganda"—have further solidified Russia's reputation as a country with little regard for human rights. Yet generations of Russian poets, artists, and writers have transformed the country's systematic oppression and violence into spectacular forms of protest and self-expression. This course focuses on gender and sexuality in exploring an alternative cultural history of Russia, which highlights its queer legacy from the nineteenth century to the present. We will examine poetry, fiction, art, memoirs, plays, films, performances, and discursive texts that showcase uniquely Russian conceptions of marriage, gender relations, gender expression, and sexual identity. Attention will be paid to the ways in which Russian and Western narratives of queerness align and diverge. In English. No knowledge of Russian is required or expected.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS235, FGSS234, RULE235
Prereq: None

REES240 Reading Stories: Great Short Works from Tolstoy to Petrushevskaya
This course is designed to help students improve their writing through the close reading and analysis of short stories and novellas by Russian masters of the form. In each class, we will discuss one or two literary works. Students will be asked to bring to each class their ideas on how to construct an argument that could be developed into a written interpretation of the work. These discussions, along with work on English grammar and style as elucidated by Strunk & White and R. L. Trask, will inform students’ own writing (four 5-page papers). We will read works in the realist tradition from the mid-19th century to the late 20th century that include Tolstoy’s novellas of faith, adultery, and facing death; Chekhov’s subtle psychological tales; Bunin’s reflections from exile on a lost Russia; Babel’s stories of the Civil War and of Jewish Odessa; Bulgakov’s sketches of life as a country doctor; and Petrushevskaya’s modern stories of the tortured lives of women in the late Soviet period.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RULE240, RUSS240
Prereq: None

REES251 Dostoevsky
Dostoevsky is widely recognized as one of the world’s greatest novelists. His career begins at the end of Russian Romanticism, is interrupted by nine years of prison and exile to Siberia, and resumes at the beginning of the age of the great realist novel. Dostoevsky’s major works grapple with the themes of sin and crime, the disintegration of the family, and the difficulty of believing in God in a world full of evil.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RULE251, RUSS251
Prereq: None

REES252 Tolstoy
During the 19th century when Tolstoy wrote his novels and stories, literature was viewed in Russia as the intelligentsia’s primary medium for debating its big questions (such as how to resolve the inequalities that had been institutionalized under serfdom, or how to choose between new and old values as Russia experienced modernization). Writers like Tolstoy and Dostoevsky willingly assumed the responsibility to address a broad range of political, historical, and philosophical-religious questions in their fiction, and they wrote novels with radical formulations as well as solutions to these questions. However, they also viewed literature, particularly the novel, as a medium with rich potential for innovative formal experimentation, and so they resisted the call for conventional ideological novels. Each of Tolstoy’s best works is an innovative formal experiment that creates an unprecedented, new type of novel. This course will study how Tolstoy’s writings both responded to and transcended their times by creating new novelistic forms and new truths within those forms.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, COL262, RULE252
Prereq: None

REES254 Nobel Laureates: The Politics of Literature
The course examines key cultural and socio-historical moments in the development of twentieth-century Russian literature by focusing on the prose and poetry of authors awarded the Nobel Prize in Literature—Ivan Bunin (1933), Boris Pasternak (1958), Mikhail Sholokhov (1965), Alexander Solzhenitsyn (1970), Joseph Brodsky (1987), and Svetlana Alexievich (2015). Additionally, the students will read Lev Tolstoy, who rejected being nominated for the prize, as well as Vladimir Nabokov and Anna Akhmatova, who arguably merited the award but never received it. On the broader level, the class will ponder literature’s relevance for shaping public discourse on cultural policies, national identities, and international relations.

