

RUSSIAN, EAST EUROPEAN, AND EURASIAN STUDIES

The Russian, East European, and Eurasian studies (REES) program offers an interdisciplinary range of courses in Russian language, history, politics, literature, culture, and film, as well as in the culture and society of Eastern Europe and Eurasia. We encourage students to study abroad; our students have done research in Russia, Ukraine, Georgia, and other countries in the area. Russia continues to play a major role in global affairs, and the study of Russia occupies an important place in the Wesleyan curriculum, for both majors and nonmajors.

The major in Russian, East European, and Eurasian studies is designed to provide students with a thorough understanding of contemporary Russian culture and society, its history, its political and economic institutions, and its place in the world. Students are strongly encouraged to spend a semester or a summer in Russia (or another country in the area, if appropriate). At the end of their studies students should have achieved an advanced level of fluency in the language and should be able to work with Russian sources to conduct original research in their chosen area of specialization. They should be able to read or watch Russian media and understand the historical and cultural references that frame Russians' understanding of their world. Students should also have a basic familiarity with the historical, cultural, social, and political developments of the other post-Soviet states beyond Russia and have the opportunity to explore these countries in more detail if they so desire. The major prepares students for careers in research and cultural analysis, education, law, artistic production, diplomacy and public service, business, and communication.

FACULTY

Susanne Grace Fusso

BA, Lawrence University; MA, Yale University; PHD, Yale University
Marcus L. Taft Professor of Modern Languages; Professor of Russian, East European, and Eurasian Studies

Natasha Karageorgos

MA, Tomsk State University; PHD, CUNY The Graduate Center
Assistant Professor of the Practice in Russian, East European, and Eurasian Studies

Roman Utkin

MA, Kazan State University; MPHIL, Yale University; PHD, Yale University
Assistant Professor of Russian, East European, and Eurasian Studies; Assistant Professor, Feminist, Gender, and Sexuality Studies

AFFILIATED FACULTY

John P. Bonin

BA, Boston College; MA, University of Rochester; PHD, University of Rochester
Chester D. Hubbard Professor of Economics and Social Science; Professor of Economics; Co-Chair, College of Social Studies; Tutor, College of Social Studies; Professor, Russian, East European, and Eurasian Studies

Saida Daukeyeva

BMU, Moscow State Tchaikovsky Conservatory; PHD, Moscow State Tchaikovsky Conservatory; PHD, School of Oriental and African Studies, University of London
Assistant Professor of Music; Assistant Professor, Russian, East European, and Eurasian Studies

Joseph J. Fitzpatrick

BA, Harvard University; PHD, Duke University
Assistant Professor of the Practice in Letters; Assistant Professor of the Practice, Russian, East European, and Eurasian Studies

Katja P. Kolcio

MA, University of Georgia Athens; MA, Ohio State University; PHD, Ohio State University
Associate Professor of Dance; Director, Allbritton Center for the Study of Public Life; Associate Professor, Environmental Studies; Associate Professor, Education Studies; Associate Professor, Russian, East European, and Eurasian Studies

Nadya Potemkina

DMA, The University of Memphis; MM, University Nthrn Iowa; MM, Ball State University
Adjunct Associate Professor of Music; Adjunct Associate Professor, Russian, East European, and Eurasian Studies

Justine Quijada

BA, University of Chicago; MA, Columbia University; PHD, University of Chicago
Associate Professor of Religion; Chair, Religion; Associate Professor, College of the Environment; Associate Professor, Russian, East European, and Eurasian Studies

Sasha Rudensky

BA, Wesleyan University; MFA, Yale University
Associate Professor of Art; Associate Professor, Russian, East European, and Eurasian Studies

Peter Rutland

BA, Oxford University; DPHIL, York University
Colin and Nancy Campbell Professor in Global Issues and Democratic Thought; Professor of Government; Tutor, College of Social Studies; Professor, Russian, East European, and Eurasian Studies

Victoria Smolkin

BA, Sarah Lawrence College; PHD, University of California, Berkeley
Associate Professor of History; Chair, Russian, East European, and Eurasian Studies; Tutor, College of Social Studies; Associate Professor, Russian, Eastern European, and Eurasian Studies

VISITING FACULTY

Natalia Cherashneva

BA, Brest State University; MA, University of Delaware
Visiting Instructor of Russian

Ingrid Nordgaard

BA, University of Tromsøslash;; MA, New York University; MPHIL, Yale University
Visiting Instructor in Russian, East European, and Eurasian Studies

Maria Yakubovich

MA, University of Chicago
Visiting Assistant Professor of Russian

EMERITI

Irina Aleshkovsky

MA, Vilnius State University
Adjunct Professor of Russian Language Literature, Emerita

Priscilla Meyer

BA, University of California, Berkeley; MA, Princeton University; MAA, Wesleyan University; PHD, Princeton University
Professor of Russian Language and Literature, Emerita

Duffield White

BA, Wesleyan University; PHD, University of Michigan
Associate Professor of Russian Language and Literature, Emeritus

DEPARTMENTAL ADVISING EXPERTS

Susanne Fusso, Peter Rutland, Victoria Smolkin-Rothrock, Roman Utkin

- Undergraduate Russian, East European & Eurasian Studies Major (<https://catalog.wesleyan.edu/departments/rees/ugrd-rees/>)
- Undergraduate Russian, East European & Eurasian Studies Minor (<https://catalog.wesleyan.edu/departments/rees/ugrd-rees-mn/>)

RUSSIAN AND EAST EUROPEAN, AND EURASIAN STUDIES

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: **RUSS205, RULE205, WLIT241**

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, WLIT245F**

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: **OPT**

Credits: **0.50**

Gen Ed Area: **HA-REES**

Identical With: **RUSS212**

Prereq: **(RUSS202 AND [RUSS206 or REES206 or RULE206])**

REES216 Secularism: Godlessness from Luther to Lenin

Secularism is more than just the absence of religion. It is a political and ideological project with a long history that seeks to separate political and religious authority and imagines whether human life can be richer without religion. This course traces the idea and ideal of secularism as an ideological project from classic Enlightenment philosophers to contemporary critics. We begin with Martin Luther's arguments for the separation of church and state, examine utopian ideals of secular humanism in Mill, Locke, Hume, and Marx. We then trace how these philosophies were embodied in state-sponsored atheism in the Soviet Union and how secularism came to stand for religious freedom during the Cold War. Finally, we examine critiques of the secular project (such as Asad, Mahmood, and others), focusing on secularism as a realpolitik approach to governing multireligious societies and the idea of religious freedom as a universal human right. This is a seminar focused on close readings of philosophical and critical texts. Assignments include reading responses and reflective essays.

