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

Irina Aleshkovsky
MA, Vilnius State University
Adjunct Professor of 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; Director, Albritton Center for the Study of Public Life; 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; Tutor, College of Social Studies; Associate Professor, Russian, Eastern 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; Tutor, College of Social Studies; 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; Chair, Dance; Associate Professor, Environmental 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 Assistant Professor of Music; Adjunct Assistant Professor, Russian, East European, and Eurasian Studies

Justine Quijada
BA, University of Chicago; MA, Columbia University; PHD, University of Chicago
Assistant Professor of Religion; Assistant Professor, College of the Environment; Assistant 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

EMERITI

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 (catalog.wesleyan.edu/departments/rees/ugrd-rees)
• Undergraduate Russian, East European & Eurasian Studies Minor (catalog.wesleyan.edu/departments/rees/ugrd-rees-mn)

RUSSIAN AND EAST EUROPEAN, AND EURASIAN STUDIES

REE5205 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 realistic 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
Prereq: None

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

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

REES212 The Short Course: Readings in 20th-Century Fiction
Supplementary to RUSS206, this course should ideally be taken concomitantly
with it, since the readings will be excerpts from RUSS206 to be done in Russian.
Designed for Russian majors to do advanced work with the texts they read in
RUSS206, the discussion will focus on close stylistic analysis.
Offering: Crosslisting
Grading: 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 multi-religious societies and the idea of religious freedom as a universal
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 Toltstoy, 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
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
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

REES240 Reading Stories: Great Short Works from Tolstoy to Petrushevskaya
This course is designed to help students improve their writing through the close reading and analysis of short stories and novellas by Russian masters of the form. In each class, we will discuss one or two literary works. Students will be asked to bring to each class their ideas on how to construct an argument that could be developed into a written interpretation of the work. These discussions, along with work on English grammar and style as elucidated by Strunk & White and R. L. Trask, will inform students' own writing (four 5-page papers). We will read works in the realist tradition from the mid-19th century to the late 20th century that include Tolstoy's novellas of faith, adultery, and facing death; Chekhov's subtle psychological tales; Bunin's reflections from exile on a lost Russia; Babel's stories of the Civil War and of Jewish Odessa; Bulgakov's sketches of life as a country doctor; and Petrushevskaya's modern stories of the tortured lives of women in the late Soviet period.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES

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
Prereq: None

REES252 Tolstoy
During the 19th century when Tolstoy wrote his novels and stories, literature was viewed in Russia as the intelligentsia's primary medium for debating its big questions (such as how to resolve the inequalities that had been institutionalized under serfdom, or how to choose between new and old values as Russia experienced modernization). Writers like Tolstoy and Dostoevsky willingly assumed the responsibility to address a broad range of political, historical, and philosophical-religious questions in their fiction, and they wrote novels with radical formulations as well as solutions to these questions. However, they also viewed literature, particularly the novel, as a medium with rich potential for innovative formal experimentation, and so they resisted the call for conventional ideological novels. Each of Tolstoy’s best works is an innovative formal experiment that creates an unprecedented, new type of novel. This course will study how Tolstoy’s writings both responded to and transcended their times by creating new novelistic forms and new truths within those forms.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, COL262, RULE252
Prereq: None

REES254 Nobel Laureates: The Politics of Literature
The course examines key cultural and socio-historical moments in the development of twentieth-century Russian literature by focusing on the prose and poetry of authors who were awarded the Nobel Prize in Literature—Vladimir Nabokov (1953), 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-ATLANTIYK and Aleksandr 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 will 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
Prereq: None

REES260 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: 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, COL265, 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

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
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-GOV
Identical With: GOVT274
Prereq: None

REES282 Modern Shamanism: Ecstacy 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, its role in the New Age movement, and the challenges faced by contemporary indigenous shamans, from negotiating international intellectual property rights law to Ayahuasca tourism. Course materials are supplemented by A/V materials from the instructor's fieldwork in Siberia.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI239
Prereq: None

REES284 Pushkin
This seminar is for students who are at or above the third year of language study. We will spend the semester reading EVGENY ONEGIN in the original Russian. Class discussions will be in Russian to the degree possible; some biographical reading will be in English. There will be regular listening assignments as well as written ones.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUS250
Prereq: RUS202