Offering: Host
Grading: OPT
Credits: 1.00
complicated case of "restorative parody," as exemplified in the medieval practice of parody as pure humor (Woody Allen, MAD magazine, Hot Fuzz) and parody definitions of parody offered by Russian and Western theorists. After examining distance, which marks difference rather than similarity," provides perhaps the evolution. Linda Hutcheon's formulation, that parody is "repetition with critical distance," marks difference rather than similarity, and the Soviet domination of Czechoslovakia through the traumas and love affairs of a quartet of characters; in Witold Gombrowicz's TRANS-ATLANTYK and Aleksandar Hemon's THE QUESTION OF BRUNO, the main characters find themselves in a foreign land where their home countries (Poland and Yugoslavia, respectively) are torn apart by war. All the works we will read exemplify the high level of narrative sophistication, in realist, absurdist, and experimental modes, that is a hallmark of Central and Eastern European literature.

Offering: Crosslisting
Grading: OPT
Credits: 1.00

Gen Ed Area: HA-REES
Identical With: RULE255, RUSS255
Prereq: None

REES260 Dostoevsky's BRAT'IA KARAMAZOV
In this seminar devoted to close reading of the original text of Dostoevsky's 1879–80 novel, all students will be required to read the entire text in English, and each week specific passages will be read in Russian. In class, we will analyze and discuss the text in Russian. Students will give presentations about critical works related to the novel and to Dostoevsky's work in general. The class is conducted in Russian.

Offering: Crosslisting
Grading: OPT
Credits: 1.00

Gen Ed Area: HA-REES
Identical With: RUSS260
Prereq: RUSS301

REES263 Nabokov and Cultural Synthesis
This course will trace the development of Nabokov's art from its origins in Russian literature by close readings of the motifs that spiral outward through his (principally English-language) novels.

Offering: Crosslisting
Grading: OPT
Credits: 1.00

Gen Ed Area: HA-REES
Identical With: RUSS263
Prereq: None

REES267 Parody: Humor, Artistic Evolution, and Restoration of the Sacred
Parody is a form of artistic expression that has played a major role in literary history, largely through its power of critical revision. According to Russian formalist theorists of the early 20th century, parody is a driving force in literary evolution. Linda Hutcheon's formulation, that parody is "repetition with critical distance," is "archaic ecstasy," we examine the idea of the shaman, its role in the New Age movement, and the challenges faced by contemporary indigenous shamans, from negotiating international intellectual property rights law to Ayahuasca tourism. Course
materials are supplemented by A/V materials from the instructor’s fieldwork in Siberia. 
Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: SBS-RELI  
Identical With: RELI239  
Prereq: None  

REES284 Pushkin  
This seminar is for students who are at or above the third year of language study. We will spend the semester reading EVGENY ONEGIN in the original Russian. Class discussions will be in Russian to the degree possible; some biographical reading will be in English. There will be regular listening assignments as well as written ones.  
Offering: Crosslisting  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-REES  
Identical With: RUSS250  
Prereq: RUSS202  

REES289 Indigenous Religions: Politics, Land, Healing  
From wise old shamans to heroic pipeline protestors, the media is full of romantic representations of indigenous religion, but what do you really know beyond the stereotypes? If indigenous religion is just religion practiced by indigenous people, is it a category at all? Since the first days of colonialism the question of whether or not the “natives” have or are capable of having religion has had political consequences. This class introduces students to the historical and political contexts within which indigenous peoples practice their religions, and critically engages with popular stereotypes. Using ethnography, fiction, critical theory, and the instructor’s own fieldwork materials, we will examine some of the criteria by which indigenous religious practices have been romanticized or judged lacking by outsiders: What does an oral tradition sound like? What does it mean to engage in place-based religion? What is a “noble savage,” what are sacred sites, animate landscapes, and what are some of the ways indigenous peoples really do relate to the environment in radically different ways? What are some of the contradictions and complications of multiculturalism and the politics of recognition when it comes to indigenous populations? While this is not a survey course, students will be introduced to case studies of indigenous religious practices from North America, Australia, and Siberia.  
Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: SBS-RELI  
Identical With: RELI289  
Prereq: None  