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 individuals to make sense of their 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 memoirs of prison and of Stalinist terror by Fyodor Dostoevsky and Nadezhda Mandelstam; visions of childhood by Lev Tolstoy, Vladimir Nabokov, and poets Osip Mandelstam and Marina Tsvetaeva; and works of autobiography by Viktor Shklovsky and Sergey Gandlevsky that create their own worlds of literary experimentation. 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, WLIT243**

Prereq: **None**

REES223 After Communism: Animals, Avatars, Hybrids

During the last two decades of the 20th century, a wide array of Soviet and post-Soviet writers either replaced or merged the traditional human protagonist with another: the animal. Whether featuring a penguin avatar or disillusioned insects; a human centipede or a pack of werewolves, these literary works directly and indirectly shed light on the historical context in which they were written: the last decade before and the one immediately following the dissolution of the Soviet Union. Keeping in mind this historical and social context, we will analyze representations of hybridity, violence, sexuality, and (imagined) communities--all through texts that challenge us to consider what the animal represents and how it affects our expectations of narrative. The secondary readings will situate the animal in a broader philosophical and theoretical framework, and special attention will be paid to postmodernism as a movement in literature and art. Conducted in English.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS223, RULE223, WLIT256**

Prereq: **None**

REES224 Performing Russian Culture: From Peter the Great to the Russian Revolution

This course offers a survey of Russian culture from 1700-1917 through the perspective of performance studies. Starting with the reign of Peter the Great and ending on the eve of the revolution, we read some of the seminal works of the Russian literary canon, including plays, poems, short stories, and novels. We

also consider examples from visual and material culture: paintings, sculptures, and everyday objects. Alongside these primary sources, we discuss theoretical pieces from the field of performance studies in order to expose and reflect on the social and political mechanisms embedded in the shaping of various forms of "Russianness." The course will explore ever-relevant questions of belonging, display of power, and ideology, and ask how, why, and by whom cultural identities are contrived and performed. The course is conducted in English.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS224, WLIT257, RULE224**

Prereq: **None**

REES225F Socialist Utopias: Transcendence and Religion in Communist States (FYS)

Socialism is a political system predicated on building a better future by transcending the present. But what kind of utopias were imagined in and by actual socialist states like the Soviet Union? Why was atheism so central to Marx's vision of socialism, and what kinds of futures did communists imagine were possible, once religion was removed from society? What kinds of transcendence did communists imagine would exist once they transcended religion? What kinds of religious practices were enabled despite and sometimes because of the state's repression of organized religion? We will read some Marx, some Soviet science fiction as well as ethnographies, ranging from studies that explore how communism is and isn't like a religion, how former atheists became missionaries, how some religious communities survived communism, how mangos became Mao's relics, how Vietnamese spirit mediums channel Ho Chi Minh, and what kinds of imaginaries can flourish in post-socialist ruins like Moscow and Silicon Valley.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-RELI**

Identical With: **RELI225F**

Prereq: **None**

REES230 Socialist Utopias: Transcendence and Religion in Communist States

Socialism is a political system predicated on building a better future by transcending the present. But what kind of utopias were imagined in and by actual socialist states like the Soviet Union? Why was atheism so central to Marx's vision of socialism, and what kinds of futures did communists imagine were possible, once religion was removed from society? What kinds of transcendence did communists imagine would exist once they transcended religion? What kinds of religious practices were enabled despite and sometimes because of the state's repression of organized religion? We will read some Marx and some Soviet science fiction as well as ethnographies, ranging from studies that explore how communism is and isn't like a religion, how former atheists became missionaries, how some religious communities survived communism, how mangoes became Mao's relics, how Vietnamese spirit mediums channel Ho Chi Minh, and what kinds of imaginaries can flourish in post-socialist ruins like Moscow and Silicon Valley.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-RELI**

Identical With: **RELI225**

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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RULE233, RUSS233, FILM333, WLIT255**

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—whose 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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RULE235, RUSS235, FGSS234**

Prereq: **None**

REES240F Reading Stories: Great Short Works from Gogol to Petrushevskaya (FYS)

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. 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 being discussed. These discussions, along with work on building logical arguments, recognizing propaganda and disinformation, and polishing grammar and style, will inform students' own writing (four 5-page papers). We will read works from the 19th century to the late 20th century that include Tolstoy's novellas of faith, adultery, and facing death; Gogol's surreal comedies and urbanistic fantasies; Chekhov's subtle psychological tales; Bunin's reflections from exile on a lost Russia; 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: **RUSS240F, RULE240F, WLIT240F**

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 in 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: **RUSS251, RULE251, WLIT244**

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.

For native speakers and learners who have studied Russian for at least four semesters, a half-credit course is available in which we will read excerpts from Tolstoy's works (CGST 330).