REES289 Indigenous Religions: Politics, Land, Healing
From wise old shamans to heroic pipeline protestors, the media is full of romantic representations of indigenous religion, but what do you really know beyond the stereotypes? If indigenous religion is just religion practiced by indigenous people, is it a category at all? Since the first days of colonialism the question of whether or not the "natives" have or are capable of having religion has had political consequences. This class introduces students to the historical and political contexts within which indigenous peoples practice their religions, and critically engages with popular stereotypes. Using ethnography, fiction, critical theory, and the instructor's own fieldwork materials, we will examine some of the criteria by which indigenous religious practices have been romanticized or judged lacking by outsiders: What does an oral tradition sound like? What does it mean to engage in place-based religion? What is a "noble savage," what are sacred sites, animate landscapes, and what are some of the ways indigenous peoples really do relate to the environment in radically different ways? What are some of the contradictions and complications of multiculturalism and the politics of recognition when it comes to indigenous populations? While this is not a survey course, students will be introduced to case studies of indigenous religious practices from North America, Australia, and Siberia.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI289
Prereq: None

REES299 Imagining Communities: National Religions and Political Rituals
From the Catholic-Protestant troubles in Northern Ireland, Christian nationalism in Serbia, Hindu-Buddhist conflict in Sri Lanka, and the Taliban in Afghanistan, religious nationalism often produces virulent and violent conflict. Yet the Virgin of Guadalupe is a national symbol of Mexico, Catholicism was central to the Polish Solidarity movement, and America defines itself as "one nation under God." How are we to understand the relationship between religion and national identity, and how do political rituals, both religious and secular, help form communities? Popular media and political science analysis define religious nationalism as dangerous and secular nationalism as good. We will investigate this claim over the course of the semester by asking what the study of religion and ritual can bring to the topic. Are religious and secular political rituals really as different as they seem? We will read and discuss the classic social theories of Samuel Huntington, Benedict Anderson, Emile Durkheim, Victor Turner, Clifford Geertz, and Talal Asad, and these readings will be interspersed with case studies that illustrate how these theories help us understand the world. Case studies include the war in Bosnia-Herzegovina, the arrest and trial of the punk band Pussy Riot in Russia, and the Yasukuni shrine in Japan, where the souls of kamikaze pilots and World War II war criminals are enshrined. In addition, students will pick a case study of their own for a research project. This project will be conducted through multiple small assignments over the course of the semester that will be combined into a final research paper and class presentation.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI299
Prereq: None

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
individual and society, private and public, production and consumption, labor and leisure? How did the state manage the contradictions that arose when lofty ideologies encountered everyday life, and how did citizens make sense of these ideological transformations? What killed Communism: bombs and diplomacy, or refrigerators and Finnish shoes?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST353
Prereq: None

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

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

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

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

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

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

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

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

REES465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
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
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. Zamiatin’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: RUSS208F, RUSS208F
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
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
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

RULE240 Reading Stories: Great Short Works from Tolstoy to Petrushevskaya

This course is designed to help students improve their writing through the close reading and analysis of short stories and novellas by Russian masters of the form. In each class, we will discuss one or two literary works. Students will be asked to bring to each class their ideas on how to construct an argument that could be developed into a written interpretation of the work. These discussions, along with work on English grammar and style as elucidated by Strunk & White and R. L. Trask, will inform students’ own writing (four 5-page papers). We will read works in the realist tradition from the mid-19th century to the late 20th century that include Tolstoy’s novellas of faith, adultery, and facing death; Chekhov’s subtle psychological tales; Bunin’s reflections from exile on a lost Russia; Babel’s stories of the Civil War and of Jewish Odessa; Bulgakov’s sketches of life as a country doctor; and Petrushevskaya’s modern stories of the tortured lives of women in the late Soviet period.
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
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.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, REES252, COL262
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 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, REES255
Prereq: None