REES299 Imagining Communities: National Religions and Political Rituals  
From the Catholic-Protestant troubles in Northern Ireland, Christian nationalism in Serbia, Hindu-Buddhist conflict in Sri Lanka, and the Taliban in Afghanistan, religious nationalism often produces virulent and violent conflict. Yet the Virgin of Guadalupe is a national symbol of Mexico, Catholicism was central to the Polish Solidarity movement, and America defines itself as “one nation under God.” How are we to understand the relationship between religion and national identity, and how do political rituals, both religious and secular, help form communities? Popular media and political science analysis define religious nationalism as dangerous and secular nationalism as good. We will investigate this claim over the course of the semester by asking what the study of religion and ritual can bring to the topic. Are religious and secular political rituals really as different as they seem? We will read and discuss the classic social theories of Samuel Huntington, Benedict Anderson, Emile Durkheim, Victor Turner, Clifford Geertz, and Talal Asad, and these readings will be interspersed with case studies that illustrate how these theories help us understand the world. Case studies include the war in Bosnia-Herzegovina, the arrest and trial of the punk band Pussy Riot in Russia, and the Yasukuni shrine in Japan, where the souls of kamikaze pilots and World War II war criminals are enshrined. In addition, students will pick a case study of their own for a research project. This project will be conducted through multiple small assignments over the course of the semester that will be combined into a final research paper and class presentation. 
Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: SBS-RELI  
Identical With: RELI299  
Prereq: None  

REES340 Reading Theories  
In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, and knowledge—and on key figures and schools such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamen, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.  
Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Identical With: FIST290, CEAS340, CCIV393, GRST231, RUSS340, RULE340, ENGL295, COL339  
Prereq: None  

REES344 "If there is no God, then everything is permitted?" Moral Life in a Secular World  
In Fyodor Dostoevsky's The Brothers Karamazov, Dmitri Karamazov famously poses the question of what would happen to mankind "without God and immortal life," asking whether this means that "all things are permitted." Made famous by Dostoevsky, the question of whether we can be moral without God has always haunted secularism and has consistently been the most vocal criticism of unbelief. From papal condemnations of secularism and "godless Soviets," to the contemporary consensus that belief in God is evidence of moral goodness and its absence a sign of a broken ethical barometer, the assumption has been that transcendental authority is all that stands between us and moral abyss. When the atrocities committed by "totalitarian" regimes are cited as evidence of this, it is only the most radical articulation of a broader narrative of secular modernity.  
One of modernity’s master narratives is that people go from being under the care of the church to being under the care of the state, and our focus will be on historical cases where the question of secular values was explicitly engaged by the state. We will examine individual and collective articulations of morality in three prominent models of secularism: American civil religion, French laïcité, and Communist official atheism. What constitutes the moral foundation of a world without God? Can religion’s moral and spiritual function be performed by a different kind of belief system?  
Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: SBS-HIST  
Identical With: RELI393, HIST395  
Prereq: None  

REES353 The Communist Experience in the 20th Century  
Two decades have passed since the collapse of Communism, its empire, and its utopian vision of the kingdom of heaven on Earth. Indeed, the Communist collapse was heralded as not just the end of the Cold War but the end of history itself. Yet how do we understand the nature of the communist way of life, the
causes of its decline, and the meaning of its demise? This course will trace
the development of Communism's answer to capitalist modernity from the
1917 Revolution through the Soviet collapse. It will seek to shed light on the
birth, life, and death of Communist modernity through history, literature,
and art, by exploring the world socialism created as an ideological model and
a way of life. The emphasis of the course will be on the lived experience of
Communism, primarily within the Soviet Union, but also beyond it (in Eastern
Europe and Asia). In the global conflict between capitalism and Communism,
how did people understand the competing demands of ideology and reality,
individual and society, private and public, production and consumption, labor
and leisure? How did the state manage the contradictions that arose when lofty
ideologies encountered everyday life, and how did citizens make sense of these
ideological transformations? What killed Communism: bombs and diplomacy, or
refrigerators and Finnish shoes?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST353
Prereq: None

REES401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

REES402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

REES407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

REES408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

REES409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

REES410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

REES411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

REES412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

REES465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance
of undertaking education in the field for approval of the nature of the
responsibilities and method of evaluation.