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS252, COL262, RULE252, WLIT252**

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**

Gen Ed Area: **HA-REES**

Identical With: **RULE254, RUSS254**

Prereq: **None**

REES255 Prague, Vienna, Sarajevo: 20th-Century Novels from Central and Eastern Europe

This course is a survey of 20th-century prose fiction of Central and Eastern Europe, with an emphasis on the Czech novel. The novels we will read make history come alive through the eyes of vividly individual characters. In Joseph Roth's *RADETZKY MARCH*, the collapse of the Austro-Hungarian Empire is viewed through the lens of a single heartbroken family; in Bohumil Hrabal's *I SERVED THE KING OF ENGLAND*, the Czech experience in World War II and postwar Stalinization is embodied in the figure of a diminutive hotel waiter; Milan Kundera's *THE UNBEARABLE LIGHTNESS OF BEING* refracts 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 when 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: **RUSS255, RULE255, WLIT259**

Prereq: **None**

REES256 The Soviet Century

This course begins and ends with two of the most important dates of the 20th century. On November 7, 1917, the Bolshevik party launched a revolution against the government of the Russian Empire with the aim of overthrowing not just the state but capitalism, the economic and social system that defined modern civilization. Over the coming decades, the state they created (eventually named the USSR) embarked on an unprecedented project to transform human beings and remake the world. On December 26, 1991, the Soviet Union collapsed into 15 European and Asian countries.

The Soviet project raises fundamental questions about political systems, economics, and human nature--questions that are a long way from being answered. It also shaped modern history all over the world, including in the United States, which confronted the Soviet Union as its political and ideological archenemy during the Cold War. In charting the USSR's trajectory from pariah nation after World War I to global superpower following World War II, we will move beyond the clichéd view of the Soviet Union as the Evil Empire. Instead, we will examine the ways in which socialist modernity offered an alternative to its capitalist twin.

In an effort to understand the contradictions of Soviet life leading up to and during the Cold War, the class will examine how the Soviets sought to rethink issues of class struggle, family structure, education, gender dynamics, race, religion, sexuality, and patriotism. We will consider the theoretical writings of Marx, Lenin, and Trotsky in addition to poetry and prose by Babel, Mayakovsky, Akhmatova, Platonov, Pasternak, Tsvetaeva, Berggolts, and Nabokov, among others. Particular attention will be paid to underground cultures that arose in response to the repression of free speech, ethnic discrimination, and the Gulag prison system. All readings are in the English translation.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **RULE256, RUSS256, WLIT246**

Prereq: **None**

REES260 Dostoevsky's BRAT'IA KARAMAZOVY

A 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. Dostoevsky's novel enters into a great dialogue with the political, historical, philosophical, and religious discourses that were prevalent in 19th-century Russia. Study of the novel entails learning the various languages of 19th-century Russian culture. Close reading of *THE BROTHERS KARAMAZOV* in Russian will teach the genres and styles that Dostoevsky weaves together in his great novel. Class will be conducted in Russian.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS260**

Prereq: **None**

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, RULE263**

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, which marks difference rather than similarity," provides perhaps the broadest and most fruitful point of departure. The course will consider various definitions of parody offered by Russian and Western theorists. After examining parody as pure humor (Woody Allen, *MAD* magazine, *Hot Fuzz*) and parody as a tool of literary evolution (Gogol and Dostoevsky), we will study the more complicated case of "restorative parody," as exemplified in the medieval practice of *parodia sacra* (sacred parody), discussed by theorists Mikhail Bakhtin and Olga Freidenberg. We will look at the modern manifestation of *parodia sacra* in Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar*, and of restorative parody in Lin-Manuel Miranda's *Hamilton*. The course will also include discussion of legal issues raised by parody, in the case of *2 Live Crew / Roy Orbison* (which led to a 1994 Supreme Court decision, *Campbell v. Acuff-Rose Music*, in which Justice David Souter offered his own definition of parody). At the end of the semester, students will present their own research or creative projects related to parody.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS267, RULE267**

Prereq: **None**

REES268 Nabokov

Vladimir Nabokov--brilliant writer, outrageous literary gamesman, and cosmopolitan exile--is a towering figure of 20th-century literature. His most famous novel, *"Lolita,"* propelled him to international stardom and changed the transnational literary landscape. Child of a turbulent century, Nabokov wrote exquisite and at times disturbing prose in Russian and English, balancing between imaginary worlds and harsh realities. This seminar offers a sustained exploration of Nabokov's major Russian and American writings as well as film adaptations of his *"Despair"* (Rainer Werner Fassbinder) and *"Lolita"* (Stanley Kubrick). We will consider memory, exile, trauma, nostalgia, and identity as we read Nabokov, who saw existence as a "series of footnotes to a vast, obscure, unfinished masterpiece."

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Prereq: **None**

REES277 Gogol and His Legacy: Witches, Con Men, and Runaway Noses

Nikolai Gogol (1809-1852), hailed as one of Russia's greatest and most distinctive writers, created a phantasmagorical world of devils and witches coexisting with the gritty details of life in Ukraine, St. Petersburg, and the Russian provinces.

Gogol's satirical observations delighted socially conscious contemporary critics, while his linguistic experimentation and subversion of the rules of logic inspired later modernist writers. Roughly half of the course is devoted to major writers of the twentieth century. We will consider Gogol's interest in the demonic; his complex identity as a bilingual writer claimed by both Ukraine and Russia as one of their greatest cultural figures; the influence of his formal and linguistic experimentation on later writers such as Dostoevsky, Nabokov, and Bulgakov, with his vision of the Devil visiting Soviet Moscow; and Gogol's reception by modern Russian and Western writers and critics. The course is conducted in English.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS277, RULE277, WLIT242**

Prereq: **None**

REES280 Russian Politics

The course begins with a brief review of the dynamics of the Soviet system and the reasons for its collapse in 1991. The traumatic transition of the 1990s raised profound questions about what conditions are necessary for the evolution of effective political and economic institutions. The chaos of the Yeltsin years was followed by a return to authoritarian rule under President Putin, although the long-run stability of the Putin system is also open to question. While the focus of the course is Russia, students will also study the transition process in the other 14 states that came out of the Soviet Union. Topics include political institutions, social movements, economic reforms, and foreign policy strategies.