RULE256 The Soviet Century
One hundred years after the Bolshevik Revolution of 1917, which changed the course of the 20th century, we will explore the cultural history of the Soviet Union, the world’s first socialist country. While the dates 1922-1991 circumscribe the life span of the Union of Soviet Socialist Republics, the ramifications of the Soviet experience shape not only contemporary Russia but fourteen other countries: the former Soviet Republics of Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, and Uzbekistan. In this course, we will look at the art and ideology that held these 15 nations together. Moving beyond the clichéd view of the USSR as the Evil Empire, we will focus on the most pivotal moments in the emergence of the “country of workers and peasants” and trace its evolution from pariah nation in the 1920s to nuclear superpower following WWII. We will consider the theoretical writings of Karl Marx, Vladimir Lenin, and Leon Trotsky; avant-garde experimentation in the arts; and the doctrine of Socialist realism in an effort to understand the contradictions of Soviet life leading up to and during the Cold War. Particular attention will be paid to underground cultures that arose in response to the repression of free speech, to ethnic discrimination, and to the Gulag penal system.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-REES
Identical With: REES256, RUSS256
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, COL265, 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

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: CHUM321, REES321, GRST221, RUSS321
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, postmodernism, and U.S. feminism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL295, COL339, CCIV393, CEAS340, RL&L290, GRST231, RUSS340, REES340
Prereq: None

RUSSIAN LANGUAGE AND LITERATURE

RUSS101 Elementary Russian I

This beginning course in Russian language 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

This beginning course in Russian language teaches basic grammar while providing extensive practice in speaking and listening to contemporary Russian. Because of the intensive workload, the student earns one and half 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 and in the language lab develop fluency in speaking and understanding spoken Russian while teaching
The rules of Russian grammar. The readings used for analysis of the verb system are classic short stories by Chekhov, Tolstoy, Zoschenko, and others.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Prereq: [RUSS101 AND RUSS102]

RUSS202 Intermediate Russian II
Exercises in class and in the language lab 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, EUGENIE 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
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
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
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
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,
memories, 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

RUSS240 Reading Stories: Great Short Works from Tolstoy to Petrushevskaya
This course is designed to help students improve their writing through the close
reading and analysis of short stories and novellas by Russian masters of the form.
In each class, we will discuss one or two literary works. Students will be asked
to bring to each class their ideas on how to construct an argument that could
be developed into a written interpretation of the work. These discussions, along
with work on English grammar and style as elucidated by Strunk & White and
R. L. Trask, will inform students' own writing (four 5-page papers). We will read
works in the realist tradition from the mid-19th century to the late 20th century
that include Tolstoy's novellas of faith, adultery, and facing death; Chekhov's
subtle psychological tales; Bunin's reflections from exile on a lost Russia; Babel's
stories of the Civil War and of Jewish Odessa; Bulgakov's sketches of life as a
country doctor; and Petrushevskaya's modern stories of the tortured lives of
women in the late Soviet period.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES240, RULE240
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
decay, 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

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.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: REES252, COL262, RULE252
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 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: Host
Grading: OPT
Credits: 1.00
formalist theorists of the early 20th century, parody is a driving force in literary history, largely through its power of critical revision. According to Russian Parody is a form of artistic expression that has played a major role in literary development. This course will trace the development of Nabokov's art from its origins in the 19th century to the emergence of the "country of workers and peasants" and trace its evolution from pariah nation in the 1920s to nuclear superpower following WWII. We will consider the theoretical writings of Karl Marx, Vladimir Lenin, and Leon Trotsky; avant-garde experimentation in the arts; and the doctrine of Socialist realism in an effort to understand the contradictions of Soviet life leading up to and during the Cold War. Particular attention will be paid to underground cultures that arose in response to the repression of free speech, to ethnic discrimination, and to the Gulag penal system.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-REES
Identical With: REES256, RULE256
Prereq: None

RUSS260 Dostoevsky's BRAT'IA KARAMAZOY
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. 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: COL265, 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
Prereq: None

RUSS301 Third-Year Russian I
This course reviews and reinforces grammar and develops speaking and writing skills while reading Russian literary texts.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Prereq: RUSS202

RUSS302 Third-Year Russian II
Conducted in Russian, this course will focus on reading and composition and on such topics as verbal aspect, functional word order, and word formation. The course requires language lab work.

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: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: CHUM321, REES321, GRST221, RULE321
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, postmodernity, and U.S. feminism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL295, COL339, CCIV393, CEAS340, RL&L290, GRST231, RULE340, REES340
Prereq: None

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: OPT