The course will include a role-playing simulation of Kremlin decision making that will run over several weeks.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-GOVT**

Identical With: **GOVT274**

Prereq: **None**

REES282 Modern Shamanism: Ecstasy and Ancestors in the New Age

The wise and mysterious native shaman has long held a particular fascination for Western scholars of religion, but does this figure even exist? What does it mean to be a practicing shaman today? Beginning with Eliade's definition of "archaic ecstasy," we examine the idea of the shaman, their role in the New Age movement, and the challenges faced by contemporary indigenous shamans, from negotiating international intellectual property rights law to Ayahuasca tourism and environmental activism. Course materials are supplemented by A/V materials from the instructor's fieldwork in Siberia.

Offering: **Crosslisting**

Grading: **OPT**

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**

REES297 Music of Central Asia

This course offers an introduction to the musical traditions of Central Asia, including the former Soviet republics of Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, Turkmenistan, and Azerbaijan, Mongolia, and the Xinjiang province of China. The musical landscape of the region will be mapped through major performance repertoires, genres, styles, and instruments in the two sociocultural realms: the nomadic world and the world of sedentary-dwellers. The roles and status of musicians, and the aesthetics and meanings of sound will be explored in relation to wider aspects of culture and social life, and the relationship between Islam and local spiritual beliefs. The dynamics of musical change and the interplay of tradition and innovation in contemporary creativity will be considered in light of the region's political history and connections with contiguous geographical areas (East, South, and West Asia, Eastern Europe), the impact of socialist policies and nation-building in post-Soviet states, and the effects of globalization, migratory processes, and cultural revitalization initiatives.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-MUSC**

Identical With: **MUSC297, RUSS297**

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 Guadeloupe 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**

REES318 The Politics of Death: The Living, the Dead, and the State

This course will explore the intersections between the living, the dead, and the state, focusing on the ways that death and the dead body raise particular questions and problems for different kinds of political regimes. The course will examine the collisions between the state and the dead, both symbolic and material, by investigating spaces where the state and death intersect in revealing ways: cemeteries, cremation, monuments, rituals, and religious institutions and cultures. The course will also follow, borrowing anthropologist Katherine Verdery's term, "the political lives of dead bodies," the ways in which states mobilize dead bodies to reconfigure the political order.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **HIST318, ENV5318**

Prereq: **None**

REES321 Moscow/Berlin: Socialist Modernity and the Transnational Avant-Garde

The October Revolution of 1917 in Russia and the November Revolution of 1918 in Germany ushered in an era of imagining and building an anti-capitalist world based on the ideals of universal equality, freedom, and comradeship. Between World War I and World War II, Soviet Moscow and Weimar Berlin developed into centers of the international leftist movement that was committed to the cause of global proletarian revolution. While the revolutionary cause proved to be unattainable and costly, the period's artistic and intellectual achievements, known as the avant-garde, offer an extraordinary archive of utopian experimentation across borders.

Focusing on Moscow and Berlin, this course maps the socialist modernist aesthetic in interwar Europe and provides a comparative review of the transnational circulation of leftist and reactionary ideas registered in a variety of -isms: dadaism, expressionism, futurism, suprematism, and constructivism, as well as the New Objectivity, Bauhaus, and the practice of factography. The alignment of art and ideology will be explored through literature, art, and film and will consider the entanglements of egalitarian aspirations with nationalist agendas and emancipatory ideals with patriarchal residues. The course will also review the cultural production of Russian exiles living in Weimar Berlin and their conception of an "off-modern" path. The course will conclude with a discussion of the revolutionary avant-garde's legacy in the East Berlin underground and post-Soviet Moscow.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-CHUM**

Identical With: **RUSS321, GRST221, RULE321, WLIT341**

Prereq: **None**

REES330 Reading Tolstoy in Russian (CLAC .50)

In this half-credit course, students will read excerpts from works by Lev Tolstoy in Russian. Class will be devoted both to translating the Russian texts and to discussing them in Russian. Non-native speakers should have studied Russian for at least four semesters.

Offering: **Crosslisting**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS330, CGST330**

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, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, Berlant, Moten, postmodernism, and U.S. feminism.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL295, COL339, CCIV393, CEAS340, RL&L290, GRST231, RUSS340, RULE340**

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: **HIST395, RELI393**

Prereq: **None**

REES344Z "If there is no God, then everything is permitted?" Moral Life in a Secular World

Please note: Students should expect some readings and assignments to be due during winter break, prior to beginning Winter Session. Please visit the Winter Session website for the full syllabus -- <http://www.wesleyan.edu/wintersession>.

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: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-HIST**

Identical With: **HIST395Z, RELI393Z**

Prereq: **None**

REES350 Twentieth-Century Russian Poetry (CLAC .50)

Taught in Russian, this course is dedicated to the reading of 20th-century Russian poetry in the original (Blok, Mayakovsky, Mandelstam, Akhmatova, Brodsky, Prigov, etc.). The course is appropriate for native speakers, heritage speakers, advanced and intermediate learners (with the minimum of four semesters of Russian).

Offering: **Crosslisting**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS350, CGST350, RULE350**

Prereq: **RUSS202**

REES352 The Communist Experience in the Soviet Union (CLAC.50)

Like the parent course, HIST353: *The Communist Experience in the 20th Century*, this CLAC course will engage with the problem of experience through a series of themes: subjectivity; engaging in the political process of building socialism; aesthetics; travel and tourism; East and West; race and ethnicity; production and consumption; time and space; political engagement and disengagement; science and technology; and emotions. We will work with sources from oral histories, diaries, film, television, and the press. The final project would involve a close reading and paper on a theme covered in class using both primary and preapproved secondary sources in Russian. The student language background appropriate for this class is (preferably advanced) intermediate to native.

Offering: **Crosslisting**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **SBS-HIST**

Identical With: **HIST352, CGST352**

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**

REES353Z 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: **HIST353Z**

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.

Offering: **Host**

Grading: **OPT**

RUSSIAN LITERATURE IN ENGLISH

RULE205 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: **RUSS205, REES205, WLIT241**

Prereq: **None**

RULE206 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, REES206**

Prereq: **None**

RULE208F 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES208F, RUSS208F, WLIT245F**

Prereq: **None**

RULE220 Speak, Memory: The Russian Memoir

Memoirs offer a chance for individuals to make sense of their 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 memoirs of prison and of Stalinist terror by Fyodor Dostoevsky and Nadezhda Mandelstam; visions of childhood by Lev Tolstoy, Vladimir Nabokov, and poets Osip Mandelstam and Marina Tsvetaeva; and works of autobiography by Viktor Shklovsky and Sergey Gandlevsky that create their own worlds of literary experimentation. 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, REES220, WLIT243**

Prereq: **None**

RULE223 After Communism: Animals, Avatars, Hybrids

During the last two decades of the 20th century, a wide array of Soviet and post-Soviet writers either replaced or merged the traditional human protagonist with another: the animal. Whether featuring a penguin avatar or disillusioned insects; a human centipede or a pack of werewolves, these literary works directly and indirectly shed light on the historical context in which they were written: the last decade before and the one immediately following the dissolution of the Soviet Union. Keeping in mind this historical and social context, we will analyze representations of hybridity, violence, sexuality, and (imagined) communities--all through texts that challenge us to consider what the animal represents and how it affects our expectations of narrative. The secondary readings will situate the animal in a broader philosophical and theoretical framework, and special attention will be paid to postmodernism as a movement in literature and art. Conducted in English.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS223, REES223, WLIT256**

Prereq: **None**

RULE224 Performing Russian Culture: From Peter the Great to the Russian Revolution

This course offers a survey of Russian culture from 1700-1917 through the perspective of performance studies. Starting with the reign of Peter the Great and ending on the eve of the revolution, we read some of the seminal works of the Russian literary canon, including plays, poems, short stories, and novels. We also consider examples from visual and material culture: paintings, sculptures, and everyday objects. Alongside these primary sources, we discuss theoretical pieces from the field of performance studies in order to expose and reflect on the social and political mechanisms embedded in the shaping of various forms of "Russianness." The course will explore ever-relevant questions of belonging, display of power, and ideology, and ask how, why, and by whom cultural identities are contrived and performed. The course is conducted in English.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS224, REES224, WLIT257**

Prereq: **None**

RULE233 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES233, RUSS233, FILM333, WLIT255**

Prereq: **None**

RULE235 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--whose 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES235, RUSS235, FGSS234**

Prereq: **None**

RULE240F Reading Stories: Great Short Works from Gogol to Petrushevskaya (FYS)

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. 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 being discussed. These discussions, along with work on building logical arguments, recognizing propaganda and disinformation, and polishing grammar and style, will inform students' own writing (four 5-page papers). We will read works from the 19th century to the late 20th century that include Tolstoy's novellas of faith, adultery, and facing death; Gogol's surreal comedies and urbanistic fantasies; Chekhov's subtle psychological tales; Bunin's reflections from exile on a lost Russia; 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: **RUSS240F, REES240F, WLIT240F**

Prereq: **None**

RULE251 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 in 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: **RUSS251, REES251, WLIT244**

Prereq: **None**

RULE252 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.

For native speakers and learners who have studied Russian for at least four semesters, a half-credit course is available in which we will read excerpts from Tolstoy's works (CGST 330).

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS252, REES252, COL262, WLIT252**

Prereq: **None**

RULE254 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES254, RUSS254**

Prereq: **None**

RULE255 Prague, Vienna, Sarajevo: 20th-Century Novels from Central and Eastern Europe

This course is a survey of 20th-century prose fiction of Central and Eastern Europe, with an emphasis on the Czech novel. The novels we will read make history come alive through the eyes of vividly individual characters. In Joseph Roth's *RADETSKY MARCH*, the collapse of the Austro-Hungarian Empire is viewed through the lens of a single heartbroken family; in Bohumil Hrabal's *I SERVED THE KING OF ENGLAND*, the Czech experience in World War II and postwar Stalinization is embodied in the figure of a diminutive hotel waiter; Milan Kundera's *THE UNBEARABLE LIGHTNESS OF BEING* refracts 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 when 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: **RUSS255, REES255, WLIT259**

Prereq: **None**

RULE256 The Soviet Century

This course begins and ends with two of the most important dates of the 20th century. On November 7, 1917, the Bolshevik party launched a revolution against the government of the Russian Empire with the aim of overthrowing not just the state but capitalism, the economic and social system that defined modern civilization. Over the coming decades, the state they created (eventually named the USSR) embarked on an unprecedented project to transform human beings and remake the world. On December 26, 1991, the Soviet Union collapsed into 15 European and Asian countries.

The Soviet project raises fundamental questions about political systems, economics, and human nature--questions that are a long way from being answered. It also shaped modern history all over the world, including in the United States, which confronted the Soviet Union as its political and ideological archenemy during the Cold War. In charting the USSR's trajectory from pariah nation after World War I to global superpower following World War II, we will move beyond the cliched view of the Soviet Union as the Evil Empire. Instead, we will examine the ways in which socialist modernity offered an alternative to its capitalist twin.

In an effort to understand the contradictions of Soviet life leading up to and during the Cold War, the class will examine how the Soviets sought to rethink

issues of class struggle, family structure, education, gender dynamics, race, religion, sexuality, and patriotism. We will consider the theoretical writings of Marx, Lenin, and Trotsky in addition to poetry and prose by Babel, Mayakovsky, Akhmatova, Platonov, Pasternak, Tsvetaeva, Berggolts, and Nabokov, among others. Particular attention will be paid to underground cultures that arose in response to the repression of free speech, ethnic discrimination, and the Gulag prison system. All readings are in the English translation.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **REES256, RUSS256, WLIT246**

Prereq: **None**

RULE263 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, REES263**

Prereq: **None**

RULE267 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, which marks difference rather than similarity," provides perhaps the broadest and most fruitful point of departure. The course will consider various definitions of parody offered by Russian and Western theorists. After examining parody as pure humor (Woody Allen, *MAD* magazine, Hot Fuzz) and parody as a tool of literary evolution (Gogol and Dostoevsky), we will study the more complicated case of "restorative parody," as exemplified in the medieval practice of *parodia sacra* (sacred parody), discussed by theorists Mikhail Bakhtin and Olga Freidenberg. We will look at the modern manifestation of *parodia sacra* in Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar*, and of restorative parody in Lin-Manuel Miranda's *Hamilton*. The course will also include discussion of legal issues raised by parody, in the case of 2 Live Crew / Roy Orbison (which led to a 1994 Supreme Court decision, *Campbell v. Acuff-Rose Music*, in which Justice David Souter offered his own definition of parody). At the end of the semester, students will present their own research or creative projects related to parody.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS267, REES267**

Prereq: **None**

RULE277 Gogol and His Legacy: Witches, Con Men, and Runaway Noses

Nikolai Gogol (1809-1852), hailed as one of Russia's greatest and most distinctive writers, created a phantasmagorical world of devils and witches coexisting with the gritty details of life in Ukraine, St. Petersburg, and the Russian provinces. Gogol's satirical observations delighted socially conscious contemporary critics, while his linguistic experimentation and subversion of the rules of logic inspired later modernist writers. Roughly half of the course is devoted to major writers of the twentieth century. We will consider Gogol's interest in the demonic; his complex identity as a bilingual writer claimed by both Ukraine and Russia as one of their greatest cultural figures; the influence of his formal and linguistic experimentation on later writers such as Dostoevsky, Nabokov, and Bulgakov, with his vision of the Devil visiting Soviet Moscow; and Gogol's reception by

modern Russian and Western writers and critics. The course is conducted in English.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **RUSS277, REES277, WLIT242**

Prereq: **None**

RULE321 Moscow/Berlin: Socialist Modernity and the Transnational Avant-Garde

The October Revolution of 1917 in Russia and the November Revolution of 1918 in Germany ushered in an era of imagining and building an anti-capitalist world based on the ideals of universal equality, freedom, and comradeship. Between World War I and World War II, Soviet Moscow and Weimar Berlin developed into centers of the international leftist movement that was committed to the cause of global proletarian revolution. While the revolutionary cause proved to be unattainable and costly, the period's artistic and intellectual achievements, known as the avant-garde, offer an extraordinary archive of utopian experimentation across borders.

Focusing on Moscow and Berlin, this course maps the socialist modernist aesthetic in interwar Europe and provides a comparative review of the transnational circulation of leftist and reactionary ideas registered in a variety of -isms: dadaism, expressionism, futurism, suprematism, and constructivism, as well as the New Objectivity, Bauhaus, and the practice of factography. The alignment of art and ideology will be explored through literature, art, and film and will consider the entanglements of egalitarian aspirations with nationalist agendas and emancipatory ideals with patriarchal residues. The course will also review the cultural production of Russian exiles living in Weimar Berlin and their conception of an "off-modern" path. The course will conclude with a discussion of the revolutionary avant-garde's legacy in the East Berlin underground and post-Soviet Moscow.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-CHUM**

Identical With: **RUSS321, REES321, GRST221, WLIT341**

Prereq: **None**

RULE340 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, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, Berlant, Moten, postmodernism, and U.S. feminism.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL295, COL339, CCIV393, CEAS340, RL&L290, GRST231,**

RUSS340, REES340

Prereq: **None**

RULE350 Twentieth-Century Russian Poetry (CLAC .50)

Taught in Russian, this course is dedicated to the reading of 20th-century Russian poetry in the original (Blok, Mayakovsky, Mandelstam, Akhmatova, Brodsky, Prigov, etc.). The course is appropriate for native speakers, heritage speakers, advanced and intermediate learners (with the minimum of four semesters of Russian).

Offering: **Crosslisting**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **SBS-REES**

Identical With: **RUSS350, CGST350, REES350**

Prereq: **RUSS202**

RULE401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RULE402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSSIAN LANGUAGE AND LITERATURE

RUSS101 Elementary Russian I

This beginning course in Russian teaches basic grammar while providing extensive practice in speaking and listening to contemporary Russian. Because of the intensive workload, the student earns 1.5 credits for this course.

Offering: **Host**

Grading: **OPT**

Credits: **1.50**

Gen Ed Area: **HA-REES**

Prereq: **None**

RUSS102 Elementary Russian II

The course continues to develop basic skills in speaking, writing, and listening to contemporary Russian, as well as the knowledge of basic grammar. Because of the intensive workload, the student earns 1.5 credits for this course.

Offering: **Host**

Grading: **OPT**

Credits: **1.50**

Gen Ed Area: **HA-REES**

Prereq: **RUSS101**

RUSS201 Intermediate Russian I

This course presents a continued study of Russian grammar with an emphasis on a complete analysis of the verb system. Exercises in class develop fluency in speaking and understanding spoken Russian while teaching the rules of Russian grammar.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Prereq: **(RUSS101 AND RUSS102)**

RUSS202 Intermediate Russian II

This course presents a continued study of Russian grammar with an emphasis on a complete analysis of the verb system. Exercises in class develop fluency in speaking and understanding spoken Russian while teaching the rules of Russian grammar.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Prereq: **RUSS101 AND RUSS102 AND RUSS201**

RUSS205 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES205, RULE205, WLIT241**

Prereq: **None**

RUSS206 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES206, RULE206**

Prereq: **None**

RUSS208F 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES208F, RULE208F, WLIT245F**

Prereq: **None**

RUSS212 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: **Host**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **HA-REES**

Identical With: **REES212**

Prereq: **(RUSS202 AND [RUSS206 or REES206 or RULE206])**

RUSS220 Speak, Memory: The Russian Memoir

Memoirs offer a chance for individuals to make sense of their 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 memoirs of prison and of Stalinist terror by Fyodor Dostoevsky and Nadezhda

Mandelstam; visions of childhood by Lev Tolstoy, Vladimir Nabokov, and poets Osip Mandelstam and Marina Tsvetaeva; and works of autobiography by Viktor Shklovsky and Sergey Gandlevsky that create their own worlds of literary experimentation. 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES220, RULE220, WLIT243**

Prereq: **None**

RUSS223 After Communism: Animals, Avatars, Hybrids

During the last two decades of the 20th century, a wide array of Soviet and post-Soviet writers either replaced or merged the traditional human protagonist with another: the animal. Whether featuring a penguin avatar or disillusioned insects; a human centipede or a pack of werewolves, these literary works directly and indirectly shed light on the historical context in which they were written: the last decade before and the one immediately following the dissolution of the Soviet Union. Keeping in mind this historical and social context, we will analyze representations of hybridity, violence, sexuality, and (imagined) communities--all through texts that challenge us to consider what the animal represents and how it affects our expectations of narrative. The secondary readings will situate the animal in a broader philosophical and theoretical framework, and special attention will be paid to postmodernism as a movement in literature and art. Conducted in English.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **REES223, RULE223, WLIT256**

Prereq: **None**

RUSS224 Performing Russian Culture: From Peter the Great to the Russian Revolution

This course offers a survey of Russian culture from 1700-1917 through the perspective of performance studies. Starting with the reign of Peter the Great and ending on the eve of the revolution, we read some of the seminal works of the Russian literary canon, including plays, poems, short stories, and novels. We also consider examples from visual and material culture: paintings, sculptures, and everyday objects. Alongside these primary sources, we discuss theoretical pieces from the field of performance studies in order to expose and reflect on the social and political mechanisms embedded in the shaping of various forms of "Russianness." The course will explore ever-relevant questions of belonging, display of power, and ideology, and ask how, why, and by whom cultural identities are contrived and performed. The course is conducted in English.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **REES224, WLIT257, RULE224**

Prereq: **None**

RUSS233 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES233, RULE233, FILM333, WLIT255**

Prereq: **None**

RUSS235 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--whose 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES235, RULE235, FGSS234**

Prereq: **None**

RUSS240F Reading Stories: Great Short Works from Gogol to Petrushevskaya (FYS)

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. 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 being discussed. These discussions, along with work on building logical arguments, recognizing propaganda and disinformation, and polishing grammar and style, will inform students' own writing (four 5-page papers). We will read works from the 19th century to the late 20th century that include Tolstoy's novellas of faith, adultery, and facing death; Gogol's surreal comedies and urbanistic fantasies; Chekhov's subtle psychological tales; Bunin's reflections from exile on a lost Russia; 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES240F, RULE240F, WLIT240F**

Prereq: **None**

RUSS250 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES284**

Prereq: **RUSS202**

RUSS251 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 in 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES251, RULE251, WLIT244**

Prereq: **None**

RUSS252 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.

For native speakers and learners who have studied Russian for at least four semesters, a half-credit course is available in which we will read excerpts from Tolstoy's works (CGST 330).

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES252, COL262, RULE252, WLIT252**

Prereq: **None**

RUSS254 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: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES254, RULE254**

Prereq: **None**

RUSS255 Prague, Vienna, Sarajevo: 20th-Century Novels from Central and Eastern Europe

This course is a survey of 20th-century prose fiction of Central and Eastern Europe, with an emphasis on the Czech novel. The novels we will read make history come alive through the eyes of vividly individual characters. In Joseph Roth's *RADETSKY MARCH*, the collapse of the Austro-Hungarian Empire is viewed through the lens of a single heartbroken family; in Bohumil Hrabal's *I SERVED THE KING OF ENGLAND*, the Czech experience in World War II and postwar Stalinization is embodied in the figure of a diminutive hotel waiter; Milan Kundera's *THE UNBEARABLE LIGHTNESS OF BEING* refracts 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 when 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES255, RULE255, WLIT259**

Prereq: **None**

RUSS256 The Soviet Century

This course begins and ends with two of the most important dates of the 20th century. On November 7, 1917, the Bolshevik party launched a revolution against the government of the Russian Empire with the aim of overthrowing not just the state but capitalism, the economic and social system that defined modern civilization. Over the coming decades, the state they created (eventually named the USSR) embarked on an unprecedented project to transform human beings and remake the world. On December 26, 1991, the Soviet Union collapsed into 15 European and Asian countries.

The Soviet project raises fundamental questions about political systems, economics, and human nature--questions that are a long way from being answered. It also shaped modern history all over the world, including in the United States, which confronted the Soviet Union as its political and ideological archenemy during the Cold War. In charting the USSR's trajectory from pariah nation after World War I to global superpower following World War II, we will move beyond the cliched view of the Soviet Union as the Evil Empire. Instead, we will examine the ways in which socialist modernity offered an alternative to its capitalist twin.

In an effort to understand the contradictions of Soviet life leading up to and during the Cold War, the class will examine how the Soviets sought to rethink issues of class struggle, family structure, education, gender dynamics, race, religion, sexuality, and patriotism. We will consider the theoretical writings of Marx, Lenin, and Trotsky in addition to poetry and prose by Babel, Mayakovsky, Akhmatova, Platonov, Pasternak, Tsvetaeva, Berggolts, and Nabokov, among others. Particular attention will be paid to underground cultures that arose in response to the repression of free speech, ethnic discrimination, and the Gulag prison system. All readings are in the English translation.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-REES**

Identical With: **REES256, RULE256, WLIT246**

Prereq: **None**

RUSS260 Dostoevsky's BRAT'IA KARAMAZOV

A 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. Dostoevsky's novel enters into a great dialogue with the political, historical, philosophical, and religious discourses that were prevalent in 19th-century Russia. Study of the novel entails learning the various languages of 19th-century Russian culture. Close reading of *THE BROTHERS KARAMAZOV* in Russian will teach the genres and styles that Dostoevsky weaves together in his great novel. Class will be conducted in Russian.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES260**

Prereq: **None**

RUSS263 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: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES263, RULE263**

Prereq: **None**

RUSS267 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, which marks difference rather than similarity," provides perhaps the broadest and most fruitful point of departure. The course will consider various definitions of parody offered by Russian and Western theorists. After examining parody as pure humor (Woody Allen, *MAD* magazine, *Hot Fuzz*) and parody as a tool of literary evolution (Gogol and Dostoevsky), we will study the more complicated case of "restorative parody," as exemplified in the medieval practice of *parodia sacra* (sacred parody), discussed by theorists Mikhail Bakhtin and Olga Freidenberg. We will look at the modern manifestation of *parodia sacra* in Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar*, and of restorative parody in Lin-Manuel Miranda's *Hamilton*. The course will also include discussion of legal issues raised by parody, in the case of *2 Live Crew / Roy Orbison* (which led to a 1994 Supreme Court decision, *Campbell v. Acuff-Rose Music*, in which Justice David Souter offered his own definition of parody). At the end of the semester, students will present their own research or creative projects related to parody.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES267, RULE267**

Prereq: **None**

RUSS277 Gogol and His Legacy: Witches, Con Men, and Runaway Noses

Nikolai Gogol (1809-1852), hailed as one of Russia's greatest and most distinctive writers, created a phantasmagorical world of devils and witches coexisting with the gritty details of life in Ukraine, St. Petersburg, and the Russian provinces. Gogol's satirical observations delighted socially conscious contemporary critics, while his linguistic experimentation and subversion of the rules of logic inspired later modernist writers. Roughly half of the course is devoted to major writers of the twentieth century. We will consider Gogol's interest in the demonic; his complex identity as a bilingual writer claimed by both Ukraine and Russia as one of their greatest cultural figures; the influence of his formal and linguistic experimentation on later writers such as Dostoevsky, Nabokov, and Bulgakov,

with his vision of the Devil visiting Soviet Moscow; and Gogol's reception by modern Russian and Western writers and critics. The course is conducted in English.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Identical With: **REES277, RULE277, WLIT242**

Prereq: **None**

RUSS297 Music of Central Asia

This course offers an introduction to the musical traditions of Central Asia, including the former Soviet republics of Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, Turkmenistan, and Azerbaijan, Mongolia, and the Xinjiang province of China. The musical landscape of the region will be mapped through major performance repertoires, genres, styles, and instruments in the two sociocultural realms: the nomadic world and the world of sedentary-dwellers. The roles and status of musicians, and the aesthetics and meanings of sound will be explored in relation to wider aspects of culture and social life, and the relationship between Islam and local spiritual beliefs. The dynamics of musical change and the interplay of tradition and innovation in contemporary creativity will be considered in light of the region's political history and connections with contiguous geographical areas (East, South, and West Asia, Eastern Europe), the impact of socialist policies and nation-building in post-Soviet states, and the effects of globalization, migratory processes, and cultural revitalization initiatives.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-MUSC**

Identical With: **MUSC297, REES297**

Prereq: **None**

RUSS301 Third-Year Russian I

This course focuses on the development of speaking and writing skills, and reviews and reinforces grammar.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Prereq: **RUSS202**

RUSS302 Third-Year Russian II

This course continues to develop advanced skills in speaking and writing.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-REES**

Prereq: **RUSS301**

RUSS321 Moscow/Berlin: Socialist Modernity and the Transnational Avant-Garde

The October Revolution of 1917 in Russia and the November Revolution of 1918 in Germany ushered in an era of imagining and building an anti-capitalist world based on the ideals of universal equality, freedom, and comradeship. Between World War I and World War II, Soviet Moscow and Weimar Berlin developed into centers of the international leftist movement that was committed to the cause of global proletarian revolution. While the revolutionary cause proved to be unattainable and costly, the period's artistic and intellectual achievements, known as the avant-garde, offer an extraordinary archive of utopian experimentation across borders.

Focusing on Moscow and Berlin, this course maps the socialist modernist aesthetic in interwar Europe and provides a comparative review of the transnational circulation of leftist and reactionary ideas registered in a variety

of -isms: dadaism, expressionism, futurism, suprematism, and constructivism, as well as the New Objectivity, Bauhaus, and the practice of factography. The alignment of art and ideology will be explored through literature, art, and film and will consider the entanglements of egalitarian aspirations with nationalist agendas and emancipatory ideals with patriarchal residues. The course will also review the cultural production of Russian exiles living in Weimar Berlin and their conception of an "off-modern" path. The course will conclude with a discussion of the revolutionary avant-garde's legacy in the East Berlin underground and post-Soviet Moscow.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-CHUM**

Identical With: **REES321, GRST221, RULE321, WLIT341**

Prereq: **None**

RUSS330 Reading Tolstoy in Russian (CLAC .50)

In this half-credit course, students will read excerpts from works by Lev Tolstoy in Russian. Class will be devoted both to translating the Russian texts and to discussing them in Russian. Non-native speakers should have studied Russian for at least four semesters.

Offering: **Host**

Grading: **Cr/U**

Credits: **0.50**

Gen Ed Area: **SBS-REES**

Identical With: **CGST330, REES330**

Prereq: **None**

RUSS340 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, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, Berlant, Moten, postmodernism, and U.S. feminism.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENGL295, COL339, CCIV393, CEAS340, RL&L290, GRST231, RULE340, REES340**

Prereq: **None**

RUSS350 Twentieth-Century Russian Poetry (CLAC .50)

Taught in Russian, this course is dedicated to the reading of 20th-century Russian poetry in the original (Blok, Mayakovsky, Mandelstam, Akhmatova, Brodsky, Prigov, etc.). The course is appropriate for native speakers, heritage speakers, advanced and intermediate learners (with the minimum of four semesters of Russian).

Offering: **Host**

Grading: **OPT**

Credits: **0.50**

Gen Ed Area: **SBS-REES**

Identical With: **CGST350, REES350, RULE350**

Prereq: **RUSS202**

RUSS401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSS402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSS407 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**

RUSS408 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**

RUSS409 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSS410 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSS411 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSS412 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

RUSS465 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.

Offering: **Host**

Grading: **OPT**

RUSS466 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.

Offering: **Host**

Grading: **OPT**

RUSS491 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

RUSS492 